

STRENGTHENING TOURISM PRODUCTS THROUGH STORYTELLING EXPLORATION IN KEMIRIOMBO, GERBOSARI VILLAGE, SAMIGALUH DISTRICT, KULONPROGO REGENCY

Carlos Iban¹, Marsono², Fatkurrohman³, Anik Nuryani⁴, Handayani Rahayuningsih⁵, Khusnul Bayu Aji⁶

¹⁻⁶Program Studi Bisnis Perjalanan Wisata, Sekolah Vokasi, Universitas Gadjah Mada

Correspondent author: Carlos Iban, Program Studi Bisnis Perjalanan Wisata, Sekolah Vokasi, Universitas Gadjah

Mada. Sekip Unit 1, Gedung Sekolah Vokasi, Caturtunggal, Depok Sleman. Email: carlosiban@ugm.ac.id

Abstract

Kemiriombo, a hamlet in Gerbosari Village, Kulon Progo, Yogyakarta, is known for its diversity of spices (empon-empon) cultivated and processed by the local community. This area has significant potential for developing tourism based on local culture and traditions, but the tourism narrative has not been optimally managed. This study aims to explore the potential of storytelling as a strategy for developing tourist destinations in Kemiriombo. The methods used include observation, interviews, Focus Group Discussions (FGD), surveys, and community participation to understand the needs and expectations of the local community. The study found that Kemiriombo has tourism potential such as the processing of empon-empon at Rumah Jamu Menoreh, local cultural arts such as Jathilan, Gejog Lesung, and Karawitan, as well as culinary traditions like Sega Brongsong and Legondo. The 5W1H technique (Who, What, When, Where, Why, How) was applied in the storytelling analysis to produce engaging narratives that can promote local cultural identity. Storytelling plays a crucial role in introducing local products and traditions, enhancing tourist attraction, and preserving community culture. Through the development of strong narratives, Kemiriombo is expected to become a tourist destination that offers not only visual experiences but also emotional and social dimensions for visitors. The integration of local traditions and storytelling innovation is expected to positively impact the welfare of the local community.

Keywords: Storytelling; Kemiriombo; Tourism Products; Kulon Progo

INTRODUCTION

The Menoreh Hills in Kulon Progo Regency are home to communities whose livelihoods involve collecting and cultivating spices (empon-empon) in community forests (Junaidah, 2016; Seliari, 2021; Yudhana et al., 2023). Knowledge about empon-empon cultivation is passed down orally from one generation to the next (Wardani et al., 2020; Yeny, 2013). However, in recent decades, this knowledge has begun to diminish due to cultural shifts. One area in Kulon Progo that is promoting economic growth in empon-empon processing is Kemiriombo Hamlet, located in Gerbosari Village, Samigaluh District (Yudhana et al., 2023). Gerbosari Village is situated in the northern part of Kulonprogo Regency or in the Menoreh Mountains. There are 19 hamlets in Gerbosari Village, informally divided into three regions: north, central, and south.



Figure 1. Map of Gerbosari Village

Source: <http://gerbosari-kulonprogo.desa.id/>

Gerbosari has tourist attractions managed by the community. For example, in northern Gerbosari, there is Puncak Suroloyo managed by the Kulonprogo Regency Tourism Office. In the central region, there is Krisan Agrotourism managed by the Village-Owned Enterprises (BUMDes). According to information from the Gerbosari Village government staff, the southern region has not yet developed any tourism activities due to accessibility considerations.

Kemiriombo is one of the hamlets in Gerbosari located in the southern region. This hamlet represents Gerbosari Village and has achievements at the district, provincial, and national levels, especially in empon-empon processing competitions. The diversity of natural resources in the form of spices is processed into traditional herbal medicine, providing hope for the community's welfare. However, the abundant resources have not been optimally strengthened, particularly in narrative storytelling. This community service project aims to explore stories to be developed as part of tourism products.

RESEARCH METHODS

Data collection in the community service project in Kemiriombo can involve various methods to understand the needs, problems, and potentials of the local community. The following are some data collection methods that can be used:

- **Observation:** This method involves direct monitoring of the activities, patterns, and daily life of the Kemiriombo community. It helps in understanding the local context and identifying issues or opportunities that may require attention.
- **Interviews:** Conducting interviews with community members, local leaders, or relevant parties can provide deep insights into the community's needs and aspirations. Interviews can be formal or informal, depending on the situation and respondents' preferences.
- **Focus Group Discussions (FGD):** FGD involves small groups of participants sharing their views, experiences, and ideas on a specific topic. It can be an effective way to gather more detailed information about the community's needs and expectations.
- **Local Literature Study:** Researching local literature, history, and culture of Kemiriombo can provide further understanding of the context and values influencing the local community. This helps in designing initiatives that are more aligned with local realities.
- **Community Participation:** Involving the community in the data collection and decision-making process can enhance participation and support. Direct understanding from the community's perspective can enrich the collected data.
- **Participatory Mapping:** Engaging the community in mapping their area, including identifying resources, environmental issues, and development potential, can be a very useful method.

It is important to combine several of these methods to gain a holistic and in-depth understanding of the Kemiriombo community. Additionally, it is crucial to ensure that data collection respects local values, norms, and ethics.

Table 1.1 List of FGD Participants

No.	Participant Name	Position
1	Damar, A.Md.	Village Head
2	Wiwit Triraharjo, S.Si.	Village Secretary
3	Caturia Indriani, A.Md.	Head of General Affairs, Village Apparatus & Assets
4	Nurul Hidayanto, S.H.	Head of Planning & Finance
5	Rudi Hartoyo, A.Md.	Head of Development Section
6	Dwi Pandoyo	Kemiriombo Hamlet Head
7	Mulyono	Rumah Jamu Menoreh
8	Vinky Deni Manora	Chairman of Kemiriombo Youth Organization

Analysis using the 5W1H technique. 5W1H stands for “Who, What, When, Where, Why, How” and is often used in storytelling to ensure that the story or report contains complete and relevant information.

- **Who:** Refers to who is involved in the story. Who is performing the activity? Who is involved in the events described in the story?
- **What:** Describes what happens in the story. What events or incidents are the focus of the story? What actions are taken by the characters involved in the events?
- **When:** Indicates the time or moment when the events or incidents occur. When does the story take place? Is it happening now, in the past, or in the future? Or in what season do the events usually occur?
- **Where:** Identifies the place or location where the story takes place. Where does the story occur? In what place do the events happen?
- **Why:** Explains the reasons or motives behind the events in the story. Why is it done? Or why do the events happen?
- **How:** Describes how the events occur. How does it happen? What are the steps that need to be taken?

RESULT AND DISCUSSION

According to the Ministry of Tourism and Creative Economy (2021), an engaging narrative can make a tourist destination more than just a place, but a dynamic space for seeking various information. Tourism experiences enriched with storytelling indirectly provide unique meanings for each destination. By using storytelling, tourism and creative economy actors can introduce products or works based on the philosophical values contained within them. Storytelling can build positive emotional connections between a product and its consumers (Kennedy, 2022; Susianti et al., 2022). Meanwhile, storytelling techniques at tourist destinations can be applied in various promotional attractions (Nuranindya et al., 2023). Storytelling plays an important role in tourism by involving several aspects:

- **Promoting Tourist Destinations:** Storytelling is used to promote tourist destinations in an engaging way. By using strong narratives, stories about tourist destinations can captivate potential tourists, provide an overview of the experiences they can have, and stimulate their interest in visiting the place.
- **Understanding Social Impact:** Storytelling can be used to understand the social impact of tourism on communities and the environment. By documenting the experiences and views of local communities, it can identify social changes, issues, and benefits arising from tourism phenomena.
- **Creating Cultural Identity:** Tourist destinations often have rich cultural heritage. Storytelling can be used to preserve and pass on cultural traditions and stories to help maintain cultural identity and local heritage, as well as educate tourists.

Observations show that Kemiriombo has tourism potential such as:

Herbal Medicine and Spices (Empon-empon)

Every family in Kemiriombo plants empon-empon or medicinal plants in their yards or gardens. According to residents, there are hundreds of types of empon-empon planted by Kemiriombo residents. However, only about 72 types have been documented by the team.



Figure 2. One of the Empon-empon Plants in Residents' Yards

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)



Figure 3. Processed Empon-empon Products

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)

Kemiriombo has an empon-empon processing center named Rumah Jamu Menoreh. Here, empon-empon from residents are processed into simplisia (sliced), powder, or extract. There are 32 types of processed empon-empon products at Rumah Jamu Menoreh, including simplisia, powder, and extract.

Arts and Culture

As a ritual medium, the Javanese community holds Jathilan as a means of praying for safety, prosperity, and welfare (Irianto, 2016). The performance can last for about 3-4 hours and consists of several acts, with different main dancers. The most distinctive act involves an even number of dancers (usually 6 or 8) wearing colorful costumes imitating the style of Javanese noble warriors.

Gejog Lesung: Kemiriombo Hamlet has 4 lesung units used for performances or cultural events. It is not uncommon for residents from other hamlets to borrow Kemiriombo's lesung for their events. In Kemiriombo, this art form began in 2016, initiated by the cultural office (which was then still combined with the tourism office), forming village-level associations.

Karawitan: Kemiriombo Hamlet also has karawitan art. Several residents are skilled in playing traditional musical instruments, forming a karawitan art group. Unfortunately, the group is currently incomplete, as many members work outside the area, hindering regular practice and the group's existence. Currently, the karawitan instruments are used by elementary school students who are required to learn this art as part of the keMataraman curriculum initiated by the Education Office. The children practice every Tuesday, supervised by a special teacher.



Figure 5. A Set of Gamelan at Rumah Jamu Menoreh

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)

Eco-print: Eco-print is a new idea and creation in Kemiriombo Hamlet. This nature and environment-oriented art and craft began in 2019 as a result of training conducted by Gerbosari Village and Universitas Gadjah Mada. Initially aimed at women's empowerment, two members from Kemiriombo's PKK participated in the 2-day eco-print training. After the training, Mr. Mul and his wife took the initiative to continue the eco-print practice.



Figure 6. Eco-Print Batik by Kemiriombo PKK Members

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)

Parak: Parak is a traditional fishing activity preserved from generation to generation by Kemiriombo residents. The geomorphological conditions of Kemiriombo Hamlet contribute to this tradition. Kemiriombo is located in the Menoreh Mountains, which have several tributaries originating from the Tinalah River. Parak is conducted in small, clear rivers during the dry season when the water discharge is low and the water is clear. These conditions make fishing a routine activity for Kemiriombo residents. Parak can only be done with two or more participants, usually attracting more participants over time. Parak is conducted from morning until late afternoon and is specifically performed before the Baritan ceremony.

Culinary

Kemiriombo has several traditional culinary potentials, such as:

- **Sega Brongsong:** Sega brongsong is ketupat enjoyed with pelas fish caught from the Tinalah River passing through Kemiriombo Hamlet. The fish commonly used for pelas include uceng, kuthuk, bader, palung, kakul, and pelus, caught using parak.
- **Sega Wiwitan:** Sega wiwitan is a dish used in the wiwitan ritual, consisting of rice, pelas, sambel gepeng, and ingkung.



Figure 7. Sego Wiwitan

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)

- **Legondo:** Legondo is a traditional cake made from glutinous rice and steamed bananas, with a sweet taste.
- **Geblek:** Geblek is a typical food found throughout Kulonprogo, including Kemiriombo. It is made from tapioca flour (cassava starch) and fried.



Figure 8. Geblek and Wedang Jahe

Source: Documentation Team for Attraction and Destination Management, BPW SV UGM (2023)

- **Ayam Inkung:** Whole chicken cooked by boiling with various spices such as galangal, turmeric, bay leaves, and coconut milk. Inkung is only served at certain events like wiwitan.
- **Nasi Ambeng:** Tumpeng rice served with side dishes such as ayam ingkung, bacem, and others.
- **Sambel Gepeng:** Sambal made from chili, peanuts, and roasted salt.
- **Pelas:** Made from grated young coconut seasoned with garlic and salt, wrapped in banana leaves, and steamed. Pelas can be mixed with fish caught during parak.
- **Klemet:** Made from grated cassava filled with palm sugar, wrapped in banana leaves, and steamed, with a sweet taste.
- **Jenang Jagung:** Made from corn, grated young coconut, and palm sugar.
- **Cendol Jamu:** Cendol made from spice extracts such as temu ireng, turmeric, or temu lawak. The spices are grated, squeezed, and the starch sediment is dried. The spice starch is then made into porridge and shaped into cendol.

Kemiriombo has many community groups based on their professions. These groups demonstrate Kemiriombo's strong community structure, which is a strong initial capital for human resources in tourism. The potential of human resources in tourism is crucial for managing potential attractions.

Table 2. Kemiriombo Community Groups

No.	Group Name	Leader
1	Women's Farmer Group (KWT)	Mrs. Siti Haryani
2	Men's Farmer Group	Mr. Catur Mardi Widayat
3	Youth Organization	Mr. Vingki Deni Widya M
4	Family Medicinal Plants Group (TOGa)	Mr. Mulyono
5	Family Welfare Empowerment Group (PKK)	Mrs. Haryani
6	Kridha Budaya Group	Mr. Sarjiyo
7	Tourism Awareness Group (Pokdarwis)	Mr. Heri Kusmarwan
8	Gejog Lesung Group "Gersel Sasadara"	Mr. Mulyono
9	Water User Farmers Association (P3A) Ngudi Makmur	Mr. Pujiyono
10	Culinary Group	Mrs. Eni Prasetyowati



Figure 9. Storytelling Exploration

Source: Analysis (2023)

Distribution of Storytelling Topic Groupings:

- Grouping 1: Natural Landscape and Traditional Games (Parak)
- Grouping 2: Culture (Wiwitan, Baritan, Merti Dusun, etc.)
- Grouping 3: Arts (Jathilan, Culture, Gejog Lesung, etc.)
- Grouping 4: Traditional Culinary (Sego Brongsong, Legondo, Sego Wiwitan, Pelas, etc.)
- Grouping 5: Herbal Medicine (Various types and benefits of empon-empon plants)

Story of Baritan

(WHAT) The Baritan tradition is a ceremony related to people's beliefs and their relationship with nature. This tradition grows and develops in people's lives, particularly among those who make a living as farmers. Like other traditional ceremonies, the Baritan tradition aims to express gratitude for the blessings received and to ask God for the safety of the people. Nature and humans naturally coexist and create harmony.

(WHO & WHY) Javanese people believe that they are obliged to maintain and improve the environment, which encompasses both physical and spiritual aspects. The Baritan ceremony is performed after the rice harvest, closely associated with the mythology of 'Dewi Sri,' the goddess of fertility and rice. In general, the Baritan tradition is not only meant to protect the environment but also to resist disasters.

(WHEN) The Baritan traditional ceremony is held annually in the dry season, on Tuesday Kliwon or Friday Wage (according to the Javanese calendar). The term Baritan refers to the abbreviation of the word 'lebar rit-ritan,' which means 'after cutting the rice plants' (ngerit damen) or 'after the rice harvest.' This tradition has been ongoing for hundreds of years since the time of the ancestors. This traditional ceremony is held in the middle of the rice field, where the remnants of rice harvesting activities are still evident.

(WHERE) A shady, flat, and airy rice field with a beautiful landscape is chosen by the local people for this Baritan ceremony. These considerations, especially the spacious spot, enable all participants to view the clear blue sky, the hills, the forest with green trees, the fields, and the flying birds. Local people might also listen to the chirping of birds perching on tree branches and the sound of the clear gurgling of river water. Additionally, it allows the livestock to graze freely.

(HOW) In Kemiriombo, every farmer accompanies their livestock to the ceremony location. Those with certain vows or intentions will drape 'ketupat' (rice cake boiled in a rhombus-shaped packet of plaited young coconut leaves) on the necks of their cattle or other livestock, then take them to the ceremony location. All the livestock also participate in a prayer led by an elder or religious leader. Additionally, many children are present to participate in the ritual. They will grab the 'ketupat' draped on the livestock at the end of the ceremony. However, some adjustments occurred during the COVID-19 pandemic, particularly in 2020. The Baritan tradition was held by

draping 'ketupat' on livestock, which only took place in the farmer's homes, without taking all of them to the rice field. It was the religious leaders who then visited each house to pray for the livestock, according to the farmer's vows and intentions. The Baritan ritual was then only participated in by the local people, without the presence of the livestock.

Story of Parak

(WHAT & WHO) Parak is a traditional fishing activity that has been preserved from generation to generation by Kemiriombo's villagers.

(WHERE) The geomorphological condition of Kemiriombo played a role in shaping this tradition, as it is in the Menoreh mountains, which have several tributaries originating from the Tinalah River, about 15-20 meters in width upstream and 20-30 meters downstream. It is currently very strong with a slope elevation of 5 to 10 degrees. Villagers along the Tinalah watershed utilize this river for agriculture and fisheries. The large water discharge of the Tinalah river downstream is also used for irrigation through several dams. The Menoreh mountains with these geomorphological conditions make Kemiriombo have abundant water resources. Fish and shrimp are the main commodities and protein sources in the people's daily menus. Various kinds of fish endemic to the upper Menoreh rivers include palung (*Hampala microlepidota*), tawes (*Barbonymus gonionotus*), beyong (*Hemibagrus mumurus*), pelus (*Anguilla* sp), and uceng (*Nemacheilus fasciatus*).

(HOW) The Parak tradition is part of the Baritan ceremony in a small river where the water is clear during the dry season and when the water discharge is small. With these factors, these fishing activities are routinely carried out among the Kemiriombo community, with two or more participants (usually the longer the time, the more participants will arrive). There are two age groups of Parak participants, namely the younger generation ranging from 7-15 years old and the elderly group. Parak among the younger generation is performed every afternoon, while among the elderly group it is performed in the morning until late in the afternoon.

(WHY) From this Parak, fish and shrimp catches are brought home to be cooked into family dishes and specially prepared for the Baritan ceremony. The villagers cook the local traditional dish called Pelas, made from grated coconut and spices, then mixed with uceng fish or shrimp. It is then wrapped in banana leaves, pinned, steamed, and eaten together with ketupat.

(WHEN) Before performing the Baritan ceremony, villagers must perform Parak because the Baritan or the thanksgiving dishes will not be completed without pelas urang or pelas uceng.

CONCLUSION

Storytelling with the 5W1H approach (Who, What, When, Where, Why, and How) can provide a comprehensive overview of the situation in Kemiriombo. Let's draw conclusions based on this approach:

Who: The Kemiriombo community as the main characters in the story. Identify key actors, community leaders, and other relevant parties who play significant roles in the service project.

What: The problems and potential of the Kemiriombo community, including urgent needs, aspirations, and challenges faced. Also, the initiatives or programs proposed to improve conditions in the area.

When: The time context, including historical periods, specific seasons, or special events that may affect the conditions and lives of the Kemiriombo community.

Where: The geographical and social location of Kemiriombo, including environmental, cultural, and community structure aspects that play a role in the narrative.

Why: The justification or reasons behind the community service project in Kemiriombo. Why is this initiative important? How can it provide benefits and solve problems for the community?

How: The strategies and methods used in the community service project in Kemiriombo. How is this project implemented and involves community participation? Also, how is its impact measured and evaluated? The conclusion from the 5W1H storytelling approach in Kemiriombo can provide a comprehensive overview of the context, objectives, and implementation of the community service project. Through this approach, the story can be told with sufficient detail and relevance, allowing readers or listeners to understand and engage with the narrative better.

REFERENCES

- Berger, J. (2016). *Contagious: How to Build Word of Mouth in the Digital Age*. Simon and Schuster.
- Butin, D. W. (2005). The limits of service-learning in higher education. *The Review of Higher Education*, 28(4), 473-498.
- Brown, D. (2014). *The Power of Story: Change Your Story, Change Your Destiny in Business and in Life*. London: Random House Business Books.

- Duarte, N. (2010). *Resonate: Present Visual Stories that Transform Audiences*. John Wiley & Sons.
- Eyler, J., & Giles, D. E. (1999). *Where's the learning in service-learning?* San Francisco, CA: Jossey-Bass.
- Eyler, J., Giles Jr, D. E., Stenson, C. M., & Gray, C. J. (2001). *At a glance: What we know about the effects of service-learning on college students, faculty, institutions, and communities, 1993-2000*. Corporation for National Service.
- Fetterman, D. M. (2006). *Empowerment evaluation principles in practice*. Guilford Press.
- Heath, C., & Heath, D. (2007). *Made to Stick: Why Some Ideas Survive and Others Die*. Random House.
- Junaidah, J., Suryanto, P. S. P., & Budiadi, B. (2016). Komposisi Jenis Dan Fungsi Pekarangan (Studi Kasus Desa Giripurwo, Kecamatan Girimulyo, Di YOGYAKARTA). *Jurnal Hutan Tropis*, 4(1), 77-84.
- Kennedy, P. S. J. (2022). Peningkatan Pemahaman Story-Driven Marketing pada Legenda Batu Parsidangan Huta Siallagan Samosir, Sumatera Utara. *AMMA: Jurnal Pengabdian Masyarakat*, 1(09), 1101-1109.
- Nuranindya, D., Berto, A. R., & Wahyu, A. Y. M. (2023). Optimisme saat pandemi: strategi storytelling pada video promosi destinasi pariwisata super prioritas. *Jurnal Studi Komunikasi*, 7(2), 637-661.
- Polkinghorne, D. (1988). *Narrative Knowing and the Human Sciences*. State University of New York Press.
- Sachs, D. (2018). *The Story Factor: Inspiration, Influence, and Persuasion through the Art of Storytelling*. Basic Books.
- Seliari, T. (2021). Mempertahankan Eksistensi Desa Wisata dengan Kearifan Lokal (Studi kasus: Tracking Terbit Menoreh di Dusun Madigondo, Samigaluh, Kulon Progo). *Khasanah Ilmu-Jurnal Pariwisata Dan Budaya*, 12(2), 123-130.
- Simmons, A. (2006). *The Story Factor: Secrets of Influence from the Art of Storytelling*. Basic Books.
- Strand, K., Marullo, S., Cutforth, N., Stoecker, R., & Donohue, P. (2003). Principles of best practice for community-based research. *Michigan Journal of Community Service Learning*, 9(3), 5-15
- Susianti, H. W., Dianasari, D. A. M. L., Tirtawati, N. M., Liestiandre, H. K., Negarayana, I. B. P., Lilasari, N. L. N. T., ... & Aridayanti, D. A. N. (2022). Penguatan Storytelling Produk Desa Wisata Bakas Kabupaten Klungkung. *Jurnal Pengabdian Kepada Masyarakat Makardhi*, 2(1), 54-61.
- Wardani, A. K., Husna, A. A., Jamil, F. F. S., Nasikah, I. M., Ningrum, I., Munawaroh, K., ... & Rumah, P. P. (2020). *Lintas Sejarah Budaya Lokal*. Penerbit Pustaka Rumah C1nta.
- Winkler, M. (2016). *Engaging Communities Through Storytelling: A Handbook for Participatory Community Work*. New Society Publishers.
- Yeny, I. (2013). *Konservasi Pengetahuan Lokal Tanaman Obat (Empon-Empon) di Hutan Rakyat Perbukitan Menoreh Kulon Progo di Yogyakarta* (Doctoral dissertation, Universitas Gadjah Mada).
- Yudhana, A., Yudianto, R., Septiyani, R., Rahayu, W. M., & Permadi, A. (2023). Pemberdayaan Sentra Industri Herbal Wahana Mandiri Indonesia (WMI) Menggunakan Teknologi Pemantauan Kubah Pengering Tenaga Surya Berbasis Internet of Things (IoT). *Jurnal Pengabdian Pada Masyarakat*, 8(3), 623-632.