



When Storytelling Complements Promotion: A Study at Sade Village Towards Sustainable Tourism

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Abstract. Sade Village is one of the cultural tourist destinations that is quite well known on the island of Lombok. The community and local government have consciously played a role in preserving the cultural customs in Sade Village to benefit tourist activities. Various attractions such as cotton drying activities, yarn spinning, and fabric weaving are displayed daily here. Tour guides are local people who are always ready to explain about customary rules, customs, taboos, and stories of community romance that privilege newlyweds and elderly residents. This study applies Hymes' SPEAKING model: *setting* and *scene*, *participants*, *ends*, *act sequence*, *key*, *instrumentalities*, *norms*, and *genres* using qualitative descriptive methods. This study translates a tour guide activity into Dell Hymes' SPEAKING communication model to show the systematics in message delivery and the effect caused by each of the messages conveyed.

Keywords: – storytelling · Sade Village · sustainable tourism

1 Introduction

Sade Village is a small village that has become one of the cultural tourism destinations in the Central Lombok region. The location is about 8 km from Lombok International Airport so it has enough potential to attract tourists who do not have much time to be on the island of Lombok but want to witness the cultural attractions of the local community. Sade village is located on an area of 5.5 hectares with 150 traditional houses that remain authentic. Each house can only be inhabited by one head of the family so that every married child is no longer allowed to live in the same house with his father and mother. With a population of about 700 people, the people of Sade Village come from one descendant because they have a marriage between brothers. For them this kind of marriage is easier and cheaper than marrying a couple from another village who has to give up a few buffaloes [1].

Sade Village is one of the cultural tourist destinations because the people still maintain the artistic integrity passed down by their ancestors 600 years ago, such as building forms, dances, woven fabrics, and customs still applied today. Each building in the village retains the architectural characteristics of the Sasak Tribe. The walls are made of woven bamboo, the poles are made of wood, the roof is made of dry reeds, and the floor is occasionally mopped using cow dung. On celebratory occasions, buffalo dung is preferred over cow dung and is swept on the floor about three days before the day of its celebration. The reason of this excrement is to dispel magical effects that are detrimental to the family of the organizer of the event. In addition, cow or buffalo dung is believed to clean the floor from dust, make the floor smoother and more robust, and can repel insects.

The village of Sade is located in clay hills with a reasonably tight but neatly arranged distance between buildings connected by a path. Each house has three divisions of rooms. The front is for boys and the elderly to sleep, the middle is usually one meter higher, there is a kitchen, a granary, and a girls' bed. Then the back is a small room for childbirth by the mother. One of the uniqueness in Sade Village is that there is a particular house for newly married residents and for older residents who are referred to as Bale Kodong.

Women in Sade Village must be able to weave cloth, which is one of the requirements for marriage. Girls who are old enough should not marry if they have not been able to weave cloth. The weaving process begins with the process of spinning dry cotton into threads. The neat yarn is then colored from natural materials such as tree sap, fruit color, and others.

Referring to the definition of a tourist village [1], a tourist village must meet several requirements as follows:

1. Good access that makes it easier for tourists to visit tourist locations with any means of transportation
2. Has a variety of interesting objects, such as nature, craft arts, dance arts, building architecture, local food and so on so that it can be developed into a tourist attraction
3. The community and village officials are ready to receive tourists and support tourist activities in their place
4. The community can guarantee the safety of tourists visiting their villages
5. Adequate and trained accommodation, transportation, telecommunications, and manpower have been provided
6. Cool or cold climate
7. In relation to other tourist attractions, preferably those that are already known by the wider community.

Some of the principles of Community-Based Tourism that must be done include [1]:

1. Supporting and promoting community ownership in tourism activities
2. Involving the community in tourism activities in various aspects
3. Promoting the pride of the local community
4. Improving the quality of life of local people
5. Ensuring environmental sustainability
6. Protecting the unique culture of local people

7. Developing cross-cultural learning
8. Respecting cultural differences and human dignity
9. Distributing the profits obtained proportionally to local communities
10. Contribute to a certain percentage of the income of community development projects

The element of community participation is the most dominant element of sustainable tourism in Sade Village [2]. Knowing this element is to find the basis for the sustainability of tourist activities in Sade Village. This village has existed as a cultural tourist destination for 28 years and still always provokes the curiosity of domestic and foreign tourists. Research by Pratiwi et al. [2] explained that from several variables used, namely: community participation, local ownership, training, promotion, local culture, community systems and livelihoods, community participation that uses community contributions, community organization, and community empowerment as sub-variables is the most dominant element used for the management of cultural tourism in Sade Village. The awareness of the people of Sade Village is the primary key because the customs that are neatly maintained by the community are an attraction in tourist activities in Sade Village. The local culture of the people of Sade Village, like other cultures, has a tangible (real) and intangible (not real) culture. Examples of intangible local cultures are [2][3]: the customs of meeting, the rules of traditions, and the way of dressing. Examples of the tangible local culture are art, traditional ceremonies, local skills, and traditional buildings (bale tani, bale kodong, rice barns, bale bontar, raising places, mosques, and settlement patterns).

The reputation of Sade Village as a traditional village of the Sasak tribe, which still maintains its traditional houses' authenticity and integrity for the tourism industry's benefit, was appointed by the NTB Provincial government as a conservation village based on the NTB Governor's Decree no. 2 of 1989. The criteria are: Having tourist attractions, good accessibility, belief and community systems adopted, availability of infrastructure, and support from the community and local village officials. This is also supported by the lifestyle and lifestyle of the community who still maintain their local wisdom so as to create a commitment to the preservation, preservation of the environment and the welfare of the local community [4].

In Sade Village, various community service activities have been carried out by Mataram City academics who teach the use of English to the local community to satisfy foreign tourists [5]. The purpose of this study is to explain the importance of adding *storytelling* as one of the components to promote cultural tourism activities. This study describes how tour guides from local communities constructed their communication patterns to domestic and foreign tourists. This study is important to analyse discourse as a series of speech and speech acts in a cultural context. This study uses the SPEAKING model from Dell Hymes. He stated that the communication process in exposure or speech is closely related to factors outside the language used, such as where, when, and who pronounces it, what is the content of the speech, what is the purpose, how the intonation is, including how the psychiatric condition of the communicator is [6–10].

2 Method

This research was conducted in Sade Village, Central Lombok - NTB in July 2022. This study applies Hymes' SPEAKING model: *setting* and *scene*, *participants*, *ends*, *act sequence*, *key*, *instrumentalities*, *norms*, and *genres* using qualitative descriptive methods. This method analyses *storytelling* activities carried out by tour guides from the local community through documentation, observation, and interviews. The reference is as follows:

1. **Setting and Scene** (where to tell the stories, what is the story's topic, what are the characters that are often used, when is the time to tell the story, why it should be listened to, what is the division of storytelling tasks).
2. **Participants** (how to tell a story, how to give an opinion, confirm the level of understanding of the audience, who is the other party involved in the storytelling activity).
3. **Ends** (the reason why the audience should listen, the cultural value it wants to instill, the expectations of the story being told).
4. **Act Sequence** (what is the object needed to start the story, what are the trigger events to start the storytelling, storytelling as a routine activity that is realized together, storytelling begins with another story or goes directly to the point of the story).
5. **Key** (the delivery of the story is full of play, tone of voice, and attitude and spirit of adjusting to the story).
6. **Instrumentalities** (the use of specific equipment during storytelling and local proverbs when telling stories).
7. **Norms** (interruptions from the audience are *allowed* or not during the storytelling, are there any rules that the audience must adhere to during the storytelling, the way the communicator interprets cultural values, the important understanding is conveyed to the audience about cultural values, the expectations of the communicator after explaining cultural values, the cultural stereotypes being taught).
8. **Genres** (is there a teaching of moral instruction, the teaching of the ordinance of saying greetings, the teaching of prayers, is there a moment of conversation about a serious problem).

3 Result and Discussion

1. Setting and Scene

On the Sade Village tour, the *setting* and *scene* of the storytelling place start from the entrance when tourists set foot at the gate before entering the village location. The tour guide introduced himself by mentioning the name kindly. The narrative begins when the tour guide talks about the origins of his unique name. The name is not from the real name, but instead uses the name of his eldest son, adding the word "Amak" which means father. So, he introduced himself by the name amak Sundari, which means to be his father Sundari, the name of his eldest son.

Meanwhile, his wife is usually called by the name Inak Sundari, which means his mother Sundari. While the actual name itself is rarely used. The origins of this unique name lead the listener to continue listening to the following narratives while walking towards the village with traditional houses on the right and left sides. The task of telling the story rests on the tour guide, who he becomes the central character as well as the actor who brings the cultural narratives of Sade Village. The tour guide wore a collared T-shirt, wrapped cloth, and a typical Lombok headband which is often referred to as *a broomstick* or commonly referred to as *udeng* in Bali. The winding cloth is called *a slewoq* which is tied around the waist like a scabbard on the front, the ends are pointed and mounted arranged like a fan. Supported by its natural appearance and friendly bearing, tourists feel comfortable and interested in continuing to listen to its stories.

2. *Participants*

The story is told sequentially starting from the history of Sade Village's origin, which was established in 1060 AD. Sade Village is the second village in Lombok, consisting of 160 heads of families who still have relative ties. The historical story continues with the narrative of various cultures formed afterwards, such as traditional weddings, rituals of asking for rain, rituals of cleaning the house with buffalo feces before making a pilgrimage. The tomb of the guardian, the way of dyeing fabric fibers from cotton to make woven fabrics. In between narratives about culture, on the right and left of traditional houses there are various local handicrafts such as woven fabrics and derivative products such as clothes, long cloths, scarves, bracelets, and headbands. When visitors enthusiastically ask about various weaving products and other local crafts, the tour guide stops the story, and the locals selling the crafts are involved in answering the tourist's questions related to the handicraft products he sells.

3. *Ends*

These stories are told in an understated speaking style and are loaded with cultural narratives so that they have a strong appeal for the audience to listen to the end. Supported by artifacts in the form of Lombok traditional houses with distinctive and beautiful shapes along the way when the tour guide tells stories, the audience is immersed in listening to the story to the end. The traditional house's walls are made of bamboo and the roof is of reed leaves. There are three house buildings: Bale Bonter, Bale Kodong, and Bale Tani. Bale Bonter for village officials, Bale Kodong is small for newlyweds to start an independent life or used for parents who want to spend their old age. Meanwhile, Bale Tani is for those who have a family.

4. *Act Sequence*

The objects necessary to start the story are various things related to culture. Such as traditional clothes, houses, rituals that have become hereditary traditions, handicrafts, and conventional procedures. In the context of tourism, storytelling is important to bridge tourists' curiosity about local wisdom and local culture. Through cultural narratives told by tour guides, tourists not only enjoy the atmosphere and scenery around them but also

seem to feel the traces of the past brought to the present through the way the tour guide speaks. Here the tour guide tells a detailed story about the culture, from one narrative to another that is interrelated.

5. *Key*

The tour guide narrates in a subtle, polite language style by adding some customary terms in between stories. The tone of voice tends to be stable, with a typical Lombok accent.

6. *Instrumentalities*

During the story, there was no special equipment, but the tour guide used traditional clothes in the form of cloth wrapped around, and a typical Lombok headband often referred to as a broomstick. During the story, the tour guide directly showed the object told, for example, the result of spun yarn from cotton flowers that were used as woven cloth. He led the spun of the thread while describing the origin of natural fabric dyes, for example, blue was obtained from indigo leaves, green from *kecipir* leaves, brown from coconut fibers, and black colors from coconut charcoal.

7. *Norms*

The tour guide allows his listeners to interrupt with questions during the storytelling. Tour guides as communicators interpret culture as something that must be maintained and preserved. Culture is also sacred and upheld in its existence. Cultural values are transferred to the tourists through narrated narratives and introduced local handicraft products and specialties served. Lombok is famous for its woven crafts, *taliwang* chicken specialties and kale *plecing*. This local cuisine has gained its own place in the hearts of the Indonesian people. In Jakarta, it is not difficult to find a restaurant that sells *taliwang* chicken menu and kale *plecing*. This is the case with weaving crafts that the people well know of Indonesia. Lombok woven fabric has become one of the archipelago's wastra made manually with traditional tools and natural colouring techniques. Philosophical values are embodied in each of its motives and are thick with traditions that have been passed down for generations. According to the tour guide, a girl is considered not ready for marriage if she is not yet proficient in weaving. Thus, girls who grow up will be taught how to weave and pursue weaving tools to produce beautiful woven fabrics. In this way, the production of local weaving culture is preserved and maintained from the smallest scope of the family to the entire stratum of indigenous peoples. The hope of the communicator after explaining the cultural narratives, the tourists will get to know the culture and customs of Lombok, especially in Sade Village, and leave a deep impression that makes them want to visit Sade Village again. From this, it is clear that tourism supported and built with a narrative of local culture is a magnet that brings positive benefits to Sade Village and Lombok tourism in general.

8. *Genres*

Moral values are inherent in every narrative told by the tour guide. The moral value of appreciating and caring for the richness of nature is reflected in the way of using natural dyes based on leaves, flowers, fruits, stems to plant roots. Also, the cultural values that are maintained in Sade Village where they are still very thick in tradition and protect the tradition for generations. The average marriage is carried out between villagers, so the residents of Sade Village are still brothers and sisters with each other. This is one way to keep indigenous heritage from being exposed to outside cultures. Rituals and ceremonial procedures are also told by the tour guide, among which is the ritual to ask for rain during the dry season called *Peresean*. This is a customary ordinance to hit each other's heads using bamboo, until one of them bleeds. According to their beliefs, if one of them bleeds, it will rain, and the blood will be washed with the rainwater. Another customary ritual is cleaning the house floor with buffalo excrement. The floor of the traditional house in Sade Village is made of earth mixed with rice husks. Buffalo manure is believed to be beneficial for warding off dust and properly cleaning floors. This ritual is mainly performed before carrying out a pilgrimage to the tomb of the guardian on Mount Nyatu. Three days before the pilgrimage, the floor of the owner's house for the pilgrimage will be stretched (stretched out) with buffalo feces. On ordinary days, cow dung is used to clean the house's floors. The tour guide tells the unique ritual while being shown the floor of their home from the ground that looks shiny. The narratives are so interesting and captivating to tourists that they listen to the entire story of the tour guide to the end.

4 Conclusion

Overall, compelling narrative stories about culture, customs and local wisdom have attracted tourists to visit Sade Village. The way the Sade Village tour guide speaks in Hymes' perspective can be broken down into 8 pillars, namely Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genres. From those, the most prominent are related to Norms. Norms describe the way communicators interpret cultural values, an important understanding is conveyed to the audience about cultural values, and the expectations of communicators after explaining cultural values. Moreover, it is clear tourism that is supported and built with local cultural narratives carried out by tour guides is an attraction that brings positive benefits to Sade Village and Lombok tourism in general.

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