Advancement of Folktale Tourism

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ADVANCEMENT OF FOLKTALE TOURISM BY FOLKTALE RECONSTRUCTION: A PROPOSED MODEL FOCUSED ON INDONESIA AND JAPAN

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Abstract: *Folktales have a strong impact on their readers, and folktale tourism tends to legitimize more effectively the meanings to be passed on to the public. This research explores folktales that are used as tourist destinations in Indonesia and Japan. Some of the traditional folktales, however, are not entirely representative of the present wisdom, nor do they contain positive messages. The reconstruction version is thus proposed. Sixty-nine respondents from Indonesia and Japan are surveyed for their preferred folktale version that they think is beneficial to the public. In line with previous studies, the findings indicate that young readers highly prefer to use the reconstruction version of the folktale rather than the traditional one, because it is perceived to be more positive. This sees the urgency to reconstruct the traditional folktales to be used at tourism sites. The use of folktales containing more positive values is necessary for the advancement and positive promotion of folktale tourism and thus for the enhancement of the standard of folktale tourism.*

Keywords: Folktale tourism, folktale reconstruction, folktale

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1. Introduction

Folktale tourism is a tourism site that uses folklore as the basis of a tourist destination. This folktale tourism has been a growing industry in many countries. There are at least two benefits of folktale tourism. To begin with, it is important to implement and draw tourists to tourist sites. At the same time, it also incorporates local culture and society embedded in the folktale. In doing so, it also helps to legitimize and spread the teachings embedded in such tales.

Folktale is believed to embody the wisdom and values of its people, and therefore the incorporation of local wisdom is an important element in folk tourism, as expressed in the folktale of the tourism site. Yet culture is fast changing and so are its people. As Miller (2017) elaborates, culture is dynamic, flexible and adaptive. Culture is dynamic as it constantly reacts to the changing needs of time, is flexible because of its ability to face challenges over time, and adaptive as it adapts to the evolving needs of time (Miller, 2017, p. 36-37). With this standard of culture, have people really rediscovered the wisdom embodied in such folk tales? Have critical questions been raised to determine whether folktales still reflect the current wisdom and way of life of its people?

This paper evaluates two Asian folktales from Indonesia and Japan, titled "Gua Mampu" and "Tamamo-no-Mae", that are used as the metafiction of two tourist destinations in the two respected countries. The "Gua Mampu" folktale is used as the metanarrative of the tourism site, the Cave of Mampu in Sulawesi Indonesia. The tale "Tamamo-no-Mae" is used at the "Killing Stone" tourism site in Nasu Japan. In these tourism sites, the folktales have indeed held a powerful impact on people. Unfortunately some of the folktales are not entirely representative of the present wisdom. The reconstruction versions of such folktales that contain more positive values are therefore introduced and proposed. Sixty nine young readers from both countries are surveyed on which folktale they think is more appropriate to be used as the metafiction of the tourist destination. The objective is to enhance and positively promote folktale tourism sites through the reconstructed folktales.

2. Literature Review

Folktales and Society

As early as 13 B.C., literature had been expected to have dual qualities, i.e. pleasant and useful or "Dulce et Utile" according to Horace (in Babić et.al, 2017). Apart from being sweet and entertaining, literature is expected to be useful. Nevertheless, when it comes to folktales, literature is "Utile et Dulce" (Citraningtyas, 2004, 2013) instead because folktale is a genre that has the most important element in educating children. Zipes (2002) noted that folktales have been used since the Enlightenment Period to educate children.

Since folktales are specifically designed to educate children, the values passed on through the folktales should be of great concern. Folktales are believed to reflect people's wisdom and values. However, these principles are continually changing as research findings indicate that culture is constantly evolving. What has been generally accepted in a certain culture in the past may not be considered acceptable today. Interracial marriage used to be illegal in the US, for example. The same cannot be said for today's society as equality amongst different races and cultural backgrounds are encouraged. Standards are also being modified in Asian countries, including Indonesia and Japan. Essentially, there is no static society.

The Indonesian and Japanese metaethics also permeate through its folktales. One virtuous teaching of both cultures that has been handed down is of respect and submission to the authority. This two-in-one value is important in many other cultures in Asia. It is unfortunate, however, that such noble value often results in unlimited exercise of power that the authority or the elderly shows. The unlimited exercise of power by the almighty and the authority to the subordinate is also depicted in the two folktales discussed.

Despite its very important role in the education of children as well as in their aim to hand down and nurture the so-called 'noble' values from ancestors, it is regrettable that Indonesian children may have grown up with folktales that transmit disturbing values. It is also an unwitting fact that folktales rarely undergo careful evaluation to assess whether the values embedded in them are still relevant to be used as a healthy form of edutainment for children (Citraningtyas, 2017). As society is fast changing, its values are changing too. Thus the messages that are embedded in those folktales should also be evaluated to upkeep with the changes.

Folktale Tourism

Folktale tourism is a relatively new term and is usually seen as a part of cultural tourism even though it is not entirely the same as cultural tourism. The World-Wide Tourism Organization

(WTO) describes cultural tourism as "a segment of the tourism industry which emphasizes mainly the cultural attractions"(Gee , C.Y., Fayos-Sola, 1997). These attractions may include rituals, folklore events, performances, plays, and others. Folktale tourism is an extension of cultural tourism, has a more specific and niche market compared to traditional tourism.

There are two elements involved in folktale tourism i.e. folktale and tourism. Folktale tourism is a tourism practice that generally involves folktale sites or settings. Apart from being a vehicle for economic growth, folktale tourism has added value. Folktale tourism has benefits both for the local community and for the travelers.

With the local culture, it helps to promote the culture of the local site. Folktale tourism offers a great opportunity for national and international promotion. The folktale tourism site acts as an iconic place that integrate social, ethical, aesthetic, cultural values of the local culture. It also enables tourists to understand how folktales have permeated and affected certain society, and how they have shaped the society. It also encourages tourists to explore and experiment the local culture and their way of living.

Folktale Reconstruction
The Webster English dictionary (2017) states that reconstruction is from the base word 'to reconstruct' means 'to establish', 'to form', 'to assemble again', or 'to reassemble'. If applied to folktales, it means that folktale reconstruction is to build again the current folktales with the aim to amend misconceptions and correct unconstructive parts, or rectify values that are not appropriate anymore to new generation readers (Citraningtyas, 2017).

Folktales have unique qualities that differ them from other genre of literature. It is a different kind of literature. Bradkūnas 1975 stated that folktale "... just as plants, adapt to a certain environment through natural selection and thus differs somewhat from other members of the same species".

The reconstruction of folktales is not a new entity in many parts of the globe. It has been carried out to many folktales throughout history. Citraningtyas (2012, 2014, 2015, 2016, 2017) had started projects to reconstruct Indonesian folktales. The most popular example of folktale reconstruction in the world could be of the well-known tale Cinderella. Cinderella has gone through a number of changes throughout centuries to adapt to the cultural and societal needs (Citraningtyas, 2017).

Many people are concerned with safeguarding the originality of folktales if they are to reconstruct a folktale. This concern has little background. Folktale begins or starts from oral tradition. It is transmitted orally from one person to another. Thus originality is debatable, or at least the concept of originality is varied from any other genres of literature. It is a fluid entity as it is different from a book that has been written and the copyright is owned by the author. There is no single author or copyright owner of a folktale, unless it is a rewritten or retold version. Folktale belongs to society as a communal group, a culture. As culture is dynamic, flexible, and adaptive; so are folktales.

Justification of the Research
Folktale tourism reinforces and legitimizes the messages embodied in the sites' folktales. If the folktales told do not transmit positive messages, they will have a negative effect. To address these challenges, folktale reconstruction at the tourism site is urgently needed and should be introduced and promoted.

Citraningtyas et.al. (2014) has shown that the reconstruction of folktale can be helpful to the development of the readers' self-efficacy. If the reader's self-efficacy improves, the quality of human resources will be improved. As a result, the development of the nation can progress with improved quality of human resources. Self-efficacy is a term coined by Albert Bandura (1977, 1986, 1992, 1997), which refers to a person's belief in his own ability to succeed in a given situation. Bandura argues that if a person believes that he or she is capable of performing a task, he or she will persevere longer and is more likely to succeed because of this perseverance. The findings suggest that children who read folktale reconstruction have higher self-efficacy than those who do not.

If folktale reconstruction is of great benefit, folktales reconstruction should also be told at the folktale tourism site. For folktales educate children, readers, tourists and thus educate society. As a result, meaningful educational principles should be disseminated to tourists and the public via the tourism sites.

3. Method

Data is collected by means of library data and surveys. The survey was conducted between August and October 2019, involving 69 respondents between the ages of 15 and 22 years old, from Indonesia and Japan. During the survey, respondents are asked to answer open ended questions via google form. There are different sets of questions for respondents from Indonesia and from Japan, questions are based on folktales from the country of the respondents. The open-ended questions ask the respondents to choose the version of folktale they prefer, and the respondents are also asked to give reasons.

4. Discussion

Gua Mampu, an Indonesian Folktale Tourism Site

Gua Mampu or the Cave of Mampu is a popular tourist destination in Bone, Sulawesi Indonesia. The tourism site is managed by Bone Department of Culture and Tourism, and is located in the village of Cabeng, 140 km away from Makassar, the capital city of South Sulawesi. Gua Mampu is the largest cave in the region, with a total area of 2000 square meters. The tourism site is based on a folktale titled the same, "Gua Mampu". It is a tale about a whole village being cursed to be stones. This version of the folktale is also available on the tourism website (Hasrat, 2016). It tells a story about the Kingdom of Mampu. The King of Mampu had a daughter who was good at weaving. One day, as the Princess weaved, she dropped her weaving loom underneath the house. She was too afraid to get the loom on her own, so the King announced that anyone who could get the loom for her daughter would marry her. A dog appeared with the loom in his mouth. The King was so angry that he cursed the whole village to be stone.

A reconstruction version of the folktale was published in 2016, titled "Raja Mampu yang Bijaksana" or "The Wise King of Mampu" (Citraningtyas, 2016). This version adds an important element to the end of the folktale. In the reconstruction version, the tale continues to say that the curse has not yet been completed and can still be cancelled and reversed. However, it can only be reversed under two conditions: that the King apologizes to the villagers and that the King must weave cloth to cover the stones. So, that was what the King did and all villagers come out of the covered stones and freed from the curse. They built

another village in the vicinity of their old village. The "Gua Mampu" reminds them of their past and uses the memory to build a new life.

Sixty respondents who gave their responses for this tale are all Indonesian young generations, freshmen at the university and all living in Indonesia. 57 of Indonesian respondents or 95% believe that the reconstruction version of "Gua Mampu" folktale is more appropriate for today's context. Some of the reasons given by respondents who prefer the reconstruction version are as follows:

- "This tale gave a lesson that even people who have high 'title' should still be able to acknowledge his mistake and ask for forgiveness. This version also teaches us that to be forgiven is not a light matter. It has to be accompanied with a sincere heart and a true remorse. Not just a lip service."

- "The modern tale teaches forgiveness, and unselfishness from how the king tried to save his kingdom"

- "In the reconstruction version, the king is responsible on what he had done and tried hard to restore everything. In the end everyone was safe"

Three respondents or 5% claimed that the traditional version is more appropriate. The reasons that they gave are because the traditional version had more details about the Mampu village. That way, young generation will be able to know about the village better.

Tamamo-no-Mae, a Japanese Folktale Tourism Site

Tamamo-no-Mae is a well-known legendary figure from Japanese mythology. One of its legends is from Muromachi period genre fiction called otogizōshi (prose narrative). It is a story about the nine-tailed fox. Tamamo-no-Mae is the tale behind the popular tourist destination of Sessho-seki or "Killing Stone", in Nasu located in Tochigi Prefecture, Japan.

The famous legend said that the "Killing Stone" will kill anyone in contact with the stone. The stone is thought to be the transformation of Tamamo-no-Mae' body, the beautiful woman who had been revealed to an evil plan, plotting to kill Emperor Konoe (reigned from 1142 through 1155) to seize his throne. Tamamo-no-Mae was then turned into a nine-tailed fox. It is said in the *otogi-zōshi* that the nine-tailed fox was then killed by the famous warrior Miura-no-suke, and her body became the Sessho-seki.

What is interesting is how the tourism site is introduced at a well known Japanese tourism website: en.japantravel.com (https://en.japantravel.com/tochigi/nasu-sessho-seki-rock/6797). The site opens with a strong warning about the danger of the stone, referring to the stone as a "horrible and legendary rock". On the website, the folktale of Tamamo-no-Mae is depicted as a wicked and dangerous woman. At one point, Tamamo-no-Mae is said to have fled before she was accused of being responsible for abducting and killing young women and girls in Nasu.

"Upon hearing this, the Imperial Court sent an 80,000-strong army to Nasu. The fox put up a vicious fight, but the army finally cornered the fox in a dead-end alley. Then, one of the soldiers shot an arrow at the fox. The fox changed into the form of a giant rock and emitted strong poison. Any people and animals that went close to the rock were killed by its toxic gas. Soon no birds, no insects and no plants could live there."

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The tourism website closes with another strong warning: "If you plan to visit the Sessho-seki Rock, be sure to take a hot bath in Nasu-yumoto beforehand to purify your body and soul. Otherwise, you might fall into the nine-tailed fox's evil trap!"

The above version of the story is held, told and retold to tourists visiting the tourism sites. Meanwhile, in February 2019, a new version of the Tamamo-no-Mae folktale appeared in anime version on Youtube (https://www.youtube.com/watch?v=ngNvakLYNto&t=7s 2019). The video is titled "Japanese Folktales: Tale of the Nine-tailed Fox (Tamamo no Mae Seduces the Powerful)". The folktale is generally the same as the other versions, including the version published on the tourist website. The only difference is the conclusion of the folktale. In the Youtube version, the spirit of Tamamo-no-Mae's is released to the sky by a priest, and so the stone is merely the shell that once housed her. The stone itself becomes meaningless and harmless after Tamamo-no-Mae has left the stone to be raised to the heavens.

Nine Japanese residents responded to this tale. They were all freshmen at Japanese university. 89% of the respondents believe that the modern or the reconstruction version is more appropriate to be used as it gives a more positive message. Some of the responses given are as follows:

- "In web version (traditional version), the story of Tamamo-no-Mae became objectified so that people will still fear her. The youtube (the reconstruction version) shows elements of forgiveness that will teach better lessons to the viewers.

- "If I have to use the folktale to teach children / public, I would choose the YouTube version, especially for children. Even though the story of Tamamonomae became a killing stone whether true or not, it doesn't show any effectiveness either on teaching a folkfore to kids or introducing a story legend at the tourist attraction. As my opinion, the YouTube version would show children the empathy and sympathy for others based on the Tamamonomae was forgiven and liberated. Which it will help the children to grow in more positive way and knows how to understand and listen to others....

One respondent (11%) believes that the web version or the traditional version should be used. The reason given is as follows: "The web version is better because people will be curious and they would come and see if they could be haunted by Tamamonomae. The YouTube is good but it's too formal, the excitement always makes others feel attracted.

5. Conclusion

Folktales serve as tools not only for entertaining, but also for educating children. They are never neutral children's stories. They are used as training tools around the world, including in Indonesia and Japan, to teach the young generation to expected behaviour. As an edutainment medium, folktales are often used at tourism sites, and therefore the folktale tourism. In addition, the use of folktales at tourist sites has a greater impact on the public, as it legitimizes the messages already spread from the story.

Many folktales, however, are ominous as many folktales still contain values that are disturbing if passed on to children. Folktale reconstruction is needed to fix these kinds of folktales in such a way that fully function as children's edutainment tools. Young

generations are asked to compare the traditional version and the reconstruction version, and to give their responses on the story.

It is important to note that the large majority of respondents tend to opt for the reconstruction version to be used at the tourism venue. The respondents report say that the reconstruction version educates children and the citizens more than the traditional version. This is a strong indication that the traditional versions need to be replaced by the reconstruction versions for better teachings. By providing better teachings, folktale tourism will be more beneficial for the public and for the future generation.

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