



# HIMPUNAN SARJANA-KESUSASTRAAN INDONESIA

## REPRESENTATION OF LITERARY TOURISM IN TEXT STUDY AND THE TOMB CAVE OF *SITTI NURBAYA*

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### ABSTRACT

The purpose of this paper is to describe the text of the novel *Sitti Nurbaya* by Marah Rusli is associated with a grave and *Sitti Nurbaya* soap opera. The linkage of these three variables in the literary tourism frame (literary tourism) is a new approach in the study of literature. The literary tourism approach which is now looking for that form departs from the approach of literary sociology, literary psychology, literary anthropology and others that have been established as literary theories. In this analysis, an intertextuality approach will be used. Data were collected through observation of novel texts, *Sitti Nurbaya* soap operas and direct observations to the *Sitti Nurbaya* tomb cave located on the summit of Mount Padang, West Sumatra. Data was also obtained from interviews with officers and visitors of the *Sitti Nurbaya* Park attraction. Data analysis is intertext data analysis by juxtaposing novel texts, soap operas and the existence of *Sitti Nurbaya*'s grave cave. The results showed that the story of the *Sitti Nurbaya* novel became its own charm in the development of tourism in the city of Padang, West Sumatra. The *Sitti Nurbaya* tomb cave is part of Taman *Sitti Nurbaya* which is created with domestic and foreign tourists on certain days. As a legendary story, the *Sitti Nurbaya* story is believed by the local community to have occurred, even though Marah Rusli's creation is fictional. The *Sitti Nurbaya* Park was used as the location for the *Sitti Nurbaya* soap opera played by Novia Kolopaking as *Sitti Nurbaya*, Gusti Randa as Samsul Bahri, HM Damsyik as Datuk Maringgih and other famous artists. Even the new bridge that was built towards the Mount Padang hill was named the *Sitti Nurbaya* Bridge. Thus the study of novel texts, grave caves and *Sitti Nurbaya* soap operas supports the concept and approach of literary tourism (literary tourism).

**Keywords:** *Sitti Nurbaya text, tomb cave, literary tourism.*

### INTRODUCTION

Literary studies with a tourism approach are late in Indonesia. This delay seems inseparable from the delay in the presence of tourism as a science. The presence of tourism as a new science was recognized in 2008, marked by the recognition of the status of the tourism diploma IV level to S-1 and the tourism science study program (PSIK) to the Faculty of Tourism. Since then, tourism studies have is starting to squirm. However, because the area is broad, including management, marketing, cultural tourism, ecotourism, hospitality, transportation, film tourism, education, dark tourism, the study of tourism literature has not been touched (Putra, 2019).

References in the form of books that discuss literary tourism are also very rare. Discussions on this topic in Indonesia have only been stretched during the Covid 19 pandemic season in early 2020 through seminars, limited publications, and book publishing. When the article is written the International Conference of Indonesian Literature Scholars (HISKI) in Gorontalo (Sulawesi) raised literary tourism as the sub-theme of the seminar. Almost at the same time, the book *Tourism Literature* also appeared (Anoegrajekti, et al, 2020). According to the editorial team of this book, literature and tourism have a reciprocal relationship. Many literary works are inspired by tourism, and conversely, many tourist destinations are popular



because of literary works. However, literary studies with a tourism approach have not been present in Indonesia as a figure of a special approach.

Overcoming this scarcity, an interesting article appeared entitled *Literary Tourism: Literary Studies with a Tourism Approach* (Putra, 2019). This article introduces a new approach to literary tourism by presenting various objects of study such as poetry, novels, and oral literature. This tourism literary approach is expected to stimulate the life of literary criticism, create literary works related to tourism and open areas of creative, critical, productive and innovative literary research. Although it has not yet emerged as a new approach in the literature, the reality is that literature and tourism are two complementary things. It is packaged by tour guides when providing information to tourists about the tourist objects visited.

Five times in a row every year visiting Prambanan Temple in Yogyakarta from 2013-2018, the author always gets the story of LoroJonggrang and Bandung Bondowoso. This story was told by a tour guide (guide) on the bus on the way to Prambanan Temple. This story was then repeated by a local guide while walking around the temple complex. This fairy tale is a wealth of Indonesian literature that supports Prambanan Temple's destination so that it becomes a special attraction for domestic and foreign tourists. This condition can also be developed in other tourist objects such as the fairy tale of Princess Mandalika on the Lombok coast (NTB), the story of Sangkuriang on Mount TangkubanPerahu (West Java), the story of the tomb of Jaya Prana and Layon Sari and on the coast of Teluk Thank (Bali), the story of MalinKundang on Air Manis Padang beach, and other tourist objects. In those tourist objects (Lombok Beach, Mount TangkubanPerahu, Teluk Thank, Air Manis Beach), the author never gets information about oral literature from the driver who delivers. In fact, in these objects, there are statues, reliefs and relics that can reveal the potential for literary tourism.

Literary tourism or literary tour, according to Taum in the book *Tourism Literature*, (2020), is a type of cultural tourism related to places, events and incidents that originate from literary narratives, both oral and written literature. Literary tourism is also related to the heritage of writers in the form of houses, places of birth, hometowns, travel routes, graves, or museums that related to the history of literary presence. Gunung Padang in the *SittiNurbaya* novel by MarahRusli became a literary tourist destination, which was later built by the *SittiNurbaya* tomb. However, it is unfortunate that the *SittiNurbaya* tomb as a tourist attraction is not discussed in the book. Likewise Putra (2019), only briefly touched on the relationship between MarahRusli's novel and *SittiNurbaya*'s tomb as an object of literary tourism studies. Departing from that void, the writer is interested in discussing literary tourism by taking the *SittiNubaya* text and the context in the form of the remains of the *SittiNurbaya* tomb in Gunung Padang (West Sumatra). Apart from being a novel, the text is also visual in the form of two *SittiNurbaya* shows by TVRI and Trans TV. The problem that arises is how is the representation of literary tourism in *SittiNurbaya*'s tomb from the perspective of novel and visual texts? The purpose of writing is to describe the relationship between the tomb of *SittiNurbaya* and the novels and soap operas. Revealing the role of literary works in the world of tourism in Padang, West Sumatra. Thus, expected that the *SittiNurbaya* tomb in Mount Padang and its surroundings will become a tourism destination that can attract tourists to visit there. Considering that the object of study involves several texts (novels and visuals) and the context of the *SittiNurbaya* tomb, it will be studied with Barthes' theory of intertextuality (inter-text).

The representation or reappearance of *SittiNurbaya*'s novel into a soap opera visual text within a literary tourism framework requires an understanding of intertextuality. On the one hand, the text is written in novel discourse and on the other hand the visualization text is in the media of television films (soap operas). In the view of cultural studies, the text is not closed to written texts but extends to texts produced by technology. Thus the theory of intertextuality is very relevant for studying literary works that are recycled into popular culture. On the basis of

the competence of readers, especially omniscient readers, the theory of inter-text was born. This theory defines a network of relationships between one text and another.

Etymologically, the text itself also means tissue or fabric. The production of meaning occurs through intertext, through opposition, permutation, and transformation. The study is carried out by finding meaningful relationships between two or more texts. The relationship that is meant is not merely equality, but also a contradiction, both as a parody and as a negation. According to Barthes (1977: 159), the pluralism of meaning in the intertext is not a result of ambiguity, but as the essence of its fabric. Therefore, there is basically no text without intertext. The attempt to find the origin of the text is a failure because in the context there is no source of influence. Intertext makes plural texts possible and is thus a major indicator of cultural plurality.

Stokes (2007: 7) said that media texts are part of our world, are social phenomena, and often become debates about society. Media texts are not only in the form of books, newspapers and magazines but in the world of pop culture, including films, television, videotapes, VCDs and CDs. Thus, literary texts and soap operas and other texts as indicators of cultural pluralism (Barthes) will be able to reveal SittiNurbaya's literary tourism. These texts are woven, knitted to produce cultural meanings. There is no standalone text.

## DISCUSSION

In the background of the novel SittiNurbaya, the author Marah Rusli gives attention to several locations related to tourism such as the River Estuary, Mount Padang, SittiNurbaya's grave and TelukBayur Harbor. These places are described as very beautiful and attractive parts of Padang City. Therefore, many people visit there for recreation. Even, (during school holidays and weekends the place is crowded with tourists). The author describes the environment of a river estuary and Pisang Island. This background was interspersed with conversations between Samsulbahri, SittiNurbaya, Bahtiar, and Arifin. In the SittiNurbaya film that airs on the TVRI, they have visualized us getting on a boat. After that, it continues with an overview of the beautiful Mount Padang as in the following quote.

"In some places, it seems that the seafront lines are moving as a result of the waves breaking on the shore, giving off white foam. People who trawl the fish, seen as ants swarming here and there. How beautiful it looks, the relationship between land and sea, two objects that make up this world, but which have very different colors, properties, things and contents" (Rusli, 2008: 44).

The above quote shows that the author does not only describe the beauty of nature but also comments that nature looks beautiful. Even the opinions of other people, such as geoscientists, are also put into the background, as shown in the following quote.

"To the west and north, there was a vast and flat field, which was bluish in color and which in some places was covered with small islands lined up from north to south. It is as if a huge lake with white skies to the west. In the opinion of geologists, the islands were long ago associated with the island of Sumatra. Due to the collapse on the ocean floor, the relationship sank, leaving several islands" (Rusli, 2008: 45-46).

The background of TelukBayur Harbor is described in the following quote.

"In fact, it was still morning, but in TelukBayur, people were already going to sail, left the city of Padang or took those who wanted to migrate to another country, because that day there was a ship leaving for Java, at eight in the morning. Workers noisy, loading and unloading goods, crew noisy getting ready and working while passengers run up and down as afraid to miss.

In a shop in Bayur bay, you can see an old man who looks outside for a while and then peeks here and there, as if he is afraid to reveal himself (Rusli, 2008: 206).

The atmosphere of the voyage is also depicted in the novel SittiNurbaya and soap operas. The setting of this place includes the scenery inside the ship. The view that can be seen from



the ship is the calm surface of the water as a large glass glistening in the sunlight, the blue sky, the rows of small islands to the west and north, and fish jumping and chasing. (Rusli, 2008: 210).

The tomb on Mount Padang is also an important setting. It was in this place that SittiNurbaya and Samsulbahri and their family were buried. The position of the tombs is very special, as seen in the following quote.

“Both of them are holding a bunch of flowers in their hands. After going to the estuary, they then crossed the Arau River and climbed Mount Padang. When they arrived at the place they were going to, they could see that there were five graves in a row approach. The five tombs were the same size and shape. On each of the heads of these tombs, there is a marble tombstone, which is inscribed with the letters water mas. On the first grave is written “This is the grave of BagindoSulaiman, died on the 5th of Ramadan, 1315.” (Rusli, 2008: 332)

On the second headstone written, “This is the grave of Sitti Nurbaya bint Bagindo Sulaiman who died on the 3rd of Dzulhijjah, 1315.” On the third headstone written, “This is the grave of Samsulbahri, the son of Sutan Mahmud, the leader of the field, who died on the 5th of Syafar 1326.” On the fourth headstone written, “This is the grave of Sitti Maryam, the wife of Sutan Mahmud, the leader of Padang, who died on the 5th of Dzulhijjah 1315.” On the fifth headstone written, “This is the grave of SutanMahmud, the leader of the field, died on the 10th of Rabiulawal, 1325.” (Rusli, 2008: 334)

Samsulbahri’s tomb is flanked by the graves of SittiNurbaya and his mother. This means that the two women are the figures most loved by Samsulbahri. Based on the information above, it is clear that apart from being able to describe the situation, the setting of the place also serves to support the aesthetic values of the characters and characterizations so that the SittiNurbaya novel feels beautiful and pleasant to read.

The fantasy of the author MarahRusli about the grave is slightly different from the reality in Gunung Padang. There is only one grave, namely the SittiNurbaya grave, which, according to local residents, is believed to be true. There is no evidence that the number of years was written on the headstone as in other graves. The location of the cemetery, you have to enter through a rock cave that covers the grave so that it is not visible from the outside. Walk to this grave from the mouth of the river for about 30 minutes because it passes an uphill and winding path. Quite exhausting so it requires excellent energy, climbing and descending about 200 steps. When entering the tomb, visitors must crawl and dive into the cave. The thought of such a long hallway was horrifying enough. But seeing a glimmer of light at the end of the cave, it turned out that the cave was not long. The entrance to the tomb is a cave hole not a real cave. The journey continues and ends at a flat rock which is the end of the whole wall that juts out. The place hangs over the valley, where one cannot stand. On the lower right, no stairs to go down. I arrived at the tomb of SittiNurbaya. The tomb is located under a large rock that juts forward. The cement floor around the tomb is enough for several people to sit in prayer, remembering the love story of SittiNurbaya.

Given this beautiful setting, the author MarahRusli and the soap opera director SittiNurbaya (1991), Dedi Setiadi, give the story of Mount Padang and its surroundings a specialty. The novel and visual text begins from the river mouth, climbs to the top and the recreational park on Mount Padang. Director Dedi Setiadi admitted that the whole novel was very beautiful and interesting, so he did not dare to leave the text. He still maintains the original SittiNurbaya story. This is different from the soap opera SittiNurbaya (2004) which was directed by Encep Masduki on Trans TV and TV 3 Malaysia. The modern version of the soap opera is much distorted from the original novel. The work is adapted to current conditions and is set in the metropolitan city of Jakarta (Suaka, 2013). The legend of SittiNurbaya was also filmed on the big screen in 1941.

Regarding the background, the author Marah Rusli recounts the recreation of SittiNurbaya with SamsulBahri to the top of Mount Padang which supports literary tourism, as in the following quote. At that time Nurbaya stood side by side with SamsulBahri at the same peak. Samsulbahri looked troubled. In some time he will go to Jakarta to continue his studies. Perhaps I thought I was pretending to be difficult because I was going to Jakarta, “said Samsu as well. “But in fact, it is very worrying that my heart leaves you ...” Until now Samsul stopped as not daring to mention the name of the person he was worried about. “Leaving who Sam is,” asked Nurbaya. “Is there anyone here where your heart is stuck?”

“Living you Nur,” replied Samsul frankly.

“I,” asked Nurbaya as if surprised.

“Yes,” replied Samsu short.

Nurbaya was pensive hearing this confession, then lowered her head to the ground, so it could not be seen what color her face was at that time.

“Don’t get it wrong Nur! Hear why I’m afraid to leave you. For several days I was tempted by an unkind thought, “said Samsu

“Where does such a thought come from?” Asked Nurbaya, pretending to smile, the change in her heart would erase.

“How can I not worry,” said Samsu.

“Last Friday night, I had a dream: I feel like I’m climbing Mount Padang. When I got to the top here, I felt like I arrived in the bustling and big city of Jakarta. In the center of this city was a tall tower. An old man said to me, “Hi Samsu, if you achieve your meaning, go up this tower,”

When I was about to climb this tower, I suddenly saw you following from behind, alone. Therefore, I am waiting for you so that you can go up together. Suddenly EngkuDatukMaringgih brought you down and supported him to run. Because of my heart, I took you out of his hand, so that I fought with him. Because he was stronger than me, he caught me and threw me under this mountain. Because you argue that you don’t follow his will, he also plunges it down. So we rolled to the foot of this mountain, into a large hole so that we could not get out again. When I awoke, I was very surprised. My body was wet remember. All those nights I was unable to sleep again, and since then this dream has never disappeared from my mind (Rusli, 2008: 52-53)

The dream story can also be witnessed in the sittiNurbaya soap opera which takes place on Mount Padang. The meaning of this dream provides a picture of the future fate of SittiNurbaya and Samsulbahri. The dream visualization is more stressful than reading the text of a novel because of the vivid images and the thrilling musical accompaniment. SittiNurbaya and Samsulbahri fell rolling from the cliffs of the hill due to DatukMaringgih’s torture. Reading a novel is a mental process. The words written by the author will spark the imagination of those who read them. This is not the case when watching soap operas or films. The audience is treated to vivid, concrete and visual images as if the audience is watching real objects or objects. Thus the audience’s appreciation will be more complete and deep.

The time setting is in the late 1800s to early 1990s, as the background for Sitti Nurbaya is impossible to recover. However, director DediSetiadi and the Producer of TVRI, tried hard to present the past atmosphere. Watching this TVRI soap opera, it is as if viewers are invited to know the atmosphere of past society, almost a century ago, especially what happened in Minangkabau, West Sumatra. Not only is the life of the characters in the story, but the viewers invited to understand the life structure of the people of West Sumatra.



**Figure 1.** Samsulbahri, SittiNurbaya, Bahtiar, and Arifin Take a boat to Mount Padang (Doc. TVRI).

In the newspaper *YudhaMinggu* (10 November 1991) as quoted by Suaka (2011: 399-400) that the tomb of SittiNurbaya until now contains a mystery. The tomb was visited by many young people, widows, and widowers as well as ascetics asking for the tail number on their graves. The purpose of the young people coming to the grave is so that after they enter the door of marriage, there will be no quarrels in building a household. In addition, the couple asked that their marriage be perpetual and did not want to be tempted by third parties. Especially for women, they come to SittiNurbaya's grave, begging them not to get a mate, older than their age. This reminds the reader of a novel that describes the age difference between SittiNurbaya and DatukMaringgih when she married. SittiNurbaya is 15 years old, while DatukMaringgih is 60 years old. Seeing the age difference, it is likened to the marriage between grandchildren and grandparents, so that society is hated. The widow and widower couple who came to the grave begged the SittiNurbaya spirit to allow their marriage to be sufficient for the latter. A couple of widows and widowers have agreed not to marry and divorce again.



**Figure 2.** SittiNurbaya Tomb.



**Figure 3.** Cave Passage to the Grave

(Photo: Private Doc)

As a pilgrimage tourism object, those who come to the tomb to ask for a mate and do not need to bring incense and seven forms of flowers. Just intend in your heart. As long as they believe they will succeed. There are also those who come to the tomb to ask for mysticism and ask for the tail number. When the government did not prohibit gambling through the Anti-Gambling Law, dated April 1, 1981, many people came to meditate to ask for the tail number at SittiNurbaya's grave. The more they came, inspired by the person who was meditating, he was suddenly rich. That person pairs the number by guessing exactly four digits immediately after meditating at the tomb. (*YudhaMinggu*, 10 November 1991 page 1 column 3-6) These mysteries are the flavor ingredients that have made the SittiNurbaya tomb complex increasingly famous in the people of West Sumatra.



The charm of Gunung Padang inspired author MarahRusli to tell the beautiful girl SittiNurbaya. The tragic story, SittiNurbaya because love did not reach it, is believed by most people to be a story that happened. Regarding the grave, it is unknown whose grave is located there, but until now the grave has been sacred as the poor girl's final resting place. In the final episode of the story, Samsulbahri kissed the tombstone of his beloved SittiNurbaya because he was tricked by Datuk Maringgih, as in the following quote.

“Ouch Nur, oh my little brother, I never thought this will be how we end up. Why are all people's awards and dreams being granted, but our hopes and aspirations are made like this? Is it your fault and mine, and our fault, then have this fate? Have in this world, all the hopes and requests that we have tried as time is not granted and in the hereafter, Allah will be conveyed, all those dreams. Ah, in my sense there aren't the poor humans we are. For ten years I have endured misery and sorrow, for ten years I disturbed my longing for revenge against you, but until now, God has not removed it, I also mean this. How much longer do I have to wait? But, oh yes Nur, I have got an address, take me to meet you soon because this is the end of my torment. Hopefully, it should be. Pray together (Rusli, 2008: 279).

Samsulbahri's pilgrimage at his lover's grave, as well as the synchronized one, is unique. The guard of the tomb was shocked because the one who made the pilgrimage was a Dutch soldier with a complete hat and attributes. It turned out that the soldier was Samsulbahri, who had been a Dutch soldier with the rank of Lieutenant. At that time Samsulbahri gave some money to the tomb keeper while instructing him to take good care of his lover's grave. After praying at his lover's grave, Samsulbahri heads to the battlefield to fight his own people. However, he was not hostile to society, let alone his nation. This fact was only an excuse to meet Datuk Maringgih. Because it is known that DatukMaringgih was the leader of the troops in the tax war (blasting). You are cunning, DatukMaringgih mostly hid in the war, only intermittently appeared. When that happened, there was a deadly duel between samsulbahri and DatukMaringgih who wielded a sword. Samsulbahri used a gun, and finally datukmaringgih was killed. Samsulbahri was seriously injured and was rushed to hospital where he died.

Judging from an intertextual approach, that the popularity of the SittiNurbaya tomb on the summit of Mount Padang as a tourist attraction is represented by several supporters, namely.

1. The triangular love story between SittiNurbaya, Samsulbahri and DatukMaringgih
2. Two soap operas SittiNurbaya, each directed by DediSetiadi and Dedy Armand.
3. The film SittiNurbaya.
4. Goa and the tomb of SittiNurbaya.
5. Nature with the cool air of Mount Padang
6. The river estuary and the beautiful sea view of Padang
7. The magnificent SittiNurbaya Bridge
8. Recreational park at the top of the mountain and at the foot of Mount Padang
9. At the foot of the hill of Mount Padang, there are several gun houses from the Dutch colonial era.

As a model for literary tourism, the Gunung Padang area is supported by facilities that have attractive tourism potential. This carrying capacity is rarely found in other places. However, the number of visitors is not as busy as the Air Manis beach tour in Padang which is famous for the MalinKundang Si AnakDurhaka stone. This is based on a temporary analysis, when the author visited the two objects on the same day, July 3, 2019. MalinKundang Beach was full of visitors, while the SittiNurbaya grave area on Mount Padang was empty of visitors, below ten people at that time. This is due to very basic differences. MalinKundang tourism object is located on the shoreline and is easily accessible by motorbike and car. Even AVP type motorbikes are available at Air Manis beach to serve tourists. The SittiNurbaya tomb is located at the top of a mountain through a cave with a path that is impossible to reach by motorbike and car because the terrain is very heavy. Finally, people are reluctant to visit. The grave of

SitiNurbaya has a tourist attraction, but it is empty of visitors, as reported by kompas.com (in Putra, 2019, 2020).

As a tourist area, the natural potential of Mount Padang, especially at the foot of the mountain, is very beautiful. There are many boats leaning on the mouth of the estuary ready to take visitors on water recreation. Around this estuary has been arranged in such a way by the government of Padang City, West Sumatra to become Taman SittiNurbaya. At the estuary location, a new bridge was built, named the SittiNurbayabridge. Bridge worth Rp. 19.8 billion was inaugurated by the Governor of West Sumatra, ZainalBakar, on 10 August 2002. During the inauguration of the bridge, the soap opera actress SittiNurbaya, NoviaKolopaking, Samsulbahri (GustiRanda) and DatukMaringgih (HM Damsyik) were invited to attend the inauguration of the bridge (Serambi, October 6, 2006). Thus, from an intertext study, it was found that the name SittiNurbaya as a fictional character in the world of literature is proven to support literary tourism. Novel texts, soap operas with the context of the SittiNurbaya tomb, Gunung Padang, river estuary, the SittiNurbayabridge and the socio-cultural context of the community, are a network of meanings. These literary texts with non-literary texts can collaborate as promotional materials for SittiNurbaya literary tourism. In intertextual theory, these texts cannot stand alone. It is impossible to separate the SittiNurbaya text from its surrounding context. Meaningful networks of the SittiNurbaya story, KasihTakSampai this as text representations, need to be knitted into the weaving to support SittiNurbaya's literary tourism.



**Top Image:** River Estuary at the Foot of Mount Padang  
**Figure Below:** Sitti Nurbaya Park on the banks of the River Estuary  
(Photo: Private Doc)

## CONCLUSION

The representation of literary tourism through the text of the novel and soap opera SittiNurbaya has contributed greatly to the development of tourism in West Sumatra. However, this potential has not been fully exploited. The author of SittiNurbayaMarahRusli brings up this story through narrative text, descriptions and dialogue between characters about triangular love. This story ends tragically, with the death of the three main characters. One of the relics associated with the novel's story is the tomb of SittiNurbaya on the summit of Mount Padang. Until now the tomb is still a mystery, is it true that SittiNurbaya was buried there? Local people admit the truth, some doubt it. Visiting this tomb through a path and uphill by passing through

a cave passage fenced off with hard and sturdy cliffs. Seeing such a location, the place was popularized as the SittiNurbaya tomb cave.

Through intertextual studies, the collaboration between literary and non-literary texts, the SittiNurbaya tomb is even more interesting as a tourist attraction. The location of the tomb is supported by the cool nature of Mount Padang, views of the blue sea, recreational parks, river estuaries and the SittiNurbayabridge. Being a tourist destination, the legend of SittiNurbaya has its own charm in supporting tourism in West Sumatra. However, it is unfortunate that the number of tourists visiting is still low. Efforts that need to be taken, by promoting the love story of SittiNurbaya, art, music and drama performances at Taman SittiNurbaya. Another effort was to organize the selection of the young Samsul-Nurbaya pair. Several regions in Indonesia regularly hold similar festivals, *abang* and *none* (Jakarta), *cak* and *ning* (Surabaya), *Jegeg* and *Bagus* (Bali). In particular, a tour guide at the Gunung Padang tourist attraction must master the legend of the SittiNurbaya. Thus, SittiNurbaya literary tourism will become a popular tourist destination.

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