



**AUTHENTICITY OF TRADITIONAL HOUSES,
ISLAM AND CULTURAL TOURISM PRODUCTS
AND SERVICES**

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Abstract: This study aims to explore the role of Islam on the morphological authenticity of house buildings in the indigenous people of Limbungan Perigi Village, Lombok Timur and its relationship with the existence of cultural tourism. The ethnographic method summarised qualitative data through in-depth interviews and participatory observations for four months at the research site. Data analysis is sourced from primary data in the form of contact persons who know the identity of the data studied (elders, traditional leaders and indigenous youth) who have settled permanently. Research samples are taken purposively for data representation that must be valid and provide accurate and factual information. Secondary data in the form of literature references are also material for improving this research. The results showed a close relationship between Islam, the traditional house of the Limbungan community and the positioning of cultural tourism by the local government. The traditional house of the Sasak tribe of Limbungan Perigi has Islamic architectural values such as Bale (houses), roofs, walls, doors, floors, foundations, stairs, barns, and others. This value contains aesthetics, holistic education, manners, and social, cultural and economic values. Customs, traditions and Islam in the indigenous people of Limbungan Perigi are the subjects of a comprehensive study in this research.

Keywords: Traditional House, Cultural Tourism Commodities, Islam, Perigi People

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Introduction

A NATION'S authenticity and cultural distinctiveness are identical to the behaviour of people in the area, which are formed due to environmental influences that are still maintained.¹ Cultural authenticity can be the subject of debate or dispute when outside elements influence it,² for example, when a particular culture receives influence from a foreign culture or is popularized by mass media.³ This can lead to shifts or alterations in cultural values and practices. This may raise questions about whether the culture is still genuine or has been distorted by outside influences.⁴ Nevertheless, culture is always changing and evolving with outside influences that can be part of cultural evolution. Therefore, cultural authenticity is not fixed and unchangeable but a constantly evolving and dynamic concept. For a national culture to be supported by the majority of the citizens of a country⁵, then some absolute requirements

¹ Khaled A. Osman and Baher I. Farahat, 'The Conservation of the Waterfront of Saida: A Model for Tourism and Culture-Led Revitalization in Valuable Areas', *HBRC Journal* 14, no. 3 (2018): 321–33, <https://doi.org/10.1016/j.hbrj.2017.02.003>; Rami Al shawabkeh et al., 'Toward Sustainable Urban Growth: Spatial Modeling for the Impact of Cultural and Natural Heritage on City Growth and Their Role in Developing Sustainable Tourism', *Alexandria Engineering Journal* 69 (2023): 639–76, <https://doi.org/10.1016/j.aej.2023.02.001>.

² Arjan Wardekker, Sanchayan Nath, and Tri Utami Handayaningsih, 'The Interaction between Cultural Heritage and Community Resilience in Disaster-Affected Volcanic Regions', *Environmental Science and Policy* 145, no. April (2023): 116–28, <https://doi.org/10.1016/j.envsci.2023.04.008>.

³ Ji Youn Jeong and John L. Crompton, 'The Use of Odd-Ending Numbers in the Pricing of Five Tourism Services in Three Different Cultures', *Tourism Management* 62 (2017): 135–46, <https://doi.org/10.1016/j.tourman.2017.04.002>.

⁴ Jingyi Liang and Chung Shing Chan, 'Local Cultural Vicissitudes in Regional Tourism Development: A Case of Zhuhai', *Tourism Management Perspectives* 25, no. August 2017 (2018): 80–92, <https://doi.org/10.1016/j.tmp.2017.11.016>.

⁵ Joseph M. Cheer, Keir J. Reeves, and Jennifer H. Laing, 'Tourism and Traditional Culture: Land Diving in Vanuatu', *Annals of Tourism Research* 43 (2013): 435–55, <https://doi.org/10.1016/j.annals.2013.06.005>; Umaporn Muneenam, Pongbaworn Suwannattachote, and Rita Sri Mustikasari,

must be authentic and distinctive and can be proud of by the citizens who support them.⁶ This is necessary because a culture must be able to provide identity to its citizens.⁷

One area with an authentic and distinctive cultural identity is the traditional house of Lombok Island, West Nusa Tenggara. Lombok Island traditional houses have several types spread in various districts, such as Segenter traditional houses in Bayan District, North Lombok Regency, Sade traditional houses in Pujut District, Central Lombok Regency, Bale Beleq traditional houses in Sembalun District, East Lombok Regency, and Perigi traditional houses in Suela District, East Lombok Regency.

Perigi traditional house is one of the traditional houses in Perigi Village, Suela District, Lombok Timur Regency. This traditional house is one of the traditional houses preserved by the Sasak community, who still maintain, preserve and uphold cultural traditions and the original form of the Sasak traditional house itself.⁸ This traditional house has a variety of authentic and distinctive cultural art heritage, one of which is the

'Interpretation of Shared Culture of Baba and Nyonya for Tourism Linkage of Four Countries in the ASEAN Community', *Kasetsart Journal of Social Sciences* 38, no. 3 (2017): 251–58, <https://doi.org/10.1016/j.kjss.2016.08.015>.

⁶ Jesús Claudio Pérez Gálvez et al., 'Local Gastronomy, Culture and Tourism Sustainable Cities: The Behavior of the American Tourist', *Sustainable Cities and Society* 32, no. April (2017): 604–12, <https://doi.org/10.1016/j.scs.2017.04.021>; N Pintossi, D Ikiz Kaya, and A Pereira Roders, 'City , Culture and Society Cultural Heritage Adaptive Reuse in Salerno: Challenges and Solutions', *City, Culture and Society* 33, no. February (2023): 100505, <https://doi.org/10.1016/j.ccs.2023.100505>.

⁷ Shuangyu Zhang et al., 'Construction of Cultural Heritage Evaluation System and Personalized Cultural Tourism Path Decision Model: An International Historical and Cultural City', *Journal of Urban Management*, no. April (2022): 1–16, <https://doi.org/10.1016/j.jum.2022.10.001>.

⁸ Can Huang and Hongbing Deng, 'The Model of Developing Low-Carbon Tourism in the Context of Leisure Economy', *Energy Procedia* 5 (2011): 1974–78, <https://doi.org/10.1016/j.egypro.2011.03.339>; Greg Richards, 'Cultural Tourism: A Review of Recent Research and Trends', *Journal of Hospitality and Tourism Management* 36 (2018): 12–21, <https://doi.org/10.1016/j.jhtm.2018.03.005>.

architectural art of the building.⁹ Architectural art is a work of art in the form of a building that embodies community culture.

The architecture of the Limbungan traditional house building is made of natural materials often found around the Sasak community, such as wood, bamboo, reed leaves, and tree sap, to clean the house and avoid insect attacks.¹⁰ This traditional house has a building architecture and layout that is different from ordinary residential houses in general because it is related to the location of the construction of houses on the hills and the manufacturing process; several regulations must not be violated. The Perigi traditional house has distinctive aesthetic values, symbolic meanings, values and customary rules inherent in the Perigi Sasak tribal community. Something that has authentic and distinctive philosophical values, if not maintained and cared for properly, is feared that it will be lost in the swallows of the times so that future generations lose their identity from the cultural relics of the ancestors who are very protective of authentic customary values and rules from time to time.¹¹ For this reason, this study was conducted to explore the authenticity of the morphology of traditional house buildings and the cultural existence of the Perigi Village community, which can be used as a cultural tourism attraction.¹²

⁹ Magomed Muradov et al., 'Non-Destructive System for in-Wall Moisture Assessment of Cultural Heritage Buildings', *Measurement: Journal of the International Measurement Confederation* 203, no. June (2022), <https://doi.org/10.1016/j.measurement.2022.111930>.

¹⁰ Lim Tiam Chai, 'Culture Heritage Tourism Engineering at Penang: Complete The Puzzle Of "The Pearl Of Orient"', *Systems Engineering Procedia* 1 (2011): 358–64, <https://doi.org/10.1016/j.sepro.2011.08.054>.

¹¹ Han Chen and Imran Rahman, 'Cultural Tourism: An Analysis of Engagement, Cultural Contact, Memorable Tourism Experience and Destination Loyalty', *Tourism Management Perspectives* 26, no. April 2017 (2018): 153–63, <https://doi.org/10.1016/j.tmp.2017.10.006>.

¹² Mia Larson, Christine Lundberg, and Maria Lexhagen, 'Thirsting for Vampire Tourism: Developing Pop Culture Destinations', *Journal of Destination Marketing and Management* 2, no. 2 (2013): 74–84, <https://doi.org/10.1016/j.jdmm.2013.03.004>; Syakir Amir et al., 'Sustaining Local Community Economy Through Tourism: Melaka UNESCO World

The impact of this research is the publication of the authenticity of the traditional house of Limbungan of Perigi Village as a cultural tourism attraction that can bring economic benefits.¹³ In addition, it is also to make future generations aware of how to maintain and care for traditions and cultures that are still distinctive and authentic, which have a major impact on improving the economy through cultural tourism so that it can indirectly prosper the community's standard of living.

Literature Review

Authenticity is a characteristic of objects and non-objects, with an authenticity value still maintained in the era of increasingly evolving times. The forces in contact with objects such as traditions and culture must be kept from fading as cultural tourism is widely popular¹⁴; therefore, the preservation and awareness of each person need to be increased to optimize

Heritage City', *Procedia Environmental Sciences* 28, no. SustaiN 2014 (2015): 443–52, <https://doi.org/10.1016/j.proenv.2015.07.054>.

¹³ Z Tang, C B Shi, and Z Liu, 'Sustainable Development of Tourism Industry in China under the Low-Carbon Economy', *Energy Procedia* 5 (2011): 1303–7, <https://doi.org/10.1016/j.egypro.2011.03.226>; Marat Seidahmetov et al., 'Problems and Perspectives of Development of Tourism in the Period of Market Economy (Case Republic of Kazakhstan)', *Procedia - Social and Behavioral Sciences* 143 (2014): 251–55, <https://doi.org/10.1016/j.sbspro.2014.07.398>; Wanvilai Chulaphan and Jorge Fidel Barahona, 'Contribution of Disaggregated Tourism on Thailand's Economic Growth', *Kasetsart Journal of Social Sciences* 39, no. 3 (2018): 401–6, <https://doi.org/10.1016/j.kjss.2017.07.012>.

¹⁴ Pedro Manuel García-Villaverde et al., 'Social Capital and Innovativeness in Firms in Cultural Tourism Destinations: Divergent Contingent Factors', *Journal of Destination Marketing and Management* 19, no. November 2020 (2021), <https://doi.org/10.1016/j.jdmm.2020.100529>; Lisheng Weng, Zengxian Liang, and Jigang Bao, 'The Effect of Tour Interpretation on Perceived Heritage Values: A Comparison of Tourists with and without Tour Guiding Interpretation at a Heritage Destination', *Journal of Destination Marketing and Management* 16, no. May 2019 (2020): 100431, <https://doi.org/10.1016/j.jdmm.2020.100431>.

the cultural heritage¹⁵ better. The rapid development of the times can quickly lead to the transition from cultural change, in which tourism create economic opportunity¹⁶ and entrepreneurship site¹⁷ even though such tourism can create depression both economically and socially¹⁸. Tradition is a habit carried out daily from generation to generation from the community's life. At the same time, culture is a way of life that develops and is owned by a group and inherited from generation to generation; that can develop according to civilization but does not leave its meaning. Changes and cultural developments will occur in people's lives due to mobility worldwide.¹⁹ Culture and society cannot be separated even though they are empowered to change but do not leave the value of authenticity itself. Culture has two important elements: skill and discipline. Several sources, such as what has been stated in previous research, that a cultural destination with cultural elements is the most desirable and wanted to know, but it sometimes drives looting.²⁰

¹⁵ Ángela Martínez-Pérez and Marie Michele Beauchesne, 'Overcoming the Dark Side of Closed Networks in Cultural Tourism Clusters: The Importance of Diverse Networks', *Cornell Hospitality Quarterly* 59, no. 3 (2018): 239–56, <https://doi.org/10.1177/1938965517734938>.

¹⁶ Hasan Basri et al., 'Shifting Society in Response to the Tourism Industry : A Case Study of New Challenges in Lombok Utara' 4, no. 2 (2020): 183–94.

¹⁷ Muh Fahrurrozi et al., 'Entrepreneurial Leadership Values in Tourism Classroom Teaching. Enhancing the Learning Processes for Tourism Business', *Journal of Environmental Management and Tourism* 14, no. 2 (2023): 458–68, [https://doi.org/10.14505/jemt.v14.2\(66\).15](https://doi.org/10.14505/jemt.v14.2(66).15).

¹⁸ Zhang et al., 'Construction of Cultural Heritage Evaluation System and Personalized Cultural Tourism Path Decision Model: An International Historical and Cultural City'.

¹⁹ Jinsheng Jason Zhu and David Airey, 'Diaspora Chinese Tourism: Cultural Connectedness and the Existing Academic Insights', *Tourism Management Perspectives* 40, no. August (2021): 100916, <https://doi.org/10.1016/j.tmp.2021.100916>.

²⁰ Denis Byrne, 'The Problem with Looting: An Alternative Perspective on Antiquities Trafficking in Southeast Asia', *Journal of Field Archaeology* 41, no. 3 (2016): 344–54, <https://doi.org/10.1080/00934690.2016.1179539>; Mark Altaweel, 'The Market for Heritage: Evidence From eBay Using Natural

From this, a term was created in tourism, namely cultural tourism. Cultural tourism is a tourism activity that relies on culture as a tourist object and attraction.²¹ Tourism is one of the boosters and large economic resources²² in a region or country and becomes an interesting vehicle to enjoy. The concept of Cultural Tourism Sillberberg in Demanik explains that cultural tourism is a visit to people from outside the region caused by attractions in a focused or historical heritage, art, science and lifestyle owned by any regional community group institution in the tourist destination. In addition, cultural tourism can be a place for young people to get to know and preserve traditions and culture.

The tourism analysis shows that Indonesia is a multicultural country with diverse ethnicities, races, beliefs, arts and others. In addition, cultural tourism analysis can be a source of analysis and information on how much culture there is and how much interest tourists have in cultural tourism. Many countries have developed this segment economically.²³

Language Processing', *Social Science Computer Review* 39, no. 3 (2021): 391–415, <https://doi.org/10.1177/0894439319871015>; Amr Al-Ansi et al., 'Stolen History: Community Concern towards Looting of Cultural Heritage and Its Tourism Implications', *Tourism Management* 87, no. June (2021): 104349, <https://doi.org/10.1016/j.tourman.2021.104349>.

²¹ Taufiq Kurniawan et al., 'Touristic Measures on Economic Socio-Cultural Appeal of Sade Village, Central Lombok' 4, no. 8 (2022): 3596–3603.

²² Hasan Basri et al., 'MARKETING PROMOTIONAL LINGUISTIC CONTENTS: A DISCOURSE ANALYSIS ON TOURISTIC MAGAZINE, JIMEA | Jurnal Ilmiah MEA (Manajemen, Ekonomi, Dan Akuntansi)' 5, no. 1 (2021): 1367–83.

²³ Zhaoxing Zhou, Qian Yang, and Dong Joo Kim, 'An Empirical Study on Coupling Coordination between the Cultural Industry and Tourism Industry in Ethnic Minority Areas', *Journal of Open Innovation: Technology, Market, and Complexity* 6, no. 3 (2020): 65, <https://doi.org/10.3390/JOITMC6030065>; Songshan (Sam) Huang and Jun Wen, 'Developing and Validating a Chinese Cultural Value Scale in Tourism', *Tourism Management* 86 (2021): 104327, <https://doi.org/10.1016/j.tourman.2021.104327>; Ángel L. Coves-Martínez, Carmen M. Sabiote-Ortiz, and Dolores M. Frías-Jamilena, 'Cultural Intelligence as an Antecedent of Satisfaction with the Travel App and with the Tourism Experience', *Computers in Human Behavior* 127 (2022),

From this, it can make cultural commodification, namely packaging a culture into a tour package. The many shifts in interest and motivation of tourists visiting from those who want to find entertainment to the satisfaction of obtaining unique and authentic experiences from the attractiveness of natural resources to culture cause research to be carried out using descriptive analysis methods. Qualitative methods can refer to surveys on cultural tourism and how they relate to traditions and cultures with authentic values. Today's local attitude toward tourism has been acknowledged as successful tourism development.²⁴

Research Methods

The method used in this study is qualitative descriptive by adopting ethnography as a research approach. This means that the research data collected is in the form of words, and the next stage is studied with an ethnographic approach in the form of descriptions that describe in detail the facts and relationships

<https://doi.org/10.1016/j.chb.2021.107049>; Matthew Haigh, 'Cultural Tourism Policy in Developing Regions: The Case of Sarawak, Malaysia', *Tourism Management* 81, no. April (2020): 104166, <https://doi.org/10.1016/j.tourman.2020.104166>; Neda Moayerian, Nancy G. McGehee, and Max O. Stephenson, 'Community Cultural Development: Exploring the Connections between Collective Art Making, Capacity Building and Sustainable Community-Based Tourism', *Annals of Tourism Research* 93 (2022): 103355, <https://doi.org/10.1016/j.annals.2022.103355>.

²⁴ Jieyi Li, Li Pan, and Yaou Hu, 'Cultural Involvement and Attitudes toward Tourism: Examining Serial Mediation Effects of Residents' Spiritual Wellbeing and Place Attachment', *Journal of Destination Marketing and Management* 20, no. March (2021), <https://doi.org/10.1016/j.jdmm.2021.100601>; Sedigheh Moghavvemi et al., 'The Effect of Residents' Personality, Emotional Solidarity, and Community Commitment on Support for Tourism Development', *Tourism Management* 63 (2017): 242–54, <https://doi.org/10.1016/j.tourman.2017.06.021>; Robin Nunkoo and Haywantee Ramkissoon, 'Residents' Satisfaction with Community Attributes and Support for Tourism', *Journal of Hospitality and Tourism Research* 35, no. 2 (2011): 171–90, <https://doi.org/10.1177/1096348010384600>; Eunju Woo, Hyelin Kim, and Muzaffer Uysal, 'Life Satisfaction and Support for Tourism Development', *Annals of Tourism Research* 50 (2015): 84–97, <https://doi.org/10.1016/j.annals.2014.11.001>.

between the phenomena studied. According to Moleong qualitative research is a methodology collected from words, images, and not numbers. This study aims to obtain a general interpretation of social reality from the participants' perspective. This research was carried out at the traditional house of Limbungan, Perigi Village, Suela District, Lombok Timur Regency. This traditional house is attractive as a potential cultural tourism object to be developed.

The parties selected to be the subjects of the study are traditional leaders, community leaders, religious leaders, residents around traditional houses, and related parties directly related to traditional houses, which are primary data sources. Research subjects can provide information about the background and actual circumstances of the object under study so that the data produced can be accurate. In addition to primary data, secondary data is processed from books, magazines, reports, and journals related to the traditional house of Limbungan Perigi village.

Data collection techniques use in-depth interviews, observation, and documentation techniques. The type of data the author uses is primary data, namely data directly related to the research subject. This primary data is obtained through in-depth observations and interviews with informants and other parties related to the problem under study. Recording primary data sources results from a combination of seeing, listening and asking activities. In comparison, secondary data supports data obtained from written sources, namely literature studies, books, articles, magazines, documents, reports, notes, and other written sources.

Research Findings

Traditional House and Cultural Capital of the Perigi People

The Perigi traditional house is a traditional house that symbolizes the relationship between Islam and the daily life of the Perigi people. This unique relationship has shaped their social space, culture and communication patterns since the 19th

century. At the time of the entry of the Netherlands in the early 20th century, communication patterns based on the voices of the Pepadu or village knights encouraged resistance to the arrival of Dutch colonial troops. Decades later, this has become one of the main challenges for tourism development in Lombok Timur. In the Monograph of Perigi village, the Perigi people once opposed the Dutch colonialists not paying taxes (tribute), so the Dutch were angry and attacked Perigi village. Finally, there was a war led by Pepadu (knights), including Patih Darwasih, Penganten Ratnayu, and Guru Kepak. However, Perigi was defeated by the Dutch at that time, so many Perigi figures were captured and exiled to Sumatra and Aceh. During the war, Perigi Hill was controlled by people from Bali. When the Balinese controlled Perigi, the Sasak Perigi tribe community moved to the Pringgabaya area and left their fields, gardens, and rice fields in Perigi. While living in Pringgabaya, they built the economy by opening agricultural fields. The success of farming in the Pringgabaya area does not make the people of Perigi forget the rice fields on Perigi Hill. So, when the opportunity arises, the Sasak Perigi tribe returns to Perigi Hill to see their gardens and rice fields. As a shelter and shelter in the gardens and rice fields on Perigi Hill, the Sasak tribe made "bebaleq" (huts) in each rice field on Perigi Hill. Often going back and forth to see the rice fields in Perigi; finally, they set up a house in one place (Bale) in one place, namely in the settlement that is now Perigi Village.

The traditional Sasak house called Bale is still maintained in the Perigi area. The traditional house of the Sasak tribe in Perigi has hills surrounded by fields and rice fields, shaped like typical houses. The traditional house of Perigi is inhabited by the Sasak tribe, who have traditions that are still maintained authenticity. In Perigi village, two villages still preserve the traditional houses of the Sasak tribe, namely, West Limbungan and East Limbungan. The West Limbungan is called "nina" (female), and the Eastern Limbungan is called "mama" (male). In the Sasak language, women are called "nina", and men in the Sasak language are called "mama". Thus it is explained that

West Limbungan is referred to as women, and East Limbungan is called Men.

The environment of the traditional house of the Sasak Perigi tribe should not be mixed with a permanent house. Traditional and permanent houses are separated by stone walls approximately 90 cm high. Suppose one of the communities wants to build a permanent house (made of a mixture such as cement, not from natural materials sourced from nature). In that case, The Sasak Perigi community upholds the messages of their ancestors to preserve the existence of traditional houses. Here are some elements of Sasak Perigi traditional houses that have educational value and authentic philosophy, including:

Traditional House and Cultural Capital of the Perigi People (Bale)

Bale is the local language of the indigenous people of Perigi, meaning home or residence. Bale is made from natural materials such as wood, reed leaves, tree sap and bamboo. The traditional Bale Perigi's foundation structure is multilevel, following the structure of the land plot. Usually, this level is used according to its respective functions. The lower floor is used for daily activities, while the upper floor is usually used for death ceremonies. Bale is erected on elevated ground, approximately 1.5 meters to 2 meters. The traditional Bale building form of the Sasak tribe as it is today has existed for a long time. There are minor changes, but they do not affect the overall shape. The general shape of the traditional Bale Sasak Perigi is rectangular. The division of rooms or rooms in the traditional Sasak Perigi Bale is between the outer and inner Bale. In Bale adat Sasak Perigi there is no ceiling or attic. Inside the roof house can be seen directly. Bale's roof frame is visible directly if it is inside Bale, because Bale's ceiling is not equipped with a ceiling. The ceiling looks low inside the room, about 2 meters from the floor surface. The low distance between the floor and the Bale ceiling cramps the room. All Sasak traditional settlements in Perigi face east/rising sunlight.

Every custom Bale has a Lumbung, which is also called panteq. Panteq was in front of the customary Bale. The placement of Bale and panteq has a position facing each other. The traditional Bale settlement of Sasak Perigi is lined up back-to-back. In the traditional settlement of Sasak Perigi the distance between houses is not too far, only 1 meter to 3 meters between traditional Bale. The Bale environment of the Sasak Perigi tribe consists of the outside and inside of the house. The outside of the house is the roof and walls, and the inside is the doors, floors and stairs. The house's roof (Bale) is in the form of a pyramid.

The materials used as the roof frame use bamboo, and ropes are made of rattan as a binder. The roof covering uses dried reeds woven using bamboo. The front and rear roofs are slightly different; the front of the roof is a little longer downward than at the back. The roof of the house is deliberately made long down to teach humans about manners and always to respect fellow humans. The roof of Bale Sasak Perigi tribe, when viewed from the front, is similar to the pyramid roof, and when viewed from the outside, the roof of the house is larger than the body of the house. The length of the upper roof measures ± 3 meters, and the length of the lower roof measures ± 7 meters. The distance between the roof and the ground is not too far, ± 2 meters from the ground level. The front roof uses materials from nature, such as reeds and bamboo.

The educational value found on the roof and walls of Bale is the value of human manners as social beings and its correlation with the simplicity of life. Atap Bale conveys that everyone has the human right to take action but with the rights of others as the limit. The roof of the front of Bale protrudes further downwards, covering the upper door so that it directs people to bow if standing on the front steps of Bale before entering Bale. The meaning that can be taken on the front roof is that the visiting attitude must be polite toward the house owner. In addition to the value of manners, in the shape of the Bale roof, there is also an economic, aesthetic value. Economic

aesthetics is characterized by efficiency and effectiveness and is oriented to price, cost, and competitiveness. Making Bale uses bamboo and reeds for roofing materials. These materials are easily found in the surrounding environment, which is still surrounded by forests. The people of Perigi can still reach the price of reeds or bamboo. For the cost of making a roof in a traditional house, Perigi does not use construction workers but community members as volunteer workers.

The walls of the traditional Bale of the Sasak Perigi tribe are made of woven bamboo and installed vertically that surrounds and separate the rooms in the Perigi Traditional house, then tied to Bale poles. Bale poles are used to hold the wall, and use bamboo hemispheres as cushions. To bind the walls with poles, the Perigi people use rattan as a binder. The value of simplicity in Bale walls can be seen from the materials used and the process of installing Bale walls. The materials used on the Bale wall use bamboo and soil materials, which are very easy to obtain by the Perigi community. Installing woven bamboo walls is done by being tied to a Bale pole. The various stages of the process and the shape of the materials used on the Bale walls reflect the simplicity of the Sasak Perigi community.

In addition to the roof and walls, doors, floors, and stairs are an important part of the homes of the Perigi people. The three parts of the interior of the house of the people in Perigi are connected and bind each other. They called the door "Lawang" and connected with the floor through formed soil. The door is a connecting device in and out of the building, connecting one room with another. The door in Perigi Traditional House usually has two doors. The terrace door (sesangkok) and the inner door (lawang dalem bale) are made of woven bamboo and wood with a size of about 160 cm. Lawang sesangkok, the entrance and exit, is in the sesangkok / terrace (lawang sesangkok) located in the front While lawang dalem is located in the middle of the house as a liaison between Sesangkok and dalem Bale.

The value contained in the door of the Bale Sasak Perigi tribe is the value of human manners, behaviour or attitudes in

everyday life. A person's attitude and behaviour are regulated in community life, which is an unwritten agreement. Still, the agreement becomes a rule that all community members in the Bale Sasak Perigi tribe must obey. Manners in the traditional Bale architecture of the Sasak Perigi tribe can be seen from mutual respect and respect between others. In addition to the value of manners, behaviour or attitude in the shape of Bale's door, there is also a moral and aesthetic value to Bale's door. The moral and aesthetic value is reflected in Bale's door, where Bale's door teaches humans to realize better associations, such as respect for homeowners and elders. In the context of the culture of the Perigi people, this is manifested on the floors of houses and stairs.

The floor of the traditional house of the Sasak Perigi tribe is made of a mixture of soil, cow dung, ash, straw and Banten tree sap. The use of cow dung, according to the beliefs of the Perigi community, serves to clean the floor from dust and make the floor smooth and stronger. In making floors, clay is mixed with cow dung and stones and coloured with Banten tree sap to produce a deep black colour and arranged into two levels, namely *Sesangkok* (terrace) and *Dalem Bale* (in the house). Using such cow dung can repel insects and resist the evil forces shown to homeowners. Bale's floor and foundation are elevated to match the hilly soil structure. This protects the house from natural disasters such as sudden floods.

In the traditional house of the Sasak Perigi tribe, the number of steps has a sacred meaning for the indigenous people of the Sasak Perigi tribe. The number of steps depicts the Perigi people's belief in God's existence. This belief is poured into the number of stairs contained in the house (Bale). The outer steps of Bale are two steps, and the stairs of *dalem Bale* are three steps; if the outer stairs and inner stairs are combined, there will be 5 steps. The number of steps symbolizes the number of pillars of Islam so that people are reminded of the 5 pillars of Islam. The main material for making Bale stairs is the same as the floor material, namely compacted soil, with the

floor surface using a mixture of Banten tree sap, soil that is evenly applied on the surface of the stairs.

The structure of this traditional house building is made of strong and durable wood. The inside of the house usually consists of one large room used as a family room and bed. This room has no partitions or dividing walls and is only divided into several parts using furniture or household appliances. Traditional houses in Perigi Limbungan also have philosophies and cultural values related to the lives of local people. This house is often used for various traditional events, such as weddings, traditional ceremonies, or religious events. In addition, this traditional house is also a symbol of togetherness, solidarity, and harmony between community members. Unfortunately, due to the influence of modernization and social change, traditional houses in Perigi Limbungan began to be rarely built. Many local people prefer to build houses with modern architectural styles. However, some efforts have been made by the government and local communities to preserve this traditional house as an important part of cultural heritage.

Lumbung (Panteq)

Lumbung (Panteq), in the local language, is a building placed in front of a traditional house inhabited by the traditional house community of the Sasak Perigi tribe. Panteq is divided into two parts that have different functions. The upper part is used to store rice for long-term needs. When the traditional house community of the Sasak Perigi tribe harvests rice, the harvest will be placed at the top of the granary so that rice supplies are safe and can be taken at any time to meet their daily needs. At the same time, the bottom of the barn is used to receive guests who come. Apart from being a place for daily activities, this bottom functions when people come to visit. By the house owner, guests are immediately welcome to sit in the Lumbung and are given food and water.

Perigi People and the Development of Cultural Tourism Potential

The Perigi people are known as a community that still maintains the form of traditional houses in Lombok Timur Regency. This fact causes two villages in Perigi Village, namely East Limbungan and West Limbungan Village, to become villages with adequate cultural potential in West Nusa Tenggara Province. The two villages that recorded the resistance of the Sasak community in Lombok Timur against the occupation of the Dutch East Indies Government represented Perigi Village and West Nusa Tenggara Province in the 2022 Indonesian Tourism Village Award and 152 other villages.

The participation of Perigi Village in this competition is inseparable from the change in the status of this village, from an Agricultural Village to a Cultural Tourism Village. After actively participating in the competition, this village began to be further involved in developing tourism villages. In addition, this village also began to fix the language and communication problems of residents in East Limbungan and West Limbungan for migrants by forming Pokdarwis and involving the East Lombok Regency Tourism Office. Cooper and Wanhil revealed that ancillary services or additional services are part of supporting very important tourism activities. In this case, the formation of tourism awareness groups, the involvement of private institutions and the establishment of a Tourist Information Center (TIC) are things that strengthen amenities and accessibility in the development of cultural tourism. By Pokdarwis and the youth in Perigi Village, improving communication and service aspects is in line with strengthening the promotion of potential owned by East Limbungan and West Limbungan village, one of which is a traditional house.

The house's location is in East Limbungan and West Limbungan, arranged in a treasuring pattern according to the slope of the hillside around Limbungan. Each house is laid out by following the hill's contour line and considering the hillside's steep aspect. Basic considerations that encourage the

emergence of Bale Tani and Panteq displays. Bale Tani is the main house, and Panteq is the kitchen. Both are in pairs and give a deep impression to visiting East Limbungan and West Limbungan in Peregi Village. Some tourists express testimonies regarding the geographical conditions and shape of the house, which for them, is authentic. In addition, this quite interesting finding can also be seen from the fairly high number of tourists in 2022 in Perigi Village, which reached 8500.

Table 1: Types of Traditional Houses in Lombok

Village Name	House Shape
Said	The Beast of the Beast
Shipyard	The Beast of the Beast
Sembalun	The Beast of the Beast
Senaru	Bale Mengina
Gumantar	Bale Mengina

Source: Wahyudi, 2022

The increase in the number of tourists in Perigi Village after the Covid-19 Pandemic status subsided in 2022 in terms of the tourism concept is none other than the result of the development of the Community Based Tourism (CBT) concept, which began initiated several years before the pandemic spread in Lombok in 2019. This concept positions the community as the main subject of tourism development. It can be said Community Based Tourism raises the community as an active actor in tourism with a bottom-up development model. In the context of the people of Perigi Village, this term is derived from the slogan "tourism-conscious community, developing village economy". Talking about the attractiveness of the cultural wizard offered by Perigi Village, this village is known as one that still maintains the authentic form of its residents' houses with a rule of 40 houses for each village. This village is none other than East Limbungan and West Limbungan village. In addition to people's houses, the agricultural system that uses

the tradition of cultivating rice fields together using cows or buffaloes is still well maintained in the two hamlets. Here are some cultural heritage traditions that are still maintained by the Sasak community in Limbungan village, Perigi, including:

Tetulak and Mundaq

The customs in the indigenous community of the Sasak Perigi tribe are so vibrant and are still preserved today. One of them is Tetulak. Tetulak Village is a tradition of repelling reinforcements carried out by the indigenous people of the Sasak Perigi tribe once a year, coinciding with the Hijri new year or Islamic new year. The community will make food dishes placed on trays and in wine in the middle of the village, where the traditional village community of the Sasak Perigi tribe gathers to perform remembrance rituals and prayers together. This tradition aims to reject reinforcements that will befall society from things that are not wanted. The Tetulak Village tradition carried out by the community is expected to be a barokah for the local community.

Mundak, which means the initial ritual of planting, the Mundak ritual is carried out before the indigenous people of the Sasak Perigi tribe cultivate. When the rainy season comes, people flock to the rice fields to clear land and prepare for planting. After that, traditional elders instruct residents or people of the Sasak Perigi tribe to start farming after traditional elders look for the right day when planting will start. The philosophy is that their harvest will be abundant and get barokahan.

Memata'in and Nujak Rantok

Memata'in is a ritual usually carried out at the beginning of the rice harvest by the indigenous people of the Sasak Perigi tribe. This ritual begins with preparing before leaving for the rice fields to perform the Memata'in (rice harvest) ritual. The mothers prepare offerings to be taken to the rice fields, and the fathers help prepare for other needs. After the afternoon, the Perigi people go to the rice fields to perform the Memat'in (rice

harvest) ritual. Before harvesting rice, traditional elders will take a few rice stalks as a sign that the rice will be ready to be harvested.

Furthermore, religious leaders will lead the harvest with remembrance and prayer together. After the remembrance and prayer, the traditional elders will continue the *memata'in* ritual by sprinkling *Bebeteq* into the middle of the rice fields. The philosophy of this *memata'in* ritual teaches us that we should always be grateful for the sustenance given to us by God Almighty. After the *memata'in* procession, the people of *Perigi* pound the rice to release it from the stem. This activity, known as *Nujak Rantok*, occurs during rice harvesting and when their supply decreases. They usually take rice from the top of the *Panteq* (granary) and lower it to be pounded so that the skin from the grain (rice grain) is peeled off to be cooked.

Gendang Beleq and Korpak

The traditional house of the Sasak *Perigi* tribe has a traditional musical instrument called *Gendang Beleq* which is often used for traditional ceremonies, *begawe* and *nyongkolan*. In addition, *Gendang Beleq* is used to welcoming guests before entering the traditional house area of the Sasak *Perigi* tribe. His philosophy is that guests who visit avoid unwanted things. This *Gendang Beleq* Dance was originally just an accompaniment dance that released soldiers into battle. But over time, this dance has been used as entertainment and performed at cultural events, arts, or wedding celebrations on the island of Lombok. Historically, before the *Selaparang* kingdom, the *Gendang Beleq* dance was used to ask for welfare during the planting season. However, over time, the *Gendang Beleq* dance became a dance that accompanied soldiers when they were about to fight on the battlefield. The movements and sounds produced are believed to make the soldiers braver to sacrifice to defend the kingdom and be used as a war music dance.

Gendang Beleq Dance has a philosophy of beauty, perseverance, patience, wisdom, thoroughness and heroism. In the *Gendang Beleq* Dance performance, other musical

instruments accompany it, such as gendang mame, gendang nine, terumpang, gong, flute, oncer, pencek, and bats and drummers where these instruments help in the activities of the dancers. Gendang Beleq dance personnel numbering 13 to 17 people show the number of rakaat in prayer. The dancers are usually called Sekaha, and the two main dancers using traditional Lombok clothes and a broom (typical Lombok headband). The Beleq Drum Dance employs stepping movements depicting departure to the battlefield. Then a movement was made to open the door, indicating that he had come out of the palace and prepared for battle.

Furthermore, the alert movement by turning left and right was carried out when fighting, and the movement finished fighting. Korpak is a tool used to cut holes that will be planted with rice. This corpse is unique: this tool can sound when moved, indicating that the growing season has begun.

Sesek and Jangger dance

Sesek (weaving) in the traditional house of the Sasak Perigi tribe is not as popular as Sesek (weaving) in other places. Sesek is only made for personal consumption, not mass-produced or traded. Sesek is made using Gedogan tools (looms). This sesek is used when there are traditional ceremonies or certain rituals only.

The art of Jangger dance by the indigenous people of the Sasak Perigi tribe is still maintained from generation to generation until now. This jangger dance art is not only in the traditional house of the Sasak Perigi tribe but also throughout the island of Lombok. Jangger dance is commonly used during weddings or circumcisions. Usually, the event owner will present the Jangger dance for the local community to enjoy as a legendary traditional art. The Jangger dance is an honor dance for women. Every movement has a philosophy that signifies the struggle of women to maintain their honour. Usually, when women dance, there will come a man who will join the dance.

Nyongkolan, Begawe, Tetulak Otak Reban

The nyongkolan ceremony is usually attended by many people, and the paraded bride and groom are treated like a king and queen walking accompanied by his guards, soldiers and court ladies. Therefore, the bride and groom are often called the king of the day (*raje sejelo*). Suppose someone refuses to participate as an accompaniment in the nyongkolan event. In that case, if one day that person holds a nyongkolan event, there will also be many people who will refuse to accompany him. So, by looking at the length of the line, it can be known whether the bride and groom are easy to socialize. The tradition of nyongkolan is held in addition to escorting the bride and groom to the bride's family home; it is also intended as a means of announcing to the public that the couple being accompanied is officially married, and it is also hoped that there will be no more people to disturb the couple.

Begawe is a party to celebrate an event, such as a wedding, *aqiqah*, the 9th anniversary of the death of the people of Lombok, and so on. Begawe has been carried out for generations by the indigenous people of the Sasak Perigi tribe, from their ancestors to the present. However, in each village, the implementation of the Begawe procession is different. In implementing the Begawe procession, the spirit of mutual assistance is very prominent. The community or family is very enthusiastic, helping each other to prepare dishes or everything needed in this Begawe.

The traditional Tetulak Otak Reban ceremony is a ritual is often done when the summer changes to the rainy season. The community carries out this ritual in a dam or spring by bringing offerings while chanting remembrance rituals and prayers together so that the community gets fertile crops during the rainy season. Various traditions and living habits of the Limbungan people complement the tourist attractions in Perigi Village and enrich the cultural tourism attractions in Pergi. Suwarno views tourist attractions as something that must have the main element of the product in tourism products. Law No. 10 of 2009 reveals that tourism destinations point to a

geographical environment in one administrative area with tourist attractions, public facilities, tourism facilities, accessibility, and society. Tourism is an area in which there is beauty, beauty, value, various forms of natural wealth, traditions and culture that are the main targets of tourists.

Discussion

The pandemic has affected tourism in the last three years.²⁵ Various economic development sectors in Indonesia's regions are affected,²⁶ especially tourism and worldwide,²⁷ and it needs

²⁵ Yan Liu et al., 'The Impact of COVID-19 on the Tourism and Hospitality Industry: Evidence from International Stock Markets', *North American Journal of Economics and Finance* 64, no. December 2021 (2023): 101875, <https://doi.org/10.1016/j.najef.2022.101875>; Grant Allan et al., 'Economic Impacts of COVID-19 on Inbound and Domestic Tourism', *Annals of Tourism Research Empirical Insights* 3, no. 2 (2022): 100075, <https://doi.org/10.1016/j.annale.2022.100075>; Tien Pham and Anda Nugroho, 'Tourism-Induced Poverty Impacts of COVID-19 in Indonesia', *Annals of Tourism Research Empirical Insights* 3, no. 2 (2022): 100069, <https://doi.org/10.1016/j.annale.2022.100069>.

²⁶ Pham and Nugroho, 'Tourism-Induced Poverty Impacts of COVID-19 in Indonesia'; Hery Sigit Cahyadi and David Newsome, 'The Post COVID-19 Tourism Dilemma for Geoparks in Indonesia', *International Journal of Geoheritage and Parks* 9, no. 2 (2021): 199–211, <https://doi.org/10.1016/j.ijgeop.2021.02.003>; Khoirunurrofik Khoirunurrofik, Faris Abdurrachman, and Utomo Noor Rachmanto, 'Socioeconomic and Policy Determinants of Mobility during COVID-19: Evidence from Indonesian Cities', *Journal of Urban Management* 11, no. 4 (2022): 424–36, <https://doi.org/10.1016/j.jum.2022.07.003>.

²⁷ Doris Chenguang Wu et al., 'Impact of Domestic Tourism on Economy under COVID-19: The Perspective of Tourism Satellite Accounts', *Annals of Tourism Research Empirical Insights* 3, no. 2 (2022): 100055, <https://doi.org/10.1016/j.annale.2022.100055>; Martin Henseler, Helene Maisonnave, and Asiya Maskava, 'Economic Impacts of COVID-19 on the Tourism Sector in Tanzania', *Annals of Tourism Research Empirical Insights* 3, no. 1 (2022): 100042, <https://doi.org/10.1016/j.annale.2022.100042>; Jaffar Abbas et al., 'Exploring the Impact of COVID-19 on Tourism: Transformational Potential and Implications for a Sustainable Recovery of the Travel and Leisure Industry', *Current Research in Behavioral Sciences* 2, no. March (2021): 100033, <https://doi.org/10.1016/j.crbeha.2021.100033>; Norberto Santos and Claudete Oliveira Moreira, 'Uncertainty and Expectations in Portugal's

an innovative way out of it.²⁸ The West Nusa Tenggara Provincial government overcame this problem by rebounding tourism in several villages with natural and cultural potential, such as Kembang Kuning Village and Perigi Village. Kembang Kuning Village became a rebound destination area in 2020, and Perigi Village was included in the list of rebound destination areas in 2021. Perigi Village is used as one of the main villages of the East Lombok district government's rebound program because this village still maintains the Sasak tradition, especially in the issue of house construction.

Related to the development of tourist areas in Lombok during the Covid-19 pandemic, several villages that are the main targets of Cultural Tourism Village development have felt a significant impact from the Covid-19 pandemic. In Tete Batu, the number of tourists dropped quite dramatically in 2021, like Perigi Village, which is still in the Cultural Tourism Village pilot program from the East Lombok Regency Government. The government's target to make this village part of the Mandalika Special Economic Zone (SEZ) buffer area by involving the local government has faltered.

The traditional house in Perigi Limbungan, East Lombok, is still authentic. He is part of Indonesia's rich cultural heritage and is believed to have excised since colonial times before Indonesia became independent. Traditional houses in this area have original characteristics and traditional values seen from houses and customs still practised by the community. The traditional house in Perigi Limbungan is usually called "Bale Taniq". This traditional house has a unique shape. One of its characteristics is the house's curved roof, shaped like an upside-down boat. This roof is made of straw or ijuk, tied and woven with traditional techniques.

Tourism Activities. Impacts of COVID-19', *Research in Globalization* 3, no. November (2021): 100071, <https://doi.org/10.1016/j.resglo.2021.100071>.

²⁸ Najid Ahmad et al., 'Assessing the COVID-19 Pandemic Impact on Tourism Arrivals: The Role of Innovation to Reshape the Future Work for Sustainable Development', *Journal of Innovation and Knowledge* 8, no. 2 (2023), <https://doi.org/10.1016/j.jik.2023.100344>.

Along with fast access to information, traditional houses by the community have been used as superior tourism products. The uniqueness of the culture that is still preserved makes Perigi village tourism much in demand by tourists. Generally, tourists' visits to specific destinations are triggered by unique products that allow them to gain impressions and experiences. Cultural products in the context of tourism have been widely studied²⁹ and bring great economic benefits. In the context of cisterns as tourist destinations that have successfully created cultural tourism products in line with many previous studies, cultures with strong characteristics can encourage economic acceleration, at least through the flow of tourist visits. The key to local service and hospitality aligns with Islamic values that require hosts to be adaptive and kind to guests. The application of Islamic values in the context of the harmonization of society in Perigi village has been applied. It is in line with the principle of tourism that friendly service in accommodating immigrants is the main thing.

²⁹ Pilar Osorio et al., 'Carbon Footprint of Tourism in Spain: Covid-19 Impact and a Look Forward to Recovery', *Structural Change and Economic Dynamics* 65, no. July 2022 (2023): 303–18, <https://doi.org/10.1016/j.strueco.2023.03.003>; Jiamin Peng et al., 'Exploring the Influence of Tourists' Happiness on Revisit Intention in the Context of Traditional Chinese Medicine Cultural Tourism', *Tourism Management* 94, no. July 2022 (2023): 104647, <https://doi.org/10.1016/j.tourman.2022.104647>; Fengyi Ji, Fang Wang, and Bihu Wu, 'Journal of Destination Marketing & Management How Does Virtual Tourism Involvement Impact the Social Education Effect of Cultural Heritage?', *Journal of Destination Marketing & Management* 28, no. August 2022 (2023): 100779, <https://doi.org/10.1016/j.jdmm.2023.100779>; Xavier Matteucci et al., 'Envisioning the Futures of Cultural Tourism', *Futures* 142, no. June 2021 (2022): 103013, <https://doi.org/10.1016/j.futures.2022.103013>; Zhongxiu Liu and Ailiang Xie, 'Poverty Reduction Effects of Integrating High-Quality Development and Cultural Tourism in China', *Chinese Journal of Population Resources and Environment* 20, no. 4 (2022): 383–91, <https://doi.org/10.1016/j.cjpre.2022.11.008>; Doaa Abouelmagd, 'Sustainable Urbanism and Cultural Tourism, the Case of the Sphinx Avenue, Luxor', *Alexandria Engineering Journal* 71 (2023): 239–61, <https://doi.org/10.1016/j.aej.2023.03.041>.

This research does not contradict many previous studies that the correlation between social values in Islam is following the principles of cultural tourism. Interestingly, Perigi, a village with a thick indigenous community, differs from most people in Indonesia and even the world. Most indigenous peoples reject reforms such as electricity and technological advances but not the indigenous community of Perigi. They accept change, but religious values and cultural inheritance are still maintained, which is the strength of cultural tourism products in this village.

Conclusion

Traditional houses of the Sasak Perigi tribe have their architectural value ranging from bales, roofs, walls, doors, floors, foundations, stairs, barns, bongs, and others by relying on the teachings of Islam. The values contained in the architecture of the traditional house building of the Sasak Perigi tribe include educational, manners, social, cultural and economic aesthetics. The roofing philosophy has educational value, manner, economic and aesthetic value. The value of simplicity in socializing with the community is on the wall. In Lawang (door), there is a philosophy of the value of manners, and then on the floor, there is the value of manners and moral aesthetics. While the foundation philosophy has social, cultural and environmental values, the ladder philosophy has a karmic system, morals and belief in God Almighty. The indigenous people of the Sasak Perigi tribe have customs and traditions passed down from ancestors from ancient times until now. Customs and traditions are preserved so that their cultural customs are not extinct and swallowed by the times. The indigenous people of the Sasak Perigi tribe highly value the heritage of their ancestors such as Tetulak desa, nujak rantok, mundaq, Memata'in, drum beleq, sesek, korpak, jangger dance, nyongkolan, begawe and tetulak otak reban. All these values and heritage form the basis of forming a cultural village with its character in Lombok. The West Nusa Tenggara Provincial government through the Lombok Timur Regency Government,

this uniqueness was then developed into the basis for the establishment of East Limbungan Village and West Limbungan Village in Perigi to be an important part of the existence of Perigi Cultural Tourism Village.

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