

Local Wisdom based eco-cultural Tourism in Sade Village Central Lombok, Indonesia

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ABSTRACT

Sade village is one of the villages in central regency which has various local wisdom that that has been maintained to date as a cultural tourism attraction. Local wisdom contained in the village of sade consists of tangible and intangible. This research uses ethnographic research methods with participatory observation data collection techniques, interviews, documentation, field notes and data analysis by using inductive. Local wisdom contained in the village of sade as a cultural tourist attraction is a typical building of sasak tribe, peresehan, weaving Lombok, gendangbeleg dance. Sade village is also equipped with accessibility, amneitas, and Community Involvement. To increase tourist visits conducted by the development of places and tourism activities, accommodation, access to tourist destinations, tourism support facilities, as well as tourism marketing communications. Tourism marketing is done by designing a marketing mix, advertising, and price.

Key words : *Eco-cultural tourism, Local Wisdom, Sade Village,*

Introduction

Tourism is a leading sector which is very important for the economic growth of countries in the world. In 2017 it was declared by the WTO as the International Year of Sustainable Tourism for Development. This hope is shown for economic, socio-cultural and environmental growth and sustainability.

Increasing community welfare is one of the goals of national development and is stated in the 2014-2019 National Development Program (2014). The growth of the tourism sector's Gross Domestic Product (GDP) in the last 10 years from 2004-2014 has shown a growth of 5.99% (2015). The GDP growth of the tourism sector which includes entertainment and recreation services, hotels and restaurants is higher than the total GDP of 5.42%. This

shows a positive indication that tourism can drive the economic growth of the community so that hopes of increasing people's welfare can be achieved.

Based on Law No. 10 of 2009 concerning Tourism explains that tourism is an integral part of national development which is carried out systematically, planned, integrated, sustainable, and responsible while still providing protection for religious values, culture that live in society, sustainability and environmental quality, as well as national interests. Tourism development is needed to encourage equal opportunity to do business and get benefits and to be able to face the challenges of changing local, national and global lives.

The development of regional tourism destinations consists of a strategic area for regional tourism

including Sade hamlet as a cultural tourism area. Regional regulations regarding the 2011-2013 regional spatial plan of Central Lombok Regency regarding cultural claws, Sade hamlet in Rembitan Village, Pujut District, including the management of the cultural claw area as cultural heritage

However, often the desire to fulfill tourist demand causes the commoditization of tourism interactions (Wall and Long, 1996; Picard, 2009) tourism can cause a shift in cultural values adopted by local communities, some of which are accompanied by physical changes (Wall and Long, 1996; Cohen, 1998; Picard, 2009).

Sade Hamlet is one of the cultural tourism villages that still maintains Sasak Tribe culture, local cultural wisdom, unspoiled countryside complete with traditional buildings, and ancestral heritage which has been preserved and developed to date by the Sade community, which has become a privilege and added value of tourism for Sade hamlet that deserves to be maintained and developed. Sade Hamlet offers tourism activities that emphasize the cultural elements that exist in the Sasak tribe and forms of active tourism that involve tourists in direct contact with the Sade community by highlighting art and culture as tourist attractions in Sade hamlet.

Sade Hamlet is one of the mainstay tourist villages for tourism on the island of Lombok. The wisdom of local culture, unspoiled rural areas complete with traditional buildings, and ancestral heritage that has been preserved until now, make the privileges and added value of tourism for this village that should be preserved and maintained. Tourists are starting to like tourist attractions that are not only seen from their natural beauty but more on culture. This cultural tourism village offers tourism activities that emphasize the cultural elements that exist in the Sasak Tribe and forms of active tourism that involve tourists in direct contact with the local wisdom of the Sade people.

The problem that exists in the development of the cultural tourism village of Sade hamlet is the lack of efforts to develop and preserve cultural heritage such as local wisdom in Sade's arrangement, community participation in the development and preservation of cultural heritage in Sade hamlet.

Materials and Methods

Research Location

Sade Hamlet Tourism is one of the areas in the Pujut

region administratively located in Central Lombok Regency, West Nusa Tenggara Province, Indonesia

Ethnographic research is considered capable of digging in-depth information with extensive sources. The observatory participant technique, ethnography, is a unique research method because it imposes direct participation of the researcher in a particular community or social unit. What is more interesting is that this method is actually the root of other anthropological sciences that are thick with community studies. The uniqueness of people in tourist areas or in a dominant culture environment that is often seen as a secret society, a people's "way of life or saturated society because it is often removed for certain interests by many parties is the setting of the research". A qualitative approach is a process of research and understanding based on methodology that investigates social phenomena and human problems.

As a process, ethnography involves extended observations of the group, most often through participant observation in which the researcher is immersed in the day-to-day lives of the people and observes and interviews the group participants. Ethnographers study the meaning of the behavior, the language, and the interaction among members of the culture-sharing group. Creswell (2007: 68-69).

Ethnography involves expanding observations of the group through participant observation, researchers are directly involved in people's daily lives, observing and interviewing groups of participants. Ethnographers study the meaning of behavior, language, and culture-shared interactions.

When ethnographers study other cultures, they must deal with three fundamental aspects of human experience: what people do, what people know, and the things people make and use. When each of these are learned and behavior, cultural knowledge, and cultural artifacts. Whenever you do ethnographic fieldwork, you will want to distinguish among these three, although in most situations they are usually mixed together. Let's try to unravel them. Spradley (1980:5)

Ethnographers deal with three fundamental aspects of human experience: (1) what humans do; (2) what humans know; (3) basic human acts or uses it. These three things are studied and shared by certain group members, the researcher examines cultural knowledge, cultural behavior, and cultural artifacts.

Data collection techniques

The data collection technique used in qualitative

research in this ethnographic model refers to Spradley's ethnographic steps, namely participant observation, interview, documentation (documentation), and field notes. Observation with the participation of researchers participating in tourism activities in Sade hamlet, interviews with people who are directly involved in tourism development, such as interviewing local guides, craftsmen, weaving makers, painting sellers, Dusun Sade government and traditional leaders. Documentation to archive activities while at the research site, field notes to write down all events during conducting research.

Data analysis techniques

The data analysis used in the qualitative study of the ethnographic model is inductive analysis. Inductive means that it is inductive. Induction is a process of thinking that starts from one or a number of individual phenomena to derive a conclusion (inference). This reasoning process begins to move from research and evaluation of existing phenomena. Since all phenomena must be researched and evaluated first before going further into the inductive reasoning process, this reasoning process is also known as a scientific style of thinking. Ethnography is the work of describing a particular culture of society with the main objective of studying community activities in order to understand a view of life from the point of view of an indigenous population. Ethnographic research involves learning about the world of people who have learned to see, hear, speak, think and act in different ways. So ethnography does not only study society, but more than that, ethnography learns from society. Therefore, at the implementation stage, the researcher will describe the development and preservation of cultur tourism based on the authenticity of the authenticity of local culture.

Results and Discussion

Local Wisdom Sade as a Tourism Village

Bukola and Olaitan (2018) defined culture as a construct used in an effort to analyze and integrate events and ideas in a broad spectrum of areas of society. Edim *et al.* (2014) also defines culture to mean the total repertoire of human action that is socially transmitted from generation to generation. He also pointed out that culture is made up of insti-

tutions and ways of life. It also helps local people better understand and inherit cultural traditions and thereby increase their sense of national and local pride (Woosnam *et al.*, 2018). However, although the fundamental purpose of creating a World Heritage List is to promote greater sharing of experiences, better understanding among people, and promotion of heritage conservation (Drost, 1996), Rasoolimanesh (2017) reveals that local people are concerned about negative impacts while they are happy with positive impacts (Rasoolimanesh *et al.*, 2017).

1. Traditional House of Sade

The traditional house is one of the potential attractions for tourists to come to Sade hamlet. The traditional Sade house has the characteristics and architectural characteristics of the buildings that are typical of the Sasak tribe and there are local wisdom values. The Sade community is still preserving traditional houses by maintaining and caring for traditional houses. There are three types of houses in the hamlet of Sade, namely bale tani, bale jejer, bale bontar and 2 types of berugaq, namely berugaq as fast and as six where these bale and berugaq are differentiated based on their function. The area of Sade is 5 hectares and there are 150 houses, for the berugaq as fast and as the sixth where the bale and berugaq are differentiated based on their function. The area of Sade is 5 hectares and there are 150 houses, for the berugaq as fast and as for the sixth there are 47. The number of Sade hamlet residents is 700 people.

The traditional house in Sade can also be used as a homestay for tourists who want to stay overnight to know more about the life of the Sade people, this proves that making Sade hamlet as a cultural tourism village has no effect on the local wisdom of Sade's traditional house to date. As for the role of the community in maintaining and developing traditional houses in Sade hamlet by mutual cooperation in renovating traditional houses which will be repaired because every year there are residents' houses that are repaired mutually in order to maintain and restore traditional houses in the hamlet. Sade as one of the relics of their ancestors.

Ikot Weaving

Weaving is a typical handicraft of Sade village as a potential attraction for Sade's tourists. The people of Sade hamlet started making traditional woven fab-



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Fig. 1. Sade Village

rics since 1907. The handicrafts of the weaving in Sade hamlet have different characteristics from other places, both in terms of traditional types of weaving tools, threads, colors and types of weaving.

Weaving is done by married women and girls from the past until now. There are several characteristics of the tie weaving of the Sade people which have a meaning related to a custom and have value in the life of the people of the Sade hamlet, including cloth slots, komak flowers, tapokkemalo, even yeast, four stems, bereng cloth. The number of weaving craftsmen in Sade hamlet is 55 people consisting of 45 craftsmen aged 15-50 years and 10 elderly craftsmen, where the weaving craftsmen in Sade hamlet have a weaving management group that aims to develop and promote weaving to the Sade community. The role of the Sade community in weaving has 2 objectives, namely maintaining the art of weaving and improving the economy of the Sade people through weaving, so that of the 55 craftsmen who are able to weave with their weaving group in front of the house, it will automatically improve the community's economy.



Fig. 2. Ikat Weaving

The Art of Carving

The art of carving is one of the activities of the Sade people. In the past, when the dry season in the fields arrived and has been carried out until now, the carving motifs contain magical values that the Sade people believe in. Initially the carvings were used for certain ceremonies and as part of accessories for traditional art equipment.

Initially, carvings were used for traditional ceremonies and as part of traditional art equipment accessories, but over time many tourists liked the art of carving, finally the art of carving was sold by the community as cindaramata. Most of the children and youth of Sade hamlet make carvings and knick-knacks. There are several types of carvings and knick-knacks that are sold, such as necklaces, bracelets, earrings, key toys and other kinds of children's toys made of wood carvings, stones and bones taken from animals.

The community maintains and develops the culture of this carving art, which can improve the economy of the Sade people by selling carving works to tourists who come to Sade hamlet. In the development of the art of carving in Sade, people can make carvings or knick-knacks because they were taught by their masters from childhood or taught themselves because they often see the making.

Peresean Arts

Peresehan is a traditional art of the Sasak people for fighting agility and courage by 2 players (*Pepadu*) and there is also a tour called pekembar to monitor the game. This Peresehan art, players use rattan as



Fig. 3. The Art of Carving

a bat and perization made of buffalo or cow skin as a shield (*ende*), and players do not wear clothes, only use headband (*capuk*) and wear *bebet* (cloth made of woven).

Peresean traditional arts have been around for a long time and still exist today among the Sasak people, especially in the Sade hamlet. Peresean players do not have permanent players or special players, so the Sade community or tourists can try to test their courage in fighting, and in the fight accompanied by traditional Lombok music gamelan. Even though this game contains elements of violence, this art has a message of peace in it so that men have a brave, humble and not vindictive spirit. The Peresean art is still maintained and preserved by the Sade people as an effort to preserve the cultural heritage of their ancient ancestors and introduce Peresean art to tourists visiting Sade hamlet as one of the attractions of Sade's cultural tourism village.

The art of Gendag Beleq

The art of Gendang Beleq is an art of entertainment by beating a large drum called animal skin. This art



Fig. 4. Peresean Arts

used to be played by 20 people, 2 people played the Beleq drum while it has been a tradition in the Sasak tribe for a long time and is a legacy of the Lombok Selaparang Kingdom to arouse the spirit of warriors before the war. It is called Gendang Beleq, because it uses a large drum which in Sasak language is called Beleq.

The art of GendangBeleq is an art of entertainment by beating a large drum made of animal skin and various gamelan instruments. Over time, the use of the traditional GendangBeleq art from the

past is different, but until now the tradition of Gendang Beleq has always been maintained and preserved by the Sasak people, especially in the Sade hamlet. The art of Gendang Beleq in Sade is played to refer to tourists visiting Sade as well as to introduce the art of Gendang Beleq to foreign tourists and foreign tourists. Sade Hamlet itself has the Gendang Beleq Art tool, which is played directly by the Sade people who have been coached by tourist managers to welcome tourists, there are 25 people for young people and parents who can play the Gendang Beleq Art. They took turns playing the Gendang Beleq art instrument at Sade. There were 10 people, consisting of 2 people playing Gendang Beleq and 8 people playing the gamelan.

Community participation in the development of cultural heritage in Sade hamlet

Community involvement in the planning, implementation and benefit stages can be carried out through the form of discussion activities carried out with the community and tourism managers.



Fig. 5. The art of GendangBeleq

Tourism has an influence on the local socio-cultural features, influencing the social habits, customs, values, beliefs, and lifestyle of residents in a tourist destination (Woosnam and Aleshinloye 2018). Zaei and Zaei (2013) divide the socio-cultural impact of tourism into seven aspects, including improving local facilities and infrastructure, availability of more events, conservation of local cultural heritage, decreasing the movement of people from rural to urban areas, and increasing youth exchange programs (Ramzy *et al.*, 2013). Zamani-Farahani and Musa (2012) also noted that tourism has not only improved the image of the region and the develop-

Community participation in Sade hamlet, a cultural tourism village

1. The planning stage
The community contributes ideas or ideas related to the development of the cultural tourism village of Sade hamlet. Formation of a program plan that contains activities to develop the cultural tourism village of Sade hamlet. Planning starts from improving the infrastructure for tourism activities, accommodation, access to tourist destinations, supporting facilities for tourism, and also tourism marketing communications carried out mutually by the community and increasing the role of the community in the implementation of tourist attractions carried out by community involvement at the planning stage is very important, because Basically, the community has a big role in determining the direction of development towards a tourist destination in Sade hamlet.
2. Implementation Stage
 - a. Community involvement in managing such as being a guide or tour guide, making carving art, managing the art of gendangbeleg, peresehan is carried out by young people and fathers while women and girls are involved in weaving, selling souvenirs or trinkets.
 - b. Involvement in training and tourism services carried out by tourism awareness groups, the community also always participates in improving tourism knowledge for people who do not understand the accessibility of tourism villages in the form of the active role of the community in the development of cultural tourism villages, where the community carries out mutual cooperation activities in build or improve existing facilities and infrastructure in the cultural tourism village of Sade hamlet.
3. Take Benefits
 - a. The people of Sade really benefit from an economic point of view because the existence of a cultural tourism village in Sade will increase their income. While the benefits of socio-culture are that the environment of Sade hamlet becomes cleaner, more organized and increases public awareness to continue to care for and maintain the cleanliness of the environment around the cultural tourism village of Sade hamlet.
 - b. The socio-cultural benefits of the community are to love or like the traditional arts and culture in Sade village starting from children to the elderly, for example, such as weaving, making carvings, playing gambelan, peresean, traditional dances in this way so the people of Sade hamlet will always preserve and develop the arts and culture of the Sasak tribe.

ment of infrastructure in the area but has also been conducive to an increase in recreational activities and quality of life among indigenous people (Woosnam and Aleshinloye, 2018). Among the studies that have focused on the socio-cultural impact of tourism (Ismail *et al.* (2011) found that hosts acknowledge that tourism generates well-being (i.e., more variety in recreational facilities and improved public infrastructure) for their communities (Ismail *et al.*, 2011).

Community participation is very important in the management of cultural tourism because only the surrounding community understands the environmental conditions around tourist destinations and the community must maintain and preserve existing local cultural wisdom. Tourism is recognized as a mechanism for fostering economic growth and development in developing countries (Cooper *et al.*, 2013). At the global level, it is assumed that a lot of tourism growth will come from developing countries in the future (Dillimono and Dickinson, 2015)

At the global level, it is assumed that a lot of tourism growth will come from developing countries in the future (World Tourism Organization, 2013).

Tourism offers important opportunities for developing countries to fight poverty, diversify their economic infrastructure, and pursue pro-poor policies, such as inclusive growth strategies (Dillimono and Dickinson, 2015). Ramzy *et al.* (2013) argue that tourism development will contribute to poverty alleviation in developing island countries, such as the Comoros Indian Ocean Islands, through the accumulation of foreign currency reserves, a reduction in the unemployment rate of the local population, and the attractiveness of investors to invest in exploiting tourism resource projects. their abundant nature (Ramzy *et al.*, 2013).

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