

***Keris* as Branding Destination Tourism: Indonesian Heritage Daggers from Madura**

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ABSTRACT

Sumenep *keris* is known for its various philosophies and styles. This traditional Indonesian dagger had the potential to be developed as Madura's brand tourism. Therefore, strategy is needed to formulate a suitable development model of Sumenep *keris* potential. Hence, this research aims to describe Sumenep *keris* potential and contribution to Madura tourism development. A phenomenological approach is used to explore the local *keris* artisan perspective in interpreting *keris* philosophy and the accompanying meaning. Data were collected through in-depth interviews and observation and the triangulation method in this research. The analysis results found that the Sumenep *keris* can be part of the development of a tourist destination brand. The brand will be closer to sticking to the identity of the Sumenep area as a cultural heritage tourism destination. The concept of brand development can be done by optimizing the various perspectives of the Sumenep *keris* as an index of Madurese culture. Since brand building for tourism destinations is a continuous process, this research is expected to be preliminary. Hence, future research can examine other forms of Madura's culture that contribute to heritage branding tourism.

Keywords: Brand Destination; Madura Tourism; Phenomenology; Sumenep Keris.

ABSTRAK

Keris Sumenep dikenal dengan filosofi dan corak yang beragam. Modal sosial tersebut dapat menjadi potensi untuk dikembangkan dalam sebagai penanda dari pariwisata di Madura. Oleh karena itu, diperlukan upaya strategi untuk merumuskan model pengembangan potensi keris Sumenep yang sesuai. Riset ini bertujuan untuk mendeskripsikan potensi dan kontribusi dari keris Sumenep dalam pengembangan pariwisata Madura. Pendekatan fenomenologi digunakan untuk menggali perspektif warga lokal penggiat keris dalam memaknai filosofi keris dan aksiologi yang menyertai. Pengumpulan data dilakukan dengan wawancara mendalam dengan empu keris di Sumenep. Hasil wawancara dikonfirmasi dengan observasi yang sekaligus menjadi triangulasi metode dalam riset ini. Dari hasil analisis didapatkan bahwa keris Sumenep mempunyai potensi untuk dijadikan bagian dari pembangunan merek tujuan wisata. Merek tersebut akan lebih mendekati pada pelekatan identitas daerah Sumenep sebagai tujuan wisata peninggalan budaya. Konsep pembangunan merek tersebut dapat dilakukan dengan mengoptimalkan beragam perspektif dari keris Sumenep sebagai indeks dari budaya Madura. Pembangunan merek untuk tujuan wisata membutuhkan proses yang berkelanjutan. Riset ini diharapkan dapat menjadi riset pendahuluan untuk pengembangan kontribusi budaya lokal dalam pembangunan merek daerah tujuan wisata terutama di regional Madura.

Kata Kunci: Merek Tujuan; Wisata Madura; Fenomonologi; Keris Sumenep.

INTRODUCTION

Keris is one of Indonesia's immensely diverse cultural heritages. In 2005, as the cultural institution of the United Nations, UNESCO declared the Indonesian *keris* as a non-material world cultural heritage (A. W. P. Putra, 2019). According to history, the *keris* in Indonesia is a form of cultural transformation in the colonial era. *Keris* is often meant as heirlooms with high aesthetic value due to the master craftsman's spiritual manner, believed to have a mythic aura and high economic value. Many *Keris* lovers stated that they collect it for *keris* is an art object with beauty, but in reality, they still believe in *keris*'s charm and magical power. It is proven by the extra appreciation towards old *keris* and by calculations done when someone is trying to make or buy a *keris* for collection (Astuti, 2013).

In Indonesia, *keris* is known as a traditional weapon that has many meanings (Fong & Ishak, 2013). In the context of the function of weapons, philosophically, it does not only refer to physical forms but also weapons in the context of abstract spirituality (Darmojo, 2018). In general, *keris* in Indonesia have almost the same parts and shapes. These similarities are mainly found in the pattern of the handle, upstream of the *keris*, prestige (carved *keris*), the part between the base of the *keris* and the tip of the *keris*, and the cover of the *keris* or called *warangka*. Specifically, the differences that are more easily recognizable from the variety of Indonesian *keris* are in the *warangka* carvings with different patterns from each region.

Keris Sumenep is one of Indonesia's traditional cultural heritage that is still being cared for today. In the process of making and maintaining the Sumenep *keris*, special skills and competencies are needed. Historically, the competence of making Sumenep *keris* is referred to as *Mpu*. A *Mpu* is not only an ordinary *keris* craftsman but also has the ability to explain the philosophy of the *keris* and the meaning in the motif and shape of the *keris* (A. W. P. Putra, 2019). In the historical chronicle of Madura, the *keris* is also a part of the symbolism of enormous power (Handoko, 1993). Even Sumenep has become the center of heirloom *keris* in the East Java region. Aeng Tong-Tong Village, Saronggi District, Sumenep Regency is the most productive center for producing quality *keris* (Rudyanto, 2016). Therefore, it is necessary to conduct relevant study attempting particular philosophy, meaning, and ways of making Sumenep *keris*. Research findings on *keris* Sumenep were needed to help formulate the terms of *keris*' economic, social, and cultural potential.

In the context of Madura tourism development, the potential of the Sumenep *keris* can be developed to become an integral part of the triple-helix contribution in providing a destination brand. This has started with the declaration of the tagline "the soul of Madura" as a branding destination in Sumenep Regency (Malik et al., 2016)(Malik et al., 2016). In addition, the branding of the Sumenep destination was also carried out by introducing the traditional art of Saronen music (Romadhan, 2019). Sumenep's natural tourism potential is also one of the branding potentials being developed (Imani et al., 2020). The development of information and communication technology has also encouraged related parties in the management of Sumenep tourism to initiate branding as a smart city (Alfiyah, 2019). Therefore, more complex stakeholders integration of Madura tourism development projection is needed. Development by involving tourism pentahelix as has been done in several regions of Indonesia (Chamidah & Et.al, 2020)(Chamidah et al., 2020; Muliawanti et al., 2021; Nainggolan et al., 2020; T. Putra, 2019; Sumarto et al., 2020; Yasir et al., 2021).

According to the philosophy, history, and function of the Sumenep *keris* in the physical life and spirituality of the Madurese ethnicity, *keris* has great potential to be developed. Exploring the potential of the Sumenep *keris* is not only from an economic perspective but also from the dimensions of the iconic cultural heritage (Albar & Suyono, 2021). The potential of the Sumenep *keris* as brand equity can be a binder to the competitiveness of similar tourist destinations (Ngaisah et al., 2021). Brand equity is important in the tourism industry context as an identity that tourists will use as literature (Shriedeh, 2019).

The development of branding in a tourist destination is important in developing the leisure economy (Meijers, 2008). Not just to make the destination different from other destinations but rather to show the competitive advantage (Morgan & Pritchard, 2004). Several regions in Indonesia have initiated the potential of local cultural heritage as branding destinations such as Pekanbaru (Larasati & Muzayin, 2016), Jogja (Amalia & Sudiwijaya, 2020; Esti et al., 2020; Wibawanto & Nugrahani, 2015), Bandung (Maylanny & Fauzan, 2015; Nugraha et al., 2017), Sumedang (Hidayat et al., 2019), Batu City in Malang (Intyaswono et al., 2016), and so on. Commitment and proper management of

cultural heritage can be a catalyst for the iconic development of a destination (Satria & Fadillah, 2021).

A brand becomes an economic asset for the firm when people count on it to contribute to social life when embedded in society and culture (D. B. Holt, 2006). From a cultural perspective, brands can be understood as communicative objects that the brand manager wants consumers to buy. This is universally defined as the brand identity (Schroeder, 2015). The brand-building process has several stages: determining branding purpose, choosing an image product, determining product added value, specifying culture, and establishing marketing strategy (Tiber Leland, 2016). While specifically, destination branding is a series of processes to form an identity at a tourist destination (Kotler & Pfoertsch, 2010). Building a tourist destination branding requires several steps, such as mapping potential, conducting a comparative analysis, making a blueprint or branding, and implementing branding (Kotler et al., 2006). Destination branding can be done in various ways, such as with culinary (Yotova, 2018), culture (D. Holt & Cameron, 2010), and local icons (Ko & Lee, 2011). Each destination branding is done by mapping strengths, competitors, opportunities, and obstacles as part of the evaluation (Tiber Leland, 2016).

Some previous research on Madura destination branding has been conducted. The potential for Madura tourism branding can be developed based on nature tourism (Imani et al., 2020), cultural tourism (Kutsiyah, 2019), culinary tourism (Khan et al., 2019), and halal tourism (Farida et al., 2020; Halimah & Setiawan, 2019; Rachmad, 2017; Rahman, 2015). In this research, we describe keris Sumenep in Aeng Tong Tong village. Next, we discuss the results with destination branding theory. The results of research analysis and discussion can contribute to marketing communications studies. Furthermore, the research findings can also be used as a reference in the public relations strategies practice, mainly in tourism sector branding usage. This research finds novelty in identifying Madura tourism potential-based cultural artifacts. Therefore, we present the study's conclusions and elaborate on the implications of further research.

METHODS

This research uses a qualitative descriptive method, namely the phenomenology approach (Creswell, 2014). This method was chosen according to the research objective to describe the philosophical value and meaning of the Sumenep keris and its potential in the development of cultural heritage tourism branding. The resource persons in this research were selected using purposive sampling with several criteria. The sources are keris artisans in Aeng Tong-Tong Village, Sarongghi District, Sumenep Regency, who have become (Mpu) and understand the philosophy and techniques of making and maintaining Sumenep keris. Data collection was done by interview and observation methods. Semi-structured interviews with an in-depth pattern were conducted to gain a comprehensive understanding of the nature of the philosophy and meaning of the artifacts contained in the Sumenep keris. Observations were made by observing some of the activities of masters in making keris and when interacting with keris activists or keris consumers. While the analysis was carried out using the descriptive method of Miles and Huberman with steps of data reduction, data presentation, and drawing conclusions (Miles & Huberman, 1994). The data analyzed by this method is in the form of text or narrative. Furthermore, from all the data, a classification process is carried out based on needs with a coding process. The last stage in this method is data interpretation. The data interpretation process is actually carried out simultaneously during coding. Interpretation efforts are carried out simultaneously in classifying the data. The interpretation step is to analyze the data to produce the required information

RESULT AND DISCUSSION

Map of the Sumenep Keris Cultural Orthodoxy

Madura has a variety of cultures, one of the most well-known cultures is the bull race and Madurese specialty products or works of art, one of which is the art of Sumenep district, the keris. The keris is a sharp weapon belonging to the dagger group with a pointed tip on both sides with many cultural functions in the western and central parts of the archipelago (Darmojo, 2018). The shape is easy to distinguish from other sharp weapons because it is not symmetrical and winding. In the past, the keris functioned as a weapon for war as well as as an accessory in clothing, had a number of cultural

symbols, or became a collection object that was judged in terms of aesthetics (Harmayani et al., 2019).

According to literature, an expert in making a keris is categorized as a person who is considered to have higher knowledge and is given an honorable position in society. The predicate that a person carries in making a keris is called *Mpu*, a title for artists who create works of art in the form of high-value metal crafts, which are also often referred to as *adhi luhung* art (Rudyanto, 2016). *Mpu* is someone who has a high degree in society because of the assumption that the keris made by the master can have efficacy and magic for those who have it so that the situation is highly respected in society (Kuntadi, 2019).

Although it is known as the village of keris makers, the meaning of the name Aeng Tong Tong is not related to the keris. *Aeng* means water, while *tong* means to carry. It is so named because, in the past, residents had to carry buckets of water from outside the village to meet their daily needs. In the past, keris made by the residents of Aeng Tong Tong Village were used in the Sumenep Palace. Until now, the Sumenep keris is still stored every year. Making a keris for collectors requires *Mpu* to undergo a special ritual, meditate and fast to get steadfastness about a good day to make a keris.



Figure 1. Keris Ageman *Junjung Drajat*
Source: Reseacher, 2020

This keris from Aeng Tong-Tong Village is in great demand by keris fans, both in Indonesia and abroad. What makes the keris in Aeng Tong-Tong Village different from other is that it is cultivated with high respect as symbols of prestige, and the village continues to carry out the ritual of making keris. Inherited by the ancestors, in the ritual communication of making a keris, there is a symbol of a request to the almighty. This collection of keris also cannot be separated from magical things which are not directly acknowledged by keris collectors. In the history of the keris, mystification exists in several dimensions such as prestige, *luk*, *warangka*, and the ritual processes surrounding it. For example, the prestige of the *buntel mayit* (corpse shroud) is believed that if it does not match the owner, it will cause misery. However, if it is suitable, the keris will bring abundant prosperity. Therefore, not just anyone is willing to collect the keris. Another example is a keris with a majestic status. This keris is thirteen and is believed to be able to lift or guard someone when he becomes an official or has a position. This keris is usually sought and collected by people who have a high position or status.

A good keris exudes a distinctive beauty because the object has a combination of several elements, namely: technique, art, and magical power. The technique is closely related to the various forms of the keris and the use of all-metal mixed materials. In addition, the procedure for its manufacture requires high technical mastery. Not everyone can take over the roles and tasks of these valuable objects. Even a blacksmith who used to make knives, hoes, and hammers would not be able to take over the role of an heirloom master. Although they use fireplaces and metal tools, they are different in terms of classification, blacksmiths will enter the low class, and the heirloom masters will enter the high class. From its various forms and age of thousands of years, the artistic dimension is reflected in the unique beauty of this heirloom called the keris. Meanwhile, magical power is related to the belief that every good keris will emit a unique magical power, which is felt in abstraction.

Although classified as a stabbing weapon, the keris are not made solely for killing. It is more of a weapon in a symbolic sense. Therefore, the keris are also considered to have supernatural powers. In short, the keris can be used for its fortune, thus providing safety assistance for its owner and the people around him. In relation to other cultures, besides being used as a weapon, the keris is also one

of the completeness of traditional clothing, as well as a ceremonial object, as an attribute of a certain position, as a symbol of specific power, and as a personal representative or envoy of the owner (Kuntadi, 2019). Meanwhile, the phenomenon in the field shows that from the perspective of the keris craftsman, the context of the magical power is not necessarily born from the keris itself, but of the owner or buyer of the keris. The spirituality attached to the keris is based on the owner's power of thought, feeling, and emotion (user). The informant said that the keris require regular maintenance and special rituals. The combination of mindset, owner's attention, and proper care is believed to bring magical power to the keris. In Javanese and Madurese culture, keris treatment is usually carried out in the Javanese month of Suro.

Ritual Communication in Keris: Locate the Cultural Opportunity

Ritual communication is usually done collectively. A community often performs ceremonies such as birth, circumcision, birthdays, weddings ceremonies, etc. In these events, people usually say words or display certain symbolic behaviors. Ritual communication is often also expressive, for example, people praying while crying or even going to the extreme. This ritual activity allows the participants' various emotional commitments and has become the glue for their cohesion and service to the group (Senft, 2009). Humans learn and internalize it into everyday life. In an effort to learn how culture is passed down, one of them is through ritual. For example, the early context of an individual's life begins with marriage, and the ability to manage relationships after that - in certain cultures - is carried out full of rituals. In this context, marriage becomes a display of identity from a series of rituals (Leeds-Hurwitz, 2002).

The making of Sumenep keris in Aeng Tong Tong village goes through a tiered process. The tradition of making this keris has three stages, the first stage is preparation, the second stage is implementation, and the last stage is the delivery of the keris to the keris customer. The delivery of the keris itself cannot be done arbitrarily. There must be an upload before receiving the keris from the master's hand. In the preparation stage, the tradition of making keris begins when the *mpu* has found a good day to carry out the tradition of making keris. The determination must be made based on Javanese calculations by adjusting the date of birth (*weton*) of the keris buyer. After a good day is obtained, Mpu are able to make preparations to carry out the tradition with all kinds of ritual items such as various kinds of food ingredients which will later be cooked to make offerings, various types of fruits, market snacks, flowers, water, and incense and to make a keris in the form of metals such as iron, steel, brass, nickel, and silver, the metal materials will later be forged into a keris. All the rituals are carried out not only to get a good keris but also to get the heart steady in the making by the Mpu and the buyer's confidence. The informant, Mr. Misradin, conveyed this:

"The keris making ritual is rarely carried out because this ritual is very sacred by going through the process of waiting for a good day and waiting for a suitable iron to be used as an ageman keris (accessory). Usually, the buyer tells about wanting to have a keris about the life of the buyer. Of course, the buyer came to me already having a purpose and bringing personality to get closer to the creator. Of course, the purpose of the ageman keris was not to lead to anything envious or idolatrous, the ageman keris was created to maintain self-protection and get closer to the creator and pray."

The tradition of making a keris is carried out using typical clothes that must be worn in the process of forging a keris, namely by wearing traditional clothes. In that, Mpu keris does not use footwear; the meaning of this is so as not to be arrogant. Humans must be able to be grounded and have a character like the earth. There is also a *siraman* procession. In this procession, the *panjak* is bathed using flower water that has been prayed for in the *tumpengan* ritual. The aim is to purify oneself from *panjak*, even though it has been purified before carrying out the tradition of making this keris. This tradition is carried out by fasting. Mpu keris and *panjak* do fast when the keris-making tradition lasts until the series of keris-making traditions end. Fasting is done to cleanse oneself and restrain emotions. The tradition of forging the keris is carried out with high concentration, and there should be no feelings of anger, hatred, or negative thoughts. It must be truly pure and calm the soul. It is feared that the emotions in the *mpu* and *panjak* will be poured into the keris later, and the keris made will have unnatural character. Whether it is not in accordance with what is desired, it is hoped that the keris can provide comfort, security, and harmony in the family and neighbors, and the environment. As conveyed by the informant Mpu Sanamo where the Sumenep keris, despite having economic benefits, keris is also part of the cultural identity of Sumenep.

“The culture that is formed in the Sumenep community, specifically in the tradition of making keris is the result of the creation, intention, and taste of their previous ancestors pouring their knowledge and beliefs and the philosophy of life that they profess into a tradition of making this keris.”

In the series of making Sumenep keris, Ritual communication involves all communication elements ranging from communicators, communicants, messages, and media. In the process, the communicator is an Mpu, while the communicant is a keris enthusiast who will order to Mpu. From the interviews with informants, the messages in this ritual involve verbal sentences that are used as expectations in making a contract between Mpu and keris enthusiasts. Meanwhile, in this series, the media used are artificial accessories such as clothes, offerings, tajan (traditional food), and candles to represent the element of light.

The ritual carried out during the process of making a keris by providing offerings in the form of *Demar Kambheng* (candle) has the meaning “nyonarra mowah” which means the light that illuminates the face of a human who is always obedient to his god. This means that if humans want their hearts and faces to glow, they must obey the creator so that their faces and hearts will always be bright. As stated by the informant Mpu Ita as the only female Mpu in Aeng Tong Tong Village:

“Demar kambheng (candle) has the meaning of “nyonarra mowah” which means light that illuminates the face of a human who is always obedient to his god, and as a spirit of life or likens it to a burning fire.”

Ritual and cultural communication become an inseparable part because there is a very important cultural role ritual in it. The role of ritual communication is part of society used to fulfill human identity as an individual. Ritual communication is unique and often difficult to understand by individuals outside the community (Kuncoroyakti, 2018). Rituals have continuing importance in contemporary religious and social life for three reasons: (1) Rituals help define alternative realities outside the totalizing world views of modern elites and the institutions they control. (2) Where a range of possibly irreconcilable interests exists, rituals may be the most effective means of generating unity via feelings of identification detached from critical reasoning. (3) Rituals have not been completely displaced by discourse because rituals have evolved in response to changing social conditions (Cheal, 1999).

Ritual communication is a part of the communication function used to fulfill human identity as an individual, a member of a social community, and an element of the universe. Individuals who carry out ritual communication affirm their commitment to their family traditions, ethnicity, nation, ideology, or religion. One example of a ritual in this context is performed by the *Atoni Pah Meto* community. The *Atoni Pah Meto* community is part of the East Timorese ethnic group in the era of globalization, which still persists with ritual activities in their agricultural activities. *Atoni Pah Meto*'s farmers are in a society that has standards and regulations or general rules adopted to regulate how people or their members relate to one another, including contacts and relationships with higher powers and their natural environment (Manafe, 2011).

Another form of ritual communication in the archipelago is the traditional performing art of the Timorese, namely *naton*. In essence, *naton* is understood as an expression of messages expressed in the form of traditional figurative poems spoken orally by a speaker (*atonis*). A group of people then accompanies as companions or followers (*na he'en*). The poets are addressed to both other humans and the spirits of the dead or gods. *Naton* is usually spoken in the context of traditional ceremonies (traditional marriage and death ceremonies) as well as other ceremonial occasions (such as welcoming and releasing guests) (Andung, 2010).

Branding Destination in Keris Sumenep

The Brand heritage is acknowledged as one of the future priorities in branding research. Adopting it in an international context is challenging. In order to maximize its use, it is necessary to know how strong it is and the target country's cultural heritage. Accordingly, the study aims to construct a pioneering operationalization of brand and cultural heritage (Hakala et al., 2011).

In some contexts, cultural heritage can be both tangible and intangible, for instance, in several cultural heritage from several Asian countries, such as Japan, China, and Korea (Ko & Lee, 2011). These three countries make fashion cultural heritage part of the branding of tourist destinations. The pattern from the three countries is carried out by utilizing traditional prototypes, emphasizing

traditional fabrics, and preserving traditional craftsmanship. Historical and cultural heritage are integral to place identity, infrastructure, and landscape. For example, in Shouxian Tofu Village, China, a 4D branding project is designed to explore the process of using local history and cultural heritage as a foundation for a small-scale tourist destination. The project also provides some clues on the issues that limit the process of place branding in China (Fan, 2014).

Previous research shows that branding destination provides several means: an innovative approach that combines both management and planning aspects and empowers communities and skills in a network; the co-evaluation of cultural, social, and economic impacts for the Pisticci Sustainable Urban Lab (PLUS); the writing and signing of an “urban contract” with local Municipality, research centers, and PLUS hub association (Daldanise, 2020). The various ways in which ethnographic images are deployed in branding strategies by Bulgarian and Japanese companies to frame industrial food as a cultural heritage (Yotova, 2018).

UNESCO World Heritage Sites (WHS) provides roles in strategic planning and place branding. Here it is theorized that the processes associated with the nomination and management of WHS cultural landscapes involve the integration of planning and branding, with both practices influencing the articulation of a place’s universal value (Porter, 2020). Seven locations in Indonesia have been designated by UNESCO are included in the list of World Heritage Sites. Meanwhile, four other representatives were also designated by UNESCO in the Representative List of Cultural Heritage of Humanity, namely *wayang*, *keris*, *batik*, and *angklung* (Ilyas, 2017).

Culturally, the Sumenep keris made in Aeng Tong Tong Village have the potential to be preserved as a cultural heritage. The identification of analysis results showed that the Sumenep keris produced from the village of Aeng Tong Tong has various potentials to be developed. In the context of tourism development in Sumenep, this potential can be part of establishing branding destinations. From an economic perspective, developing a suitable branding model for the Sumenep keris can increase the income of the surrounding community. This pattern can be initiated by developing the Aeng Tong Tong tourist village (Ngaisah et al., 2021). Developing a tourist village based on a keris craft center can be initiated through a display from Aeng Tong Tong Village, Sumenep. Madura tourism will have more variety of destination branding in addition to nature tourism and man-made tourism.

In addition, branding can also be done by combining concepts and marketing communication mix techniques for the potential of the Aeng Tong Tong keris tourism village (Albar & Suyono, 2021). Several aspects need to be emphasized in developing tourism destination branding, such as superstructure, demand, infrastructure, attractions, facilities and equipment, and hosting community (Lohmann & Netto, 2008). Superstructure involves public sector organizations, the private industrial sector, regulations, work programs, and strategic plans. Meanwhile, demand indicates the need to map the potential of domestic and foreign tourists. Infrastructure requires adequate transportation, roads, tools, and communication networks. Meanwhile, tourist villages’ attractions can display the natural and cultural potential of the villages. Equipment and facilities refer to the availability of hotel facilities, motels, campgrounds, parking lots, restaurants, travel agencies, and others. A hosting community is also needed to empower local residents directly or indirectly from tourism in their area.

The marketing of places, particularly place branding, has grown significantly over the last quarter-century. Many cities, regions, and countries are now actively marketing themselves using techniques normally associated with creating classical product brands. This phenomenon has manifested itself in several ways with varying degrees of success (Hankinson, 2007). Most Indonesian cities in the list of 17 set up their city tagline in English. Bandung and Semarang are the only cities that have city taglines in Bahasa. Based on the literature, Semarang seems to have changed its city tagline from 2011 to 2016, in which it is changed from “The Beauty of Asia” to “Semarang, Pesona Asia”. The meanings of the two sentences are actually close (Aldianto et al., 2019).

Furthermore, tourism that is developed in the context of a tourist village is ideally integrated into relations in urban areas. This needs to be done because the development context of several conditions for a tourist village (structure, infrastructure, demand, attractions, equipment and facilities, and hosting community) requires synergy with the nearest regional. When the area being developed is Aeng Tong Tong Village as a tourist destination, the development of its satellite area also needs to be initiated to bring the concept of sustainable tourism.

CONCLUSION

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Based on the results of the analysis and discussion of the findings related to the Sumenep keris in Aeng Tong-Tong Village, it was found that this could be part of the potential for tourism development in Sumenep. Initiations in several aspects have been carried out from an academic perspective and recommendations from previous research to increase the leverage of local tourism in Sumenep. The development of Aeng Tong Tong Village as a tourist village based on the potential of keris craft can be an alternative to increasing the legibility of the potential of one of the noble cultural heritages. The potential development of Sumenep keris, especially from Aeng Tong Tong village, as part of tourism destination branding, deserves consideration. Economically, the village of Aeng Tong Tong is the profile of a village where the majority of its residents are keris artisans with various capacities. Meanwhile, culturally, the Sumenep keris is an inseparable part of Sumenep's history.

Branding of tourist destinations requires the commitment of all relevant parties, including the triple helix, namely academics, tourism actors, and the government as regulator. In the future, Aeng Tong Tong Village destination branding development can be initiated with more diverse stakeholders such as Penta-helix and hexa-helix. Hence, various stakeholders' involvement will contribute to a more comprehensive and sustainable destination branding. In addition, it is also necessary to take gradual steps for the development of Aeng Tong Tong village with the Sumenep keris craft as a branding destination, namely mapping the potential and perceptions of related parties, conducting comparative studies with swot analysis, making branding design blueprints, and executing the right form of destination branding for Sumenep keris.

This study has limitations because it has only just identified potential qualitatively from the perspective of artisans. For this reason, further research is needed to map the potential and perspectives of all parties in developing the branding destination of the Sumenep keris. This follow-up research can be carried out using a quantitative approach to capture the parties' relevant perceptions broadly. The mapping results can then be used to reference comparative research from other potentials from surrounding destinations.

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