The Game of Megoak-Goakan and Its Relationship with the Babad Buleleng: A Proposal for Literary Tourism in Panji Village, Bali

I Wayan Artika

Indonesian Language and Literature Education Study Program, Department of Indonesian Language, Literature and Regions; Faculty of Languages and Arts, Universitas Pendidikan Ganesha, Jalan A. Yani No. 67 Singaraja, Bali

DOI: https://dx.doi.org/10.47772/IJRISS.2025.906000173

Received: 27 May 2025; Accepted: 31 May 2025; Published: 05 July 2025

ABSTRACT

The research examines the game of megoak-goakan in Panji Village (Sukasada District, Buleleng Regency, Bali Province) using literary tourism theory. Social memory of the people of Panji Village, community opinions, experiences of perpetrators, destinations and cultural infrastructure, texts (Babad Buleleng) and documents (videos, photos); collected using download, listen and quote techniques. Cycle/time, context, location, properties, rules, players, function and meaning are analyzed descriptively and qualitatively, through several activity steps. The research findings are: Babad Buleleng contributes to tourism because it is a source of megoak-goakan; The people of Panji Village are aware of the importance of this cultural heritage; Megoak-goakan is being developed into a tourist attraction. This game has an attraction for tourists. The packaging of the game turns into a tourist attraction based on the principles of: (1) learning (tourism that has elements of learning); (2) rewarding (tourists give appreciation to a destination), (3) enriching (tourists get enriched knowledge) and (4) adventuring (tourists get an adventure experience).

Keywords: literary tourism, megoak-goakan, Panji Village, Babad Buleleng

INTRODUCTION

The role of literature in advancing tourism, directly or indirectly, has been around for a long time and continues to become increasingly evident in the last decade and a half. The contribution of literature in the development of Indonesian tourism, for example, can be seen through the implementation of literary festivals, the publication of literary works which make an area famous as a tourist destination, the filmization of literary works which indirectly promote the area which is the setting for the story, as well as the excavation of myths or folklore as creating branding for a tourist destination.

The Ubud Writers and Readers Festival (UWRF) literary festival has been held every year without fail since 2004 in Ubud. Literary works that contain the background of the story and the location where the images were recorded have become famous, for example the novel Laskar Pelangi (2005). In 2008 this novel was filmed with the same title. In line with this, Elizabeth Gilbert's novel Eat Pray Love (2006) and the film released in 2010 have given tourism to Ubud, in particular and Bali in general, received extraordinary promotion, to restore the image which had suffered due to the successive terrorist attacks in 2002 and 2005 (Hitchcock and Son 2007).

The folklore of Princess Mandalika is a myth that is used as branding for Lombok tourism and has recently become increasingly famous with the presence of the Mandalika Circuit. The title of this folklore was used as the name of a tourist area, namely The Mandalika Resort. Many tourist destinations in Indonesia have myths as part of their attraction, such as the Dragon Princess in Komodo, the Legend of Tanjung Lesung in Banten, and the Raja Ampat myth in Papua, or the Jayaprana tomb in Trima Bay (West Bali National Park).

There are still various illustrations that show the contribution of literature in the development of the tourism industry in Indonesia. For example, the use of the epics Ramayana or Mahabarata for performing arts plays. In Bali, for example, Kecak dance performances use fragments of the Ramayana. Meanwhile, the barong dance

ISSN No. 2454-6186 | DOI: 10.47772/IJRISS | Volume IX Issue VI June 2025

performance that many tourists watch in Bali adopts the story of Calon Arang. Tourism helps popularize this literary work among tourists. At the same time, literary works make an important contribution to the dynamics of the tourism industry. There are quite a lot of classical, modern literary works and literary events that have contributed to the development of Indonesian tourism.

Buleleng Regency has a wealth of literary tourism but it is still not being exploited by the local government, community and entrepreneurs.

Banyuning Village is not only famous for its pottery crafts and gong drama theater. In this village the seka or gong drama group was famous throughout Bali and Lombok from its inception (1960s) until the mid-1980s, Puspa Anom. Banyuning Village is synonymous with two Balinese folk tales that have become plays, namely Sampik and Jayaprana. The literary tradition of theater remains alive in Banyuning after the popularity of gong dramas waned and died throughout Bali, thanks to the involvement of artist (modern theater director) Putu Satria Kusuma with the Kampung Seni Banyuning (KSB) theater group and his now more popular Selem Putih theater group. The literary tourism agenda for Banyuning is not only enjoying literary stories (Sampik and Jayaprana), seeing locations and objects left over from the glory of a folk theater at the intersection of tradition and modern but also being able to take part in a short theater workshop from Putu Satria Kusuma at his house located on the road Gempol number 9.

The Gedong Kirtya lontar manuscript collection is closely related to the world of literature and the manuscript tradition that gave birth and maintained it until the arrival of Van der Tuuk, a Bible expert in the Dutch East Indies colony, including to Buleleng and establishing a scriptorium or house for copying manuscripts in Beratan Village.

In Tejakula Village, the Ramayana wayang wong develops and therefore this village also has literary tourism potential. In this village the Ramayana epic is brought to life through the art tradition of wayang wong. It's a shame that tourism actors only see it as beautiful art. Behind its hundreds of years of traditional life, its splendor as a spectacle art; literature is stored as its source, namely the epic Ramayana. By looking at the close relationship between Tejakula Village and wayang wong art with the epic literature of the Ramayana; village

What is no less important is the existence of the New Poet generation writer, A.A. Pandji Tisna, who was directly involved as a pioneer or pioneer of the modern tourism industry in Buleleng. A A. Pandji Tisna started building a small inn called Puri Tasik Madu on Lovina Beach. In the future, this area will develop rapidly and become an international icon for Buleleng tourism and Bali tourism.

Singaraja City also has a literary tourism destination that is no less important: SMAN 1 Singaraja (SMANSA). This is the oldest school in Bali and Nusa Tenggara, which was originally called Singaraja High School. It was at this school that was founded on November 1 1950 that I Gusti Ngurah Putu Wijaya, known as Putu Wijaya, the most influential writer and playwright in Indonesia, studied.

Sad love stories (love tragedies) originating from Kalianget Village (Seririt District) gave birth to several literary tourism destinations such as the Jayaprana tomb in Trima Bay (in the West Bali National Park Area), Kalianget Village with several temples such as Merajan Raja Kalianget and Pura Anyar. Pura Anyar is a new temple built in 1949 during the cremation ceremony for the spirits of I Nyoman Jayaprana and Ni Nyoman Layonsari. This temple serves as their sacred home after cremation. Apart from that, the route taken by I Nyoman Jayaprana from Kalianget Village to Trima Bay, as mentioned in Gaguritan Jayaprana, is also a literary tourism destination.

A number of places mentioned in Babad Buleleng, such as Yeh Ketipat Temple in Wanagiri Village, Penimbangan Temple, and Panji Village are literary tourism destinations because these places are mentioned in literary works. Pura Yeh Ketipat is related to the journey of the First King of Buleleng, I Gusti Anglurah Panji Sakti (Ki Barak Panji) when he was thirsty and got water after sticking a keris in the ground and also when his body was lifted high by Panji Landung to show himself that his territory was in Den The hills stretch widely from the west in Gilimanuk to almost the eastern tip near Karangasem.

Panji Village was the forerunner of the Buleleng royal palace with its game of gobbling, which was related to

ISSN No. 2454-6186 | DOI: 10.47772/IJRISS | Volume IX Issue VI June 2025

Ki Barak Panji's decision to invade the Blambangan Kingdom at the tip of East Java. Penimbangan Temple is the beach where a merchant ship from China was stranded and soldiers from the Panji Kingdom helped save it.

This research chose to focus on the lively rocking attraction in Panji Village (Sukasada District). Thus, one of the potentials of tourism literature in Buleleng Regency is starting to be studied. The results are expected to be useful in developing literary tourism in Buleleng district. This attraction qualifies as a literary destination in the form of a game because it is closely related to literature, in this case the Babad Buleleng. This relationship between literature and tourism activities is a principle in the study of tourism literature. The thrashing game is related to King Panji Sakti when in the episode he attacked the Blambangan Kingdom in East Java. Although no mention of this game can be found in the chronicle text, the connection between this game and the chronicle can be traced through the presence of the figure Raja Panji Sakti who was involved in this game, as a strategy and political communication. This connection is clearly visible with the world of Babad Buleleng, because the main key figure in it is Raja Panji Sakti, the founder of the Buleleng Kingdom and its ruling dynasty of kings in the northern part of Bali.

Literary tourism is a type of cultural tourism that deals with places and events related to literary texts and the lives of their authors. Activities in literary tourism include (1) following the routes taken by fictional characters, (2) visiting certain places related to the novel or novelist, such as their home or visiting the grave of a poet (Beeton, 2005).

Tourism related to literature is introduced as literary tourism. One of the earliest reports of literary tourism concerns Petrarch's writings in southern Europe during the 15th century. In the following century, this early form of tourism was based on nonfiction narratives and philosophical travelogues. Then, in the early 19th century, literary tourists looked for settings for popular novels. At first, they were interested in the birthplaces, residences, and graves of writers, but over time, the settings of the fictional stories themselves became the focus of attention (Inskeep, 1991).

Literary locations also have a strong appeal. Not only popular novels still lead to significant tourist flows, but tourism films are mostly adaptations of literary works.

Some book lovers will travel long distances to follow in the footsteps of their favorite characters in their favorite books or see the filming locations of films adapted from those books. Herbert (1996; 2001) studied literary tourism in England and France, Melton (2002) studied the works of American author Mark Twain (1835-1910). Hoppen, Brown, Fyall (2014) studied literature as material for tourism promotion and branding. Yu and Xu (2016) wrote about the function of ancient Chinese poetry in contemporary Chinese tourism.

Literature-based tourism studies carried out by researchers in the field of tourism or literature published in tourism journals can be classified into two.

First, a study of tourist activities that make literature in its various dimensions an attraction. Literary tourism occurs when writers or their works become very popular, as evidenced by people being interested in visiting locations related to the writer (such as their birthplace, house and grave) or being interested in the things depicted in their works (Busby & Klug, 2001 in Hoppen, Anne, Lorraine Brown, Alan Fyall, 2014).

Second, a study of literary works and activities related to tourism activities carried out by borrowing tourism as an auxiliary science. For example, this is done with travelogue stories, tourism-themed poetry, literature or myths which are used as tourism promotion or branding tools, such as the case of the Putri Mandalika folklore which is the name of a resort in Lombok and is also the core of the Putri Nyale festival or ritual.

Yu and Xu (2016) show how classical Chinese poetry is used as a tourist attraction. Items related to literature that are used as tourist attractions. In the literature method, researchers observed the use of literary works, especially poetry quotations in tourist guidebooks or other promotional materials, including Lonely Planet books. From an analysis of five tourist guidebooks, Yu and Xu found 216 quotes from ancient Chinese poetry which were used to explain places or tourist attractions in the Three Gorges area, especially Fengjie and the Yellow Crane Tower, Wuhan (Yu and Xu 2016:397). Through observation methods, Yu and Xu found three forms of

tourist attractions enjoyed by tourists in two tourist destinations, namely Fengjie (known as the city of poetry) and the Yellow Crane Tower, Wuhan. These three things are (1) ancient Chinese poetry printed on metal plates, which are hung or attached to the wall; (2) mural paintings of poets; (3) Chinese poetry calligraphy souvenirs.

Tourism that offers the cultural heritage of poetry can be categorized into cultural heritage tourism or cultural tourism. In China, poetry is an old type of literary work and is a type of literature that is highly respected.

For tourists, the attraction of literary tourism not only provides them with spectacles or objects of gaze, but also knowledge about Chinese literature, the beauty and wisdom contained in the ancient Chinese poetry on display. Meanwhile, Herbert (1996; 2001) shows literary places related to writers as tourist attractions. Making the homes of writers, painters or other great artists a tourist attraction, cultural heritage can be found in many cities in Europe.

In Russia, the residence of the writer Fyodor Mikhailovich Dostoyevsky was turned into a Memorial Museum which attracts tourists (Arcana 2016). In Dostoyevsky's house his photos and novels are displayed as the main attraction. Tourists who visit there get direct experience of feeling the atmosphere of the place which inspired the maestro to create. Both are tourist attractions, meaning they both make a direct contribution to the development of tourism in the city.

Literary works, literary festivals can also be a medium that can contribute to an area to develop tourism. Literary cities hold literary activities regularly and collaborate with their network cities which directly or indirectly contribute to tourism.

Ubud successfully holds a writers festival every year without a break and has succeeded in inviting world-renowned writers. Maybe in the future Ubud can be registered as a City of Literature, so that it can exist as a new representation for the combination of literature and tourism or tourism and literature.

The literary tourism approach can be carried out in four areas. First, examine literary works with the theme of tourism. Second, a study of literary figures, activities and places that contribute to the tourism industry. Third, the study of literary tourism activities, namely tourism that offers icons or attractions originating from literature or writers in all its dimensions. Fourth, examine literary works that have been transformed into other forms such as films whose presence has a direct or indirect impact on the tourism industry.

Thematic studies or tourism discourse on literary texts are carried out by selecting literary works, such as poetry, short stories, novels or dramas with a tourism theme. In a study of literary activities in Indonesia, there are a number of literary or arts and culture activities or festivals that involve literature. This can be studied using a literary tourism studies approach.

The most phenomenal is the Ubud Writers and Readers Festival, which has been held every year since 2004. Later the Borobudur Writers and Cultural Festival also appeared. Study of Tourism Activities to 'Literary Places' Literary tourism studies can be carried out according to the study model of Herbert (1996; 2002) in England and France as well as the joint study of Hoppen, Brown, and Fyall (2014) in China. Herbert's article describes how 16 houses left by writers and other artists were converted into museums. Hoppen, Brown, and Fyall describe tourist activities at the Three Gorges by visiting the ancient Chinese poetry exhibition hall and the poet's murals.

An interesting study of the transformation of literary works and tourism promotion is the contribution of the novel and film Laskar Pelangi to the popularity of Belitung as a tourist destination. After this novel was filmed, which features beautiful beach views, Belitung received at least two positive impacts in the tourism context, as said by I Gde Pitana, Deputy for Foreign Marketing at the Ministry of Tourism

First, the name Belitung began to enter the Indonesian tourism map. Second, the number of domestic tourist visits to the area has increased (Liputan6.com). What is also important is that one of the areas in Belitung has been designated as one of the development priorities central government tourism with the label "10 New Balis". Literary tourism to the places above is a literary contribution.

The earliest research on the messing game was carried out by Buda (2013) with a very general study, namely

ISSN No. 2454-6186 | DOI: 10.47772/IJRISS | Volume IX Issue VI June 2025

function, meaning and form. From this study it is concluded that megoak-goakan is one of the cultures that exist in the life of Hindu society in Bali which is carried out with full intimacy and harmony between the players. From Yasa's (2018) research, it is known that not only was megoak-goakan found in Panji Village (Sukasada District, Buleleng Regency), in Tambakan Village (Kubuaddan District, Buleleng Regency) the game of goosebumps was also found. Yasa (2018) examines the spiritual aspects so that this game can be used as a spiritual tourism attraction. Meanwhile, Sentana et al. (2022) examined the scrambling game that is still found in Kintamani Village (Kintamani District, Bangli Regency). This research discusses the function of megoak-goakan using three basic frameworks in Hinduism. A study using financial or accounting theory on the scramble game in Panji Village was carried out by Juniawati et al. (2019). However, this research does not discuss the financial aspect. What became the focus of the study turned out to be the social and religious values contained in megoak-goakan. Before Juniawati et al. (2019), similar research was conducted by Ardiawan (2017). Ardiawan stated that his study used ethnopedagogical theory but what was discussed were the values contained in megoak-goakan. Therefore, this study is not relevant to the theory chosen in solving the research problem. Gobbling is one of the characteristics of the people of Buleleng; has history, artistic value, and character value; that is the view of Trisnawati and Yasa (2020). A research on the game of messing around with a Revolution 4.0 perspective was carried out by Dewi (2020) with a normative conclusion, "...Going around can be a medium for strengthening character based on local wisdom in facing the rapid flow of globalization due to technological developments in the industrial era 4.0." Sustiawati et al. (2021) states that magoak-goakan depicts the heroic spirit and patriotism of Raja Ki Barak Panji Sakti's troops from the Buleleng Kingdom, called Teruna Goak, who are always ready to guard the security and comfort of their territory. A legal study of the game of goosebumps was carried out by Priyantini (2022); from two legal products, namely the copyright law and the cultural protection law. Wintari et al. (2018) conducted research with a different study from subsequent researchers; examine the scramble game in terms of its function and integration into education at the preschool level; with the finding "the game of scrambling has a significant effect on the social-emotional development of Group B children at Widya Mekar Sari Kindergarten." Three years earlier Ermiyanti et al. (2015). Repetition of Wintari et al.'s research ideas. (2018), Ermiyanti et al. (2015) conducted by Sari et al. (2017). At the higher education level, similar research was conducted by Pranata et al. (2020). Pranata concluded that "the results of training in playing magoak-moakan increased the agility of male students in the fifth semester of the Physical Education, Health and Recreation Study Program, FPOK IKIP PGRI Bali 2019/2020." Still in the context of learning, Purna's research (2020) examines the motivations that are integrated into social studies learning using character value theory. Purna concluded that the character values in the megoak-goakan tradition that can be integrated into social studies learning are guided by the 18-character values recommended by the Ministry of National Education (2010). In a more general study, on the content of character values in fighting, was carried out by Pramana (2021). Using the scramble game to instill leadership values in class IV students at SD Negeri Karangsono, Mranggen District, Demak Regency; researched by Azka et al. (2020); with the conclusion "Leadership characters in the Buleleng game include: brave, fair, humble, responsible, self-confident, perfect in their five senses, and emotional intelligence." This conclusion is not in line with the formulation of the research problem, namely how the scramble game plays a role in training leadership skills. In addition to studying the content of leadership and character values and their use in learning; megoak-goakan is also studied from the aspect of its contribution to developing 21st century skills for students in elementary schools (Nugraha, 2019). The latest study in terms of research ideas by developing learning media based on augmented reality (AR) was carried out by Darmawan et al. (2022) who arrived at the finding "Augmented Reality-based multimedia learning media meets the requirements with quality very good to be used as a supporting medium in the traditional game of Megoak-goakan learning activities." Researchers' fascination with the history and preservation of megoak-goakan as cultural property can be seen in the research of Dharmadia et al. (2023). Even though this study is the most recent in terms of year, Darmadia et al. Just repeating previous studies.

In tourism studies, messing around is a branch of "events" or tourist attractions. In this case, the megoak-goakan game is an event because it occurs in one place, involves the players, and originates or is related to the text (Babad Buleleng). As an attraction, tourists not only watch the game but also get involved in it, joining other tourists and local people. From all the research data it can be stated that as an object of research, megoak-goakan has been studied from the aspects of structure, history, values contained, and the function of this game. Researchers are interested in studying the existence of the scramble game to be integrated into the formal curriculum. This is supported by the principle of ethnopedagogy, namely modern education that provides space

for local wisdom. Other researchers are interested in seeing the chaotic existence in the era of Revolution 4.0. Researchers are thinking further about the development of this game in its integration with augmented reality. A pragmatic study of megoak-goakan, with an emphasis on its practical function is associated with spiritual tourism. Study of previous research and related to the topic of this research, discussion from the perspective of literary tourism regarding the game of googling that exists between texts (in the Babad Buleleng) and as a cultural attraction or folk game; not done. Previous researchers only saw megoak-goakan as an independent unit of tradition/culture. Even though there is some mention of the history of this game, it is not the focus of the study. This research continues to look at the originality of the megoak-goakan contained in the Babad Buleleng (as a literary aspect) and as a lively attraction in Panji Village (Sukasada District, Buleleng Regency). Because of the chaos of being in these two spaces, this tourism literature study is very relevant to carry out.

METHOD

The design used is qualitative descriptive (Ali, 2015) and analyzes words, texts, discourse in various documents (libraries, archives) and attractions or performances. By referring to Raco (2010: 50), this research describes the facts or realities regarding the game of goosebumps. According to Kuntjojo (2009), this research records and describes relational data between parts of the Babad Buleleng and the game of gobbling in Panji Village (Sukasada District, Buleleng Regency).

Data sources include field and digital data or online data (social memory of the people of Panji Village, community opinions, experiences of actors, destinations and cultural infrastructure), text (Babad Buleleng) and documents (videos, photos). Data in the form of random game variables (game cycle, context, location, properties, rules, players, meaning) are analyzed descriptively qualitatively, through several activity steps, namely determining data units, describing data units, identifying data units, comparing between data units, classification of data units, and reduction of irrelevant data units. Data was collected by downloading, listening and quoting (text data or literary data), observation, interviews, photography, videography, construction (demonstrating) methods. a real incident by the perpetrator or member of the seka or group). This method is applied carefully and carefully to collect maximum data. The data recording tool is a field notebook which is specifically used to record data manually. Cameras and sound recording devices will also be used in data collection. Interviews with guidelines developed in the field were also used in data collection. Observations were also carried out to collect data on the playing field being shaken up. Data was analyzed descriptively qualitatively, through several activity steps, namely determining data units, description of data units, identification of data units, comparison between data units, classification of data units, and reduction of irrelevant data units.

RESULTS AND DISCUSSION

The Contribution of Literature to Tourism

The game of gobbling has experienced a decline amidst social changes in Bali, which is a universal phenomenon in the traditional world. Fifty years ago, this game filled the world of children throughout Bali. The text below, the accompanying song sung by the performers, is memorized by children and parents:

(*the text below is in Balinese*)

goak maling taluhgedang rentengkayu lengkong enyen uli kauh negen celeng ngadut meong(text in Indonesian) gagak mencuri telorgedang renteng (jenis papaya) kayu bengkoksiapa dari baratmemikul babimembawa kucing (text in English) crows steal eggs gedang renteng (papaya type) bent wood who's from the west? carrying pigs bring a cat

The lyrics of the song above are in Balinese, and do not have the full meaning. Meaning appears in the lines. These meanings are unrelated to the meanings of the other lines. What stands out is the final poem. This is important because it is sung so that it is "pleasant" to the ear.

The fate of the megoak-goakan game is much better than almost all the traditional games that once developed in

Bali. This is due to the close connection of this game with the history of the founding of the Buleleng Kingdom which is written in the Babad Buleleng text so that this game has historical and political meaning. Because everything related to history regarding the lives of the ancestors, especially those things written on palm leaves; is an honorable thing and this must be maintained properly through various means, such as ceremonies; So this game is still alive in the village of its birth, Panji Village.

This game is not like fifty years ago or in previous decades, played throughout Bali mainly by children, in addition to by adults. This game lives on the grounds of respecting ancestral heritage because it contains political, historical and heroic values. His life is also inseparable from external awards when outsiders admire this game. In 2020 this game was designated as an Intangible Cultural Heritage by the Ministry of Education, Culture, Research and Technology.

Villagers give meaning to this game. Gobbling is not just a game but has political, historical, heroism and religious meaning. This can be traced to the story about the origins of a dynasty in Den Bukit which is mentioned in the Babad Buleleng. The main figure in this chronicle is Panji Sakti, the first king of the Buleleng Kingdom who later succeeded the kings who reigned in northern Bali, which from South Bali is only said to be den hills because from South Bali, the area next to the hills or mountains that stretches from the western tip of Bali to the eastern tip, are unknown areas or areas whose existence has been neglected culturally and politically amidst the development of a politically, economically and culturally centered view of South Bali.

Panji Village, which is the location of this research, is a tourist village with the description or brand "Panji Eco Village Tourism Village" (Panji Eco Village Tourism Village (kemenparekraf.go.id). The tourist attractions sold are tubbing or white-water rafting, going to the cave, and bicycle.

The presence of the scrambling attraction shows that literature (chronicle) has contributed to tourism in Panji Village. This attraction is a game related to the Buleleng Chronicle. The connection between Babad Buleleng and megoak-goakan can be seen in the involvement of Raja Panji Sakti in this game. Raja Panji Sakti is the main figure in the chronicle. According to tourism literature theory, this game is related to the category of fictional characters because the main character of Babad Buleleng is associated with this game and in its history, Raja Panji Sakti also played. At that time, he got the role of a goak or crow. In this game, Raja Panji Sakti struggled to get through the obstacles of the goak soldiers who lined up like snakes; to catch the last player. Another category is literary destinations or locations related to text. Panji Village is mentioned in the Buleleng Chronicle and this village does exist. Now it is used as a destination (Tourist Village) and a location for tourist attractions.

The choice of the game of gobbling as a tourist attraction was based on considerations: historical, religious and unique. Above that reason is the community's sense of pride in their ancestral heritage. This game is respected because it is related to Panji Sakti, the king who founded the dynasty of kings in the Buleleng Kingdom. The content of heroic, historical and religious values is a reason for local people to glorify and sanctify this game. Because it doesn't exist anywhere else, the villagers agreed to be proud of this heritage. More than that, appreciation from outside also triggered the residents of Panji Village to increasingly respect this heritage, which became even stronger when in 2020 this game was designated as an Intangible Cultural Heritage by the Ministry of Education, Culture, Research and Technology.

Thus, no reason was found for the existence of a relationship between the megoak-goakan game and Babad Buleleng. This research reveals that gobbling is literary tourism. However, tourists generally do not understand the relationship between tourist destinations or attractions and literature. Likewise with the game of messing around.

Literary tourism is indeed included in cultural tourism or special interest tourism. However, for Bali, this category is not appropriate because many tourist attractions in Bali are related to literature. Kerta Gosa tourist destination (in Semarapura City, Klungkung Regency) with kamasan wayang paintings on the ceiling of the court building during the Classical Balinese kingdom; is sourced from Bimaswarga (Bima's journey to heaven). Likewise, the wayang wong performance in Tejakula Village. This performing art has never been associated with the Ramayana epic which lives in Tejakula Village. In traditional works of sculpture and painting it is also very common to take scenes from literature (Tantri Kamandaka, Panji, and epics).

ISSN No. 2454-6186 | DOI: 10.47772/IJRISS | Volume IX Issue VI June 2025

The reality shows that literary tourism is not yet popular in Bali, in line with the tourism category inherited from the colonial era. There are three categories of colonial tourism to explore Bali for the benefit of the Dutch; are nature, art and culture. Art and culture in its various forms originate from literature. However, Bali tourism only sees the surface of Balinese art and culture.

This research discusses the relationship between tourism and literature in the context of the scramble game. This game is based on literature (Babad Buleleng). The origins of this game are in the Babad Buleleng. In this chronicle, there is no mention or depiction of the game of gorging. The relationship between this game and Babad Buleleng is sought in the relationship between the main character (Panji Sakti) and this game. There are several versions of the relationship between Panji Sakti and this game.

The first version states that the game of gobbling already existed in society, at that time during the heyday of the Panji Kingdom (which is located in Panji Village, now). King Panji Sakti wanted to go to war with the Blambangan Kingdom at the tip of East Java. This wish was not conveyed directly to the soldiers. Panji Sakti is looking for a way to convey his wishes, namely by using the game of gobbling.

This can be done because one of the rules in this game states that, if the head of the goak (the player who acts as the head or leader of the goak, the player is separated from the line and fights hard to catch the player at the very end (back) and the players in front of him. protects from being caught by the goak head. In the game it is told that on one occasion (which Panji Sakti had been waiting for), he became the goak head. After fighting hard to break through the obstacles of the goak cadets/troops who were tasked with protecting the goak tail (the last player) Finally, Panji Sakti managed to catch the last player (goak's tail).

In accordance with the rules of this game, Panji Sakti is asked to submit a request or desire. In this game, the entire line or team of goaks together shouts "What do you want, goak?" (What are you asking for, Goak?" So Panji Sakti firmly answered, "Attack Blambangan!" After that, Panji Sakti troops invaded the Blambangan Kingdom.

The second version states that King Panji Sakti himself created this game. It is unclear, however, what its purpose is. The information that was gathered regarding the idea of this game came from a crow that was catching its prey. There is no data regarding "how the crow catches its prey" and what animals become prey. The relationship between this game and crows (goak) can only be seen in three things, such as (1) the name of this game, "megoak-goakan" which means playing by imitating the behavior of crows; (2) the players scream imitating the sound of a crow, "gaaak, gaaak, gaaaak"; and (3) the structure of the game.

From its structure, it can be explained the relationship of this game with crows. This game consists of two parts, namely (1) a crow looking for prey and (2) a certain number of players (between 5-20 people). The line of players resembles a snake because they are holding each other's waist. As long as this game is going on, the line or "snake" cannot be broken. The players try their best to hold the waist of the player in front of them. This line consists of three parts, namely (1) the player at the front, (2) the second player from the front to the penultimate (tail), and (3) the player at the end (tail).

The player who plays the role of goak tries to catch the player at the back. All players who act as snakes (line), from the player at the front to the second from the tip/tail, are obliged to protect the tail (player at the tip). If the goak manages to catch the tail then this game will end with the goak winning. Then, the goak will get a prize, namely being able to make any request. But this request was ignored because the game ended when the snake's tail was caught by the goak.

This request only occurred when this game was played by Raja Panji Sakti, as a strategy to pledge himself to attack the Blambangan Kingdom. Through this game, Panji Sakti, who played the role of a crow and managed to catch the snake's tail, stated a wish which read "Gebung Blambangan!"; Attack Blamabangan!" King Panji Sakti's request in the game shows that gobbling has political, heroic and nationalistic values within a kingdom. This is an important reason why the residents of Panji Village respect and continue to preserve this game.

Based on the description above, megoak-goakan is a game that depicts the efforts of a crow to catch its prey, namely a snake. In this game, the goak or crow is a player. The crow's prey is snakes. This game is a crow attacks

a snake and the snake survives this attack.

The player who becomes the crow is the leader. He gave the command by shouting, "gaaak, gaaak, gaaak!" After the chant was uttered several times and answered by all the players (snakes), the game began with high spirits. This shout serves as encouragement to play. In the Panji Village tradition, the players who act as snakes (head, body and tail) are called truna goak or bala goak who are essentially soldiers or troops of the Kingdom of Buleleng. Politically and in relation to the Buleleng Chronicle, the line of players is not a snake but is a symbol of the soldiers of the Buleleng Kingdom. This army was led by a crow, namely Raja Panji Sakti.

The second version of the origin of this game of goofing around can explain the name of this game, "goofing around". This name is taken from the struggle of a crow to catch its prey. From existing data, it is said that this game describes the crow's strategy in catching prey. This explanation is incorrect because this game does not show the strategy used by the crow when struggling to catch its prey. In fact, what is clear in this game is the snake's defensive strategy, so that its tail cannot be touched by the crow's attack.

Because this game has a political context, the name of this game is "goak-goak" which is related to the struggle of a goak to catch prey (snakes). This naming is related to the position of a powerful king so that even though this game is a fight between crows and snakes, the name is quite "gogoak-goakan" which represents a king. In this game, Raja Panji Sakti is the main figure.

Packaging Wiggle Games for Tourism Attractions

With Panji Village being made a tourist village and the game of gobbling listed as one of the three attractions on offer; then the first steps have been taken to make the caves an object of literary tourism; although this has not been realized because Bali tourism does not recognize the variety of literary tourism. One of the issues raised in this research is packaging the mess game for literary tourism. This issue is rarely raised in literary tourism studies because it is seen as too technical and not an academic responsibility. The study of tourism literature does not stop at building or creating literary destinations. Therefore, this study is still lame and has not made a real contribution to the development of literary tourism objects.

The discussion in this section is based on the state of tourism in Buleleng Regency with a focus on literary tourism because Buleleng Regency has potential in literary tourism. However, this type of tourism has not yet developed. The government and tourism industry players continue to refer to three types of colonial tourism (natural, natural, cultural). Tourism in Buleleng Regency is also the same.

Several destinations related to literature, such as the Jayaprana tomb (in Trima Bay, West Bali National Park), Puri Buleleng, Gedong Kirtya (in Singaraja City), Tejakula Village with wayang wong performances, and Lovina Beach; it has been recorded in various travel books or brochures but the literary aspects of the destination have not been presented. This is a problem in the development of literary tourism.

The game of gobbling is already widely known in Bali and has become one of the attractions of the Panji tourist village, but its connection with the Babad Buleleng literature, and Raja Panji Sakti (the main figure in the Babad Buleleng) is not popular. Therefore, the literary aspect of this game must be presented and become the knowledge of tourists who visit Panji Village who not only watch the game of goosebumps but also participate in playing it.

In line with the second problem in this research, it is limited to packaging literature to be used as a tourism menu. The principle chosen is that the megoak-goakan game has a connection with the Babad Buleleng and Panji Village (which is also mentioned in the Babad Buleleng text). Literary tourism reveals the relationship between literature, destinations and attractions. Literary tourism in the context of the scramble game makes Babad Buleleng a knowledge variable. Knowledge can be read without having to go to the address, but receiving knowledge directly in the land of origin certainly gives its own meaning.

Knowledge about a destination and the various attractions that tourists already have will encourage them to visit. Likewise, knowledge about the Buleleng Chronicle and its most respected and important figure, Raja Panji Sakti, encourages tourist visits to Panji Village, not only to watch the dancing attractions but also to participate in this

game.

In general, packaging a tourist attraction is a field of tourism science. There are no studies on tourism literature that discuss the packaging of a literary tourism object. However, this research discusses an issue regarding how to package the mess game into a literary tourist attraction. Therefore, the discussion of this problem refers to general tourism theory.

The concept used to solve this problem is that proposed by Brahmanto et al. (2017) regarding the management of special interest tourist destinations. According to Brahmanto et al., there are four management principles: (1) learning (tourism that has elements of learning); (2) rewarding (tourists give appreciation to a destination), (3) enriching (tourists get enriched knowledge) and (4) adventuring (tourists get an adventure experience).

Through the scramble game, tourists can learn about the local history of the Buleleng Kingdom and the dynasty founded by King Panji Sakti. Tourists can learn about various relics of the past through archaeological evidence that still exists at the Panji Village destination. Tourists can also learn about the ways the people of Panji Village preserve this game. Because of that, to this day the struggle remains alive. Tourists can learn a set of values and meanings contained in this game which become the basis for local communities to preserve and respect this game. Tourists can also learn about the contribution of this game to the development of national culture because this game continues to develop and becomes a source of artistic creativity.

A tourist destination and attraction is appreciated by tourists because various things can be learned from it. For this reason, packaging the knowledge variables contained in the mess game and its political and historical context is very important. The various things that can be learned from messing around fuel an appreciation for this game. For this reason, adequate sources of information are needed, both in the form of books and digital sources. This has not been found in Panji Village. Knowledge related to megoak-goakan is only general information, regarding the supernatural powers of King Panji Sakti and the Kingdom of Buleleng.

Tourists will gain enriched knowledge after visiting Panji Village, especially knowledge about the megoak-goakan game along with its political, historical and archaeological context. This knowledge gets a positive meaning or impression through the direct presence of tourists and making contact with the people of Panji Village as the home of the megoak-goakan game, a destination that bears traces of the Buleleng Kingdom.

The three principles above (learning, rewarding, enriching) take tourists on an adventure. In this discussion the adventuring principle is given an expanded explanation. The world of general tourism gives literal or lexical meaning. Adventure is defined as exploring nature. In this research, the game of Googling was managed as a vehicle for adventure for tourists. They go on a historical adventure. They entered the world of Babad Buleleng. Through the game of messing around, tourists experience being royal soldiers. They survive to maintain the integrity of the army and protect the kingdom from enemy attacks. They also ventured into the realm of nationalism and royal heroism when at the end or climax of this game, they had no other choice as patriots to single-mindedly attack the Kingdom of Blambangan (attack, attack).

CONCLUSION

The contribution of Babad Buleleng (literature) to the tourism sector can be seen in several ways. Babad Buleleng is the source of this game. The important role of Babad Buleleng for society, especially the Buleleng Occupational dynasty, its current descendants and especially for the people of Panji Village, makes megoak-goakan not only a traditional game but also contains horoism, political, historical and religious values (worship of ancestors). Because this game is related to the founding figure of the Buleleng Kingdom dynasty, Raja Panji Sakti, and with the support of heritage in the form of artifacts, sites or destinations in the Buleleng Kingdom area (at the beginning of its founding), it is now the Panji Village area; making this game appreciated, respected and admired also by the outside community. In social dynamics, the people of Panji Village have realized how important this cultural heritage is, so it has become a strong reason to make Goa-goakan a tourist attraction when this village becomes one of the tourist villages in Buleleng Regency (Bali). This shows that the residents of Panji village view that this game is a special attraction for tourists and basically understand, although indirectly, that chronicle literature contributes to the tourism sector.

The packaging of the messing around game into a tourism menu is based on the principles: (1) learning (tourism that has elements of learning); (2) rewarding (tourists give appreciation to a destination), (3) enriching (tourists get enriched knowledge) and (4) adventuring (tourists get an adventure experience). Based on this principle, through a visit to Panji Village, tourists learn the history of a large kingdom in North Bali (Buleleng Regency). Tourists appreciate the traditional social traditions of Panji Village residents in making traces of the past an important part of today's life through temple ceremonies and rocking games. After visiting Panji Village, tourists are enriched by various knowledge about the Buleleng Chronicle which is obtained through witnessing it directly or participating in the googling game. This game is an adventure in a special sense, where through this game tourists go on an adventure into the past, a historical adventure to the glory days of the Buleleng Kingdom with the key figure who founded the dynasty for kings in Den Bukit (Buleleng), Raja Panji Sakti. This game will be a rendezvous between tourists and King Panji Sakti. In the game of messing around, the key figure is actually King Panji Sakti.

Suggestion

As a tourist attraction, the megoak-goakan game is performed once a year, precisely on Nyepi Day (ngembak geni, the first day of the Hindu New Year in Bali). Performances need to be made more frequent so that tourists don't just watch this game once a year. It is a common problem when talking about promoting tourist attractions that promotions are often ignored. For this reason, the management of Panji Tourism Village needs to carry out promotions through various media.

Considering that the game of megogoak-goakan has been designated as an intangible cultural heritage, the promotion of this game needs to continue to be carried out through schools so that this game is widely known and played by students.

The literary aspect of the scramble game needs to be the focus because in literary tourism, the knowledge or text aspect is very important. The game of gobbling, which is clearly related to or has its origins in the history of the Buleleng kingdom written in the form of chronicle literature (Babad Buleleng), needs to be further emphasized in the relationship between this game and its literary aspects.

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