



Educational Tourism of Cave: Where Literature and Geology Meet

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Abstract. Although art scholars are primarily concerned with instruction, one of literature's fundamental purposes, it may also be appropriate for non-art scholars, such as geological scientists. Geology lessons can be taught using literature, such as cave exploration. An alternate strategy for bringing people to educational tourism in caves is to combine art with geology. This article explores the roles and purposes of literature in educational tourism, especially in Indonesian cave education. In doing so, we use a folkloric viewpoint to examine the roles that Indonesians have maintained and used folklore for in and around the country's show caves. According to the investigation, the existence of the folklore is consistent with the efforts made by the locals to preserve the natural environment and the caves' unique qualities.

Keywords: Literature · Educational Tourism · Conservation · Local Wisdom · Natural Beauties

1 Introduction

Before the pandemic, the tourism sector made contributions of 10.7, 11.2, 13.1, and 16.4 million US dollars from 2015 to 2018 (Badan Pusat Statistik Indonesia). One of the major economic contributors to Indonesia is the tourism industry. The sector's contribution is beneficial because of some key elements, including culture and the environment. Indonesia's economy has benefited from its rich cultural history, which includes its folklore. Aside from that, Indonesia is situated at the meeting point of the Eurasian, Indo-Australian, and Pacific plates. Java, Sumatra, Kalimantan, Sulawesi, and Nusa Tenggara are all part of the Eurasian plate. Indonesia has a geological surface covered in mountains, hills, plateaus, and high terrain due to the biological activity of these plates. Natural processes produced these topographical features, which led to the formation of karst and caves in certain places. Such characteristics are spread throughout a large portion of the plate, from Nusa Tenggara up to Sumatra Island. For instance, various karst (Ngalau) and caves (Gua) may be found throughout the province of West Sumatra alone. Lima Puluh Kota, a regency abundant in Ngalau and Gua, is one of them. This region is now the focus of speleological research.

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A. Doyan et al. (Eds.): ICSES 2022, APR 8, pp. 113–126, 2023.

https://doi.org/10.2991/978-94-6463-232-3_12

According to Dawkins [1], a speleological investigation can be divided into physical and biological categories. Biological ones receive little attention from academics. Numerous studies have been conducted on the cave in geology, physics, and chemistry. Studies in the humanities, history, and archaeology appear to be underrepresented. Dawkins has reminded readers that legends and superstitions have existed throughout human history, which should influence scientists' interest in speleology. These poetic compositions should track karst and caves in human life, particularly those in Indonesia, as physical and historical occurrences. These pieces should capture details like the caves' beauty, the various stones they contain, and the sounds of animals and people passing through them.

In many settings and locations, investigations on issues relating to caves have been done by several academics. Early studies focused on cave geology, which examined the physical characteristics of the cave. These studies include the story of the stone [2], the existence of Phosphate in caves [3], art and geology [4], cave exploration [5], the stories in stone [6], folklore in Archaeological landscapes [7], the anthropology of Mesoamerican caves [8], world heritage caves and karst [9], culture in caves [10], and the potential cave as a natural asset [11]. Investigations that deal with the roles of culture in tourism include folklore tourism [12], the cave, Nature, and culture [13], organic 'folkloric' community [14], the cave, tourism, and religious experience [15], tourists and cave sites [16], actors and the tourist sites [17], tourism, caving and writing [18], and cave and conservation education and policy [19].

Literature-cave studies are not common in Indonesia. The interest of academics in Indonesian folklore should be emphasized, nevertheless. Although there haven't been many studies in this field, some have expressed interest. Studies on folklore-related matters include folklore and tourism destinations [20], folklore in Pandeglang [21], the folklore of Pekalongan [22], the folklore of Sragen [23], the legend of Timor Tengah Selatan [24], and the folklore of Semarang [25]. Meanwhile, studies on tourism include educational tourism of geology phenomena in Gua Warak dan Gua Macan Putih in Kota Metro [26], the potential of tourism in the prehistoric caves region of Liang Kabori in Southeast Sulawesi [27], local wisdom and tourism attractions [28], the issues of geological aspects of tourism in Gua Lowo [29], and the touristic potential of Gua Lowo [30]. Some researchers have begun to show their passion for the connection between folklore and tourism, such as Baruadi et al. [34], who studies folk culture and tourism.

In West Sumatra alone, some scholars have shown interest in the roles and functions of folklore in society, including stone myths and other lore in Luhak Nan Tuo [35]. The studies that are specifically oriented to the folklore of caves and cave-related problems include Silokek Edupark [36] and folklore of Gua Rantai, Gua Ngalau Danau, and Gua Laguang [30–32], and [33].

Studying the relationship between literature and geology is crucial to close this gap. It is not intended to study literature and geology alone but to consider how they relate. Therefore, this essay will look into folklore's roles in understanding cave geology. The debate focuses on two key issues: the contributions of oral folklore to the presentation of cave geology and the materials that might be explored following such an introduction.

1.1 Folklore and Cave

The theoretical underpinnings of folklore and cave should make clear the fundamental concepts of cave and folklore and their connection. This framework begins with specific folklore ideas and moves on to the idea of the cave. First, according to Caraka et al. [37], there are show caves and wild caves. The world is home to a lot of natural caves. Both intentionally and accidentally, people can find caves. Caves are as diverse as the earth's surfaces. Each cave may be similar to another cave and different from another cave in other features. Crane and Fletcher [13] write that the differences can be in length, depth, appearance, width, and features of a typical limestone cave such as stalactite, stalagmite, column, chimney, traverse, sump, duck, even impermeable rock, capping, stream sink or swallet, resurgence, fault, stream way, limestone escarpment, grotto, breakdown, chamber, and blind pit.

Second, oral, semi-oral, and non-oral lore is how Brunvand [38] categorizes folklore. The literary versions of oral folklore include myths, legends, folktales, folksongs, and ceremonial performances. According to Bascom [39], folklore serves several crucial purposes in society, including serving as a vehicle for the public imagination, validating cultural institutions, a tool for education, and a way of social control for those engaged. On the other hand, Dundes [40] identifies five purposes for folklore: (1) to strengthen societal cohesion, (2) to justify society, (3) to guide society, (4) to protest against injustice, and (5) to amuse and amuse. Propp [41] identified 31 intrinsic syntagms forming a folktale with seven character functions.

2 Method

Indonesia has a lot of caverns that are popular with tourists. Gua Umang in Karo, West Sumatra, Gua Ngalau Indah in Payakumbuh, West Sumatra, Gua Putri in OKU, South Sumatra, Gua Tritis in Jepara, Central Java, Gua Lowo in Trenggalek, East Java, Gua Batu Mantimurung in Maros, South Sulawesi, and Gua Liang Bua in West Nusa Tenggara were all developed in accord. These caves have distinctive characteristics, especially in aesthetics, and are incredibly enriched in culture and history. They are surrounded by karst, caverns, mountains, hills, and plains, all with interesting geological histories. Their people continue to uphold customs, norms, and endeavors to live, following this legacy along the length of these caverns. The people save stories that grow among them to educate people, protect Nature, and sustain the anticipated future. The stories serve as a tool for people to coexist peacefully with the environment and one another. This study used a folkloric approach to examine the roles and purposes of such stories for them, as advocated by researchers like Propp [41] and Endraswara [42]. Seven stories were chosen for this study to determine the precise roles they each play. *Legenda Gua Umang* in North Sumatra, *Si Bincik* in West Sumatra, *Si Pahit Lidah* in South Sumatra, *Mbah Joyo Kusumo* in Central Java, *Batu Kura-Kura* in West Java, *Legenda Batu Jodoh* in North Sulawesi, and *Dwarf Myth* in West Nusa Tenggara are the stories mentioned.

3 Results and Discussion

3.1 Results

Even though wild caves may not have stories associated with them, show caves have. These stories are a product of interactions between people and their environment, other living things, and outside influences that support these relationships. Folklore includes tales about caves as well as other areas of human life. People may not be aware of the numerous caverns in Indonesia. According to experts, caverns will exist in every karst region. Currently, caverns are known because the local population learns how they can directly or indirectly benefit from them. Direct interaction with the caves enables people to comprehend their functions, such as providing water for agricultural needs, housing animals whose nests or dung the people require, offering some stones or natural deposits that people seek, or offering another potential that people can derive from them.

With over 14,000 islands, Indonesia has a karst area of 154,000 square miles and several caves. Numerous of them are undamaged and of lower importance. Some caves have piqued people's interest for particular reasons. They have gone there for various reasons, such as exploitation, water sources, historical sites, suppliers of particular resources, and tourist locations. These useful caves have received extensive exploration and research for educational, scientific, and commercial purposes. Special, accessible, and publically useful caves have been created for the benefit of specific government economies. These caverns are open to the public for tourism purposes. They are available for viewing by guests. The management teams of the caves create them using all relevant factors, including infrastructure, destination management, human resource quality, and physical improvement of the caverns, which enable the existence of the public caves. The development of cultural heritage, including folklore that individuals carry, supports each of these. The show caves are related to or go together with stories about them. The discussion of the folklore's contributions to the preservation of caves in this article will be concentrated on those related to the following caves, Gua Umang or Gua Kemang in North Sumatra, Gua Ngalau Indah in West Sumatra, Gua Putri in South Sumatra, Gua Tritip in Mid Java, Gua Lowo in East Java, Gua Batu Mantimuring in South Sulawesi, and Gua Liang Bua in West Nusa Tenggara.

First, Gua Kemang is 33 km south of Medan City in Durin Tani Sembaha. The village is full of rivers, lakes, and natural fountains. It also features a tiny cave called Gua Kemang or Gua Umang, which means dwarf. The entrance is tiny and can only be accessed by little people; a young child can fit through it (Fig. 1).

In the legend of Gua Kemang, a husband, and wife struggle to cultivate their property. After his wife's miscarriage, the husband concentrates on her second pregnancy while giving his rice fields little thought. His rice fields go uncultivated and overgrown because he makes little effort to maintain them. He was beckoned by a dwarf who offered help cultivating the fields when he was desperate. The abandoned rice fields were cultivated and planted in less than two days. The locals accused him of being haunted by a ghost. They then told his wife he had worked with a ghost like that. The wife went to see her and inquired about it. The dwarf forbids taking her to the field because a lady who has just given birth will undo all of the dwarf's preparations. The dwarf was forced to depart from his home. The villagers were astounded by how stunning and lavish the dwarf's



Fig. 1. Gua Umang / Gua Kemang (Source: Chat Karo Gaul)

home was when he revealed it to them. People desired to acquire gold. But when they come close to getting it, it is gone. The farmer received a gold door from the dwarf before the dwarf left for another location, and he utilized it to improve his lot in life.

Second, Gua Ngalau Indah is situated in West Sumatra, 4 km from Payakumbuh City's center and 31 km from Bukittinggi. With its breathtaking view, it is perched directly on top of a hill. Three mountains, Mount Sago, Mount Merapi, and Mount Singgalang, may be seen from this location. Visitors can enter the cave through a few access points to view stalactites, stalagmites, and other cave features. In addition, the cave is home to a few creatures, like bats and swallows, which are always present nearby (Fig. 2).

One of the tales the locals still retell is Si Bincik, a Payakumbuh folktale connected to Ngalau Indah Cave. The tale's protagonist is Bincik, who splits his time between a hamlet and the Ngalau Indah Cave. People adored Si Bincik, a notoriously good man, while infamous men despised him. His wicked pals attempted to kill him by tossing



Fig. 2. Ngalau Indah Cave, Payakumbuh (Source: Ferdinal)

him down a cliff. He struck, luckily. He made it out alive and awoke high up on the rock. He was helped by a supernatural being who offered to heal him in exchange for Si Bincik's desire to free his daughter from a cave. By healing and changing into a man with three powers, he was able to save her, marry her, and then live in the cave. After a while, he started to miss and long to visit his family. Once in the village, he assisted locals in fighting off his former buddies, who consistently did the locals' worst. He was prosperous. He then engaged in combat with the villagers against the Dutch. He was pursued by the Dutch everywhere, even in the cave where he and his wife hid. Knowing such an effort, they flee, and no one notices they have vanished.

Third, Goa Putri was 35 km from Baturaja City in South Sumatra's Padang Bindu, Semidang Aji, and Ogan Komering Ulu. It is regarded as one of the remnants of the Ogan Kingdom. The cave in the Bukit Barisan Mountains is 159 m long, 8 to 20 m wide, and 20 m tall. In it, the Semuhun River flows eastward from the west (Fig. 3).

The curse of Sipahit Lidah, a magical figure who spoke to Dayang Merindu, a young, lovely concubine of a king in the kingdom, is one significant tale concerning Gua Putri. However, the lady remained silent. Sipahit Lidah muttered that the woman had been like a stone while she was furious. The woman turned into stone. Then, Sipahit Lidah traveled to the woman's home village. He observed how peaceful and cave-like the village seemed. Then the settlement changed into a cave. The cave has been known as Gua Putri ever since.

Fourth, Gua Tritip is about 22 km from the City of Jepara in Ujungwatu, Donorojo, Jepara, Central Java. In addition to the cave, there are different places where guests can relax (Fig. 4).

People perform weekly rituals in the cave, specifically on Friday nights, during which they present coconuts, sugared water, and coffee drinks as offerings. Because Mbah Joyo Kusumo used the cave for meditation, it is revered. Where he did it, an old stone resembles a ship. They act following what they think Mbah Joyo Kusumo did there.



Fig. 3. Gua Putri in Padang Bindu, South Sumatra (Source: Sindonews)



Fig. 4. Gua Tritip in Ujungwatu, Jepara, Central Java (Source: JadwalTravel.com)

Fifth, Gua Lowo is about 27 km from Trenggalek City in Watuagung, Watulimo, Trenggalek. Beautiful features may be found in the cave, including stalactites, stalagmites, and walls that were naturally formed thousands of years ago (Fig. 5).

A large stone in front of Gua Lowo is the subject of a legend known as Batu Kura-Kura. According to the legend, Raden Tumenggung Yudho Negoro, a knight from the Mataram Kingdom, and his soldiers converted woodlands into settlements. They encountered both natural and spiritual issues when they arrived in the region, which is today called Watulimo. When they arrived, they discovered a cave guarded by a huge turtle. The turtle prevents anyone from entering the cave. The holy knight then cursed the turtle to turn into a stone. The stone, which measures 9 x 4.5, has been known as Batu Kura-Kura (Fig. 6).

The tale of Batu Caves in Bantimuring Maros Nature Tourism is the sixth. In Sulawesi, the karst mountain geopark of Leang Leang Maros contains Indonesian cave art and old limestone caverns. Scholarly reports claim that the cavern's artwork is the oldest in the universe (Fig. 7)

Seventh, the prehistoric living site Gua Liang Bua is located in Manggarai, East Nusa Tenggara. In the Manggarai language, *Liang* signifies cave, and *bua* means cool etymologically (Fig. 8). The cave is 25 m high, 40 m broad, and 50 m long. Archaeological



Fig. 5. Entrance to Gua Lowo (Source: Ferdinand)



Fig. 6. Caves in Maros (Source: The World Travel Guy)



Fig. 7. Caves in Maros (Source: Warisanbudaya nusantara)

and paleontological artifacts, including human skulls and the skeletons of an elephant, turtle, and huge reptile, can be found in this 190,000-year-old cave. Some legends are associated with the cave. One is a tale about the Hobbits' existence during the Stone Age. It describes how people in ancient times lived (Fig. 9).



Fig. 8. Goa Liang Bua (Source: Tim Terios 7 Wonders/ Rynol Sarmond)



Fig. 9. Goa Liang Bua (Source: Pos Kupang/Egy Moa)

Table 1. The studied caves and four criteria (Source: Research Results)

Cave	Story	Origin	Theme	Type
Gua Umang / Gua Kemang	Legenda Gua Kemang	Karo, Medan	Mystical Being	Legend
Gua Ngalau Indah	Si Bincik	Payakumbuh	History and Survival	Folktale
Gua Putri	Si Pahit Lidah	OKU	Curse	Folktale
Gua Tritis	Gua Mbah Joyo Kusumo	Jepara	Hermit	Legend
Gua Lowo	Batu Kura Kura	Trenggalek	Animal	Legend
Gua Batu Bantimurung	Legenda Gua Jodoh	Maros	Spouse	Legend
Gua Liang Bua	Kisah Manusia Kerdil	Flores	History	Myth

3.2 Discussion

The seven stories represent the three types of stories—folktales, legends, and myths. Themes like mysticism, history, animal guard, meditation, companionship, and a curse are all present in them. These tales serve a variety of tasks, including norm control and instruction (Table 1).

The seven stories serve various purposes, such as norm control and instruction.

3.2.1 People Do Not Always Live Alone

People occasionally coexist with other creatures. the Gua Kemang legend. Readers and visitors can learn through the legend of Gua Kemang that there are humans, animals, plants, and supernatural beings in the world. Every day, people engage with both plants and fauna. Humans may, however, occasionally interact with other animals. Religion teaches followers that they share the earth with visible beings that we exploit and consume and with invisible ones. Our knowledge of them comes from the Legenda Gua Kemang. The seven stories carry some functions, including education and norm control. Near human rice fields, the dwarf resides in a cave. A dwarf with backward-facing feet who aids individuals who protect the environment is described in the tale. The creature protects

the natural world and its environs, including the cave where it lives. The dwarf aids a farmer in cultivating his land, clearing his fields, and planting paddy.

3.2.2 People's History: Dwarf Story, Si Bincik, Gua Mbah Joyo Kusumo

People lived in prehistoric times in Gua Liang Bua. Humanity can learn about the origins of people in the area thanks to the discovery of the prehistoric human skeleton. These discoveries provide a life history of the miniature humans known as hobbits. The skeleton's discovery location and the appearance of the exhibit cave are described in folklore. Differently echoing the colonization of West Sumatra is Si Bincik. The crime and colonialist themes are wrapped together in the narrative. Not much is revealed about the cave. But it demonstrates that the cave is both a cage and a home—a home for a family and a prison for a lady. It focuses more on a man's role as a hero and a notorious figure in his culture. From a different perspective, Gua Mbah Joyo Kusumo depicts the activities of a hermit who meditates in a cave. People decide to follow him because he decided to take such a step there. They regularly make offerings as a symbol of respect and in the pursuit of mental tranquility.

3.2.3 Nature is Magical and Powerful: Legenda Gua Jodoh, Batu Kura-Kura

Folklore can serve as a teaching tool and a learning medium, as Legenda Batu Kura-Kura demonstrated. This Gua Lowo tale tells the story of the naming of a large stone that resembles a massive turtle. Additionally, it teaches people that woods are sacred spaces that should be maintained and preserved when used for human needs. This tale introduces a stone as a study sample with unique magnetic and geological components.

3.2.4 Be Careful to Act and Behave: Si Pahit Lidah

Aspects of behaviors that the storytellers conveyed through their characters can be found in some traditional tales. For instance, Si Pahit Lidah has certain signals about how the addressees or speakers should behave. The narrative warns readers that a guy can hurt a woman if she does not behave as he would like her to. Dayang Serumbi disregarded his call, earning her a curse that turned her into a stone. A community where Si Pahit Lidah described the settlement as a cave may also be under the curse.

The stories that have been mentioned can be important in exposing people to a more thorough investigation and study of the cave, particularly the stories that have been discussed (Table 2).

The table lists the elements that can be covered during a visit to a literature-cave study, which emphasizes the relationship between literature and geology [43]. According to research by Rwanda et al. [44], literature should not only be viewed as a form of communal memory; it also aids in directly or indirectly preserving the natural world by bringing people into close touch with it. The more the tourists know the cave's specifics, the more likely they will be interested. By connecting the stories to geological phenomena, the visitors' in-person experiences will increase their understanding of the roles played by the two and how they relate.

Table 2. Cave materials and possible features (Source: various sources)

Kinds of Materials	Around	in	Possible in the seven caves
Cave types	Solutional cave, Primary cave, sea cave, erosional cave, glacier cave, fracture cave, Talus cave		
Stone	Basalts, Granite, Quartzite, Limestone, Marble, Onyx, Semi-precious stone, and Travertine.		
Cave appearances	Topography, landscapes, land-forms		
Cave Morphological Features	paleo-phreatic galleries and vadose canyons and shafts		
Cave formations	stalactite, stalagmite, column, chimney, traverse, sump, duck, even impermeable rock, capping, stream sink or swallet, resurgence, fault, stream way, limestone escarpment, grotto, breakdown, chamber, and blind pit, flow-stones, helictite, straw		Flow-stones, stalactite, stalagmite, helictite, straw
Flora	Various plants	Lichen, bacteria, blue algae	
Fauna	Various animals	Troglobit, Troglafil, Troglazin Ex. Worms, snakes, centipedes, swallow, bats	Swallow, bats
Mood	bright	Dark, gloomy, bright, watery	Dark, watery
Other cave properties and materials	Caver geology Caver life Cave and people	Guano, swallow nest	Cave geology

4 Conclusion

In summary, we can come to the following conclusions. First, there are a lot of anecdotes about the cave that instructors and researchers can use in geology lessons. The use of folklore in cave geology activities should, secondly, be able to prepare tourists for cave observation and exploration safely. Third, the inclusion of folklore in cave educational tourism should be able to protect Nature from impolite behavior and natural calamity. Future studies on literature and caves should focus on the interaction between people who live in caves and the geology and life in caves.

Doing this makes it possible to have a deeper knowledge of the connections between literature and geology. The literature-geology-cave subject should be used to teach and

study geology, particularly concerning caves. It helps to inform the tourists about significant cultural norms that upcoming cave visitors should be aware of before starting an observation and study of the cave. Academically, it is more appealing and practical for science majors and non-science majors to pursue due to the mixture of literary activity and outdoor adventure, as well as the quantity of folklore and the existence of many caverns around Indonesia.

Acknowledgments. Numerous people and organizations support the completion of this article. The LPPM of Andalas University generously contributes to the financial assistance. The writers receive administrative support from the Master's program in literary studies, the English Literature Study Program of Andalas University, the Departments of Physics at the State Universities of Padang and Malang, and Padjajaran University.

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