

REVITALIZATION STRATEGY OF "ASTA TINGGI" TOURIST DESTINATION BASED ON CULTURAL IDENTITY AND CREATIVE INDUSTRY IN SUMENEP, MADURA

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Abstract

This study examines the strategy for the revitalization of the Asta Tinggi religious tourism area by utilizing the cultural identity and creative industries in Madura, Indonesia. More specifically, the revitalization strategy considers the active collaborative involvement of the stakeholders. This study used a qualitative approach, with a phenomenological method. The primary data were obtained through field observations and in-depth interviews. Secondary data were obtained through literature references, news media, scientific documentation, pictures, and photos. This study found that the best model for the revitalization strategy of the Asta Tinggi religious tourism area must involve the Sumenep Palace family, the Asta Tinggi management unit, the private sector, local communities, and local governments. The role of the Sumenep Palace family and the management of Asta Tinggi is very important because they have the rights and authority to manage Asta Tinggi. The revitalization of this religious tourism area should be pursued by prioritizing the cultural identity of Madurese and the potential of digital-based creative industries. With this revitalization strategy model, it is hoped that Asta Tinggi can be developed as a leading religious tourism destination in Madura, Indonesia.

Keywords: *Revitalization Strategy; Religious Tourism; Asta Tinggi; Cultural Identity; Creative Industry; Madura*

Introduction

Madura Island is one of the areas in East Java Province which has a very promising natural and cultural tourism potential. Several natural tourist destinations that are quite well-known on Madura Island include Jaddih Hill in Bangkalan, Toroan Waterfall in Sampang, Fire Never Goes Out in Pamekasan, Gili Iyang Island, and Gili Labak Island in Sumenep. Meanwhile, several cultural tourism potentials that are typical markers of the identity of the Madurese community include cow bullocks, *Sonok* cattle, Madurese batik, *Mamaca* art, *Tandha*’ dance, *Saronen* music, Madurese sickles, the cultural heritage of the palace and the tombs of ulama and Madurese nobility (Arifin, 2017).

When compared with natural tourist destinations, the wealth of cultural tourism destinations in Madura has much greater potential to be developed. The condition of the

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social structure of the Madurese community which is religious and still adheres to religious values and traditions is one of the cultural capitals that are aligned to be developed in the realm of cultural tourism (Taufiqurrahman, 2007).

One of the leading cultural tourism potentials that are in harmony with the social character of the religious Madurese community is religious tourism. Several well-known religious tourism destinations on Madura Island include the Syaikhona Kholil tomb complex in Bangkalan Regency, the Batu Ampar tomb in Pamekasan Regency, to the Asta Tinggi tomb complex in Sumenep Regency.

Slightly different from other religious tourism areas on Madura Island which are usually in the form of funeral complexes for kiai or ulama, the religious tourism area of the Asta Tinggi tomb in Sumenep Regency is a special burial complex for dignitaries and relatives of the king of the Sumenep Palace who are Muslims and built-in 18th century AD (Nur Indah Sari, Wajdi, & Narulita, 2018). Asta in the Madurese language means grave and high means highland.

The Asta Tinggi has a high cultural value because it is a cultural site of mixing between Madurese and non-Madurese traditions (especially Chinese culture) which is directly connected to the existence of the Sumenep Palace (Zulkarnain, 2012);(Indriyani, 2018). The Asta Tinggi Tomb also has a high historical value because it witnessed the beginning of the entry of Islam on the island of Madura. In addition to having high cultural and historical values, the Asta Tinggi area also has a high potential for building architectural and carving values that are different from architectural designs and carvings elsewhere in Indonesia.

Unfortunately, until now the great potential of Asta Tinggi religious tourism has not been developed to its full potential. Some obstacles that are considered to be the cause of the lack of development of Asta Tinggi religious tourism destinations include limited access to transportation to Sumenep Regency, lack of information about Asta Tinggi religious tourism destinations in Sumenep Regency; lack of supporting infrastructure in the Asta Tinggi religious tourism area; lack of public awareness around tourist sites about the potential for religious tourism owned by the Asta Tinggi tomb; and the lack of coordination and cooperation among stakeholders in the Asta Tinggi religious tourism area in Sumenep Regency (Indriyani, 2018).

As a result, although it still survives as a tourist destination, the existence of this Asta Tinggi religious tourism destination has not been able to make a significant contribution to increasing local revenue in Sumenep Regency, Madura. With the above background, a systematic effort is needed to revitalize or revive the religious tourism area of the Asta Tinggi tomb so that this cultural tourism potential can make a real contribution to the community, especially in Sumenep Regency.

In this context, this study aims to develop a strategy model for the revitalization of the Asta Tinggi religious tourism area by utilizing the cultural identity base of the Madurese community and the potential for developing creative industries in Madura. The formulation of a strategy model for the revitalization of the Asta Tinggi religious

tourism area will later involve stakeholders, namely the government, the Sumenep Palace family, local communities, and the private sector.

With this revitalization strategy model, it is hoped that the Asta Tinggi religious tourism area will be able to be developed as a leading religious tourism destination, specifically in Sumenep Regency and in general on Madura Island. This research thus has an important and strategic value as an effort to raise the name and cultural identity of Madura through the development of the Asta Tinggi religious tourism destination area which has its uniqueness both on the island of Madura and in Indonesia.

Literature Review

According to the theme to be studied, this research will use several main theoretical concepts, namely revitalization strategies, religious tourism, cultural identity, and creative industries. In this chapter, these four concepts will be explained in more depth, concerning previous studies, as well as considering their relevance to the objectives and outcomes of this research, namely, to develop a strategy model for revitalizing the Asta Tinggi religious tourism area with the basis of Madurese and cultural identity the potential of creative industries to support the development of halal tourism villages in Madura. This chapter will also explain the research roadmap or roadmap that has been carried out by the research team along with the results, relevance, and sustainability of this research.

Revitalization Strategy

Etymologically, the word strategy comes from the Greek, namely *strategy* which consists of the words *Stratos* which means military, and *ag* which means to lead (Sururi, 2018). At first, the word strategy was identical in its use in the military world. In its development, the word strategy is not only used for military purposes. Meanwhile, in terms of terminology, referring to the Big Indonesian Dictionary Edition V (KBBI Edition V, 2016), strategy is a careful plan regarding an activity to achieve specific goals. Strategy can simply be interpreted as an approach related to the planning and execution of ideas within a certain period.

Meanwhile, etymologically, the word revitalization comes from the word *vital* which means important or alive, and the word *re* which means return (Wahyuni, 2018). Revitalization means the process, method, or action to revive or reactivate (KBBI Edition V, 2016). Thus, the revitalization strategy can be interpreted as a thorough and detailed plan and execution to revive a target activity within a certain period.

The concept of revitalization strategy is widely used as a theoretical framework and analysis in various academic studies (Arsawan, Kariati, Wirga, & Suryantini, 2017). The revitalization strategy, for example, can be applied to the object of study in the form of the physical environment (old town area, slum area), non-physical environment (socio-cultural values such as mountain fall traditions, traditional arts), to a combination of physical and non-physical environments (areas of cultural and religious tourism).

Several studies on tourism area revitalization strategies, for example, were carried out by (Arsawan et al., 2017), Dewantara et al. (2017), (Sururi, 2018); (Wahyuni, 2018). Unfortunately, to the best of the researcher's knowledge, there is no primary

library source regarding the strategy for revitalizing religious areas in Sumenep Regency that can be used as a reference for this research.

In the context of this research, the concept of revitalization strategy is used to develop a strategy model for the revitalization of the Asta Tinggi religious tourism area in Sumenep Regency based on Madurese cultural identity and creative industry potential. In other words, this research tries to plan and execute ideas carefully and in detail to revive the Asta Tinggi religious tourism area in Sumenep Regency based on Madurese cultural identity and creative industry potential.

In practice, this effort to revitalize the Asta Tinggi religious tourism area will involve tourism stakeholders in Sumenep Regency which include the government (Cultural and Tourism Office), family relatives of the Sumenep Palace, the Asta Tinggi local community, and the private sector. Through a SWOT analysis, data will be obtained regarding what strategies can be taken to revive the Asta Tinggi religious tourism area in Sumenep Regency, Madura.

Religious Tourism

Religious tourism is an activity to visit tourist places that have religious or religious values such as mosques, churches, monasteries, temples, and others (Wahyudi, 2010). Religious tourism can also be done in places that have a history or connection with a particular religion/belief, for example, the tombs of religious leaders (ulama) or religious historical sites.

Theoretically, religious tourism is part of cultural tourism and is distinguished from nature tourism. Religious tourism does not focus on the beauty of the physical environment (as in nature tourism) but on the results of human culture. In the context of Islam, an example of a well-known religious tourism activity is the *Wali Songo* Pilgrimage or the *Wali Pitu* Pilgrimage. This guardian pilgrimage activity is carried out by visiting the tombs of the saints or *suntans* scattered throughout Java.

In addition to the pilgrimage of guardians, religious tourism activities that are quite popular among Muslims are pilgrimages to tombs that are considered their ancestors or ancestors. Several previous studies on religious tourism activities, for example, were carried out by Christriyati (2002), Wahyudi (2010), Ati (2011), Rosyid (2014), Chotib (2015), Madyan et al. (2015), (Yanuarita Sari & Hanan Pamungkas, 2018); (Indriyani, 2018), and Mazedda (2020).

In practice, religious tourism is also commonly referred to as pilgrimage (pilgrim tourism) (Ati, 2011). In the Big Indonesian Dictionary Edition V, the word pilgrimage is defined as a visit to a place that is considered sacred or noble (tomb and so on) (KBBI V, 2016). Activities carried out in religious tourism activities include worshiping, praying, sending prayers, and seeking blessings. Meanwhile, the stakeholders of religious tourism activities include the government, heirs/managers of religious tourism sites, local communities around religious tourism, non-governmental organizations (NGOs), to private parties engaged in the implementation of religious tourism businesses (Indriyani, 2018). All stakeholders in this religious tourism activity

have an important role, each of which contributes to the development of religious tourism itself.

In the context of this research, religious tourism in question is a pilgrimage activity at the Asta Tinggi tomb complex in Sumenep Regency, Madura. As far as the researcher's knowledge, there has been no research that specifically examines efforts to develop the Asta Tinggi religious tourism area based on Madurese cultural identity and the potential of the creative industry. At this point, research on the strategy model for the revitalization of the Asta Tinggi religious tourism area based on Madurese cultural identity and the potential of the creative industry is important as an effort to revive the Asta Tinggi religious tourism area in Sumenep Regency, Madura.

Cultural Identity

Cultural identity can be understood based on the two words that compose it, namely identity and culture. Identity, referring to Duty (2015), is a reflective view of ourselves as well as other perceptions of our self-image by others, both as individuals and members of social groups. Meanwhile, culture is a system of meaning obtained from the learning process that contains traditions, beliefs, values, norms, and symbols that are passed down between generations and shared with members of a group (Ting-Toomey, 1999).

Cultural identity is thus a view and self-perception formed by a system of meanings, values, and symbols of certain cultural forms (Ting-Toomey, 1999; Iskandar, 2004; Ennaji, 2005; Suryandari, 2015). The scope of cultural identity can be in the form of nationality, ethnicity, religion, social class, community, and all forms of social groups that have certain cultural values. In practice, cultural identity can be reflected in the form of language, how to dress, food and drink, games, art, literary works, architecture, traditions, customs, and beliefs (Duty, 2015).

Meanwhile, Mary Jane Collier (1994) explains the concept of cultural identity by departing from the meaning of culture as a historically transmitted system of symbols, values, and norms. According to Collier, culture has three main components that complement each other, namely: 1). symbols and meanings; 2). norm; and 3). history. Based on these three components, the individual understands himself according to his capital and cultural relations. Cultural identity is born when individuals or groups build the same symbols and ideas based on their history and needs (Collier, 1994).

In contrast to the social psychology approach which views identity as a characteristic and even individual personality, the sociological perspective views identity as something that is socially shaped and created through social interaction. That is, identity is always in the process of creation when individuals are involved in social interactions. Cultural identity, in this sense, is also formed through the process of interaction between individuals who are members of a particular cultural group.

Furthermore, Collier explained that cultural identity consists of seven main characteristics (property) (Collier, 1994). First, self-perception, either in the form of self-description (avowal) or self-description by others (ascription), for example through stereotypes and naming (attribution). Second, the way of expression through identity

symbols in the form of definitions, premises, and propositions, for example through ways of dressing.

Third, the form of identity, which can be seen from the individual's point of view about what it means to be a member of a particular cultural group or citizen. Fourth, is the quality of identity, which includes its sustainability and change. This change can occur due to economic, political, social, psychological factors, and so on. Fifth, the affective, cognitive, and behavioral components of identity. Affective components (emotions and feelings) affect cultural identity because it depends on the situation. The cognitive component is the belief about the identity that is manifested in the main symbols, for example the name organization or group name. The behavioral component focuses on the verbal and non-verbal actions of group members (Collier, 1994).

Next, sixth, the content and relationship of cultural identity. That is, the cultural messages communicated besides containing information also have implications about who is in control, how far their mutual trust is, and the level of inclusion and exclusion. Seventh, the difference in prominence and intensity, which depends on the context and time. When, for example, Collier realized she was a white American female professor in South Africa, she was a minority with negative stereotypes. However, when she notices the low treatment of women, her feminine identity stands out, and demands equal pay for the same work. With the theoretical background above, cultural identity is an important concept in this study considering the many characteristics of Madurese cultural identity that can be a source of reference for the revitalization strategy of the Asta Tinggi religious tourism area, Sumenep Regency, Madura.

Creative Industry

The creative industry is an industrial sub-sector in the form of activities related to the utilization of individual creativity, skills, and talents to create prosperity and employment opportunities by generating and exploiting individual creativity and creativity (Ministry of Commerce, 2008).

In contrast to other industrial sub-sectors, the creative industry does not depend on the availability of natural resources as a source of production raw materials (Diana, 2017). On the other hand, the creative industry is highly dependent on the ability to develop the creativity and imagination of industry players to create products with economic value. The Ministry of Trade of the Republic of Indonesia maps out several activities that can be classified into creative industry sub-sectors, namely advertising, architecture, art, craft, design, fashion, video, film and photography, interactive games, music, performing arts, publishing, and photography. printing, computer and software services, television and radio, research, and development, and culinary (Indriani, 2020).

In the blueprint plan for the development of the creative industry from the Ministry of Trade of the Republic of Indonesia (Ministry of Trade, 2008), several advantages of the creative industry are explained as follows: a) Based on the human mind (science, creativity, and talent, all three of which are renewable resources), and even creativity tends to grow rapidly in times of crisis; b) Based on local culture, so that

it has characteristics/uniqueness and high diversity; c) High economic profit margins, or potential for greater income; d) Prioritizing skills; e) High labor absorption; f) Able to involve the local community.

The development of religious tourism areas, creative industry sub-sector can play a role in the development of religious tourism areas based on certain creative activities; creative tourism slogan creation; development of tourist area souvenirs that highlight creative designs; development of tourism festival activities with a creative touch; dissemination of information on tourist areas through film, television and performing arts; and incorporating innovative tourism activities with other creative fields. Several previous studies regarding the creative industry in the tourism world were among others conducted by Ningsih (2014), Diana (2017), and Indriani (2020).

In the context of this research, together with the cultural identity of Madura, the creative industry sub-sector will be the basis for efforts to develop a strategy model for the revitalization of the Asta Tinggi religious tourism area in Sumenep Regency, Madura. Thus, efforts to revive the Asta Tinggi religious tourism area will not depend on the availability of natural resources but will be determined by the imagination and creativity of tourism stakeholders in Sumenep Regency, Madura.

Research Methods

This study used a descriptive qualitative method with a phenomenological approach. In the discourse of social science research, phenomenology is a research method that is carried out by exploring and revealing the hidden meaning behind the experiences of the subject informants under study (Creswell, 2013). The process of revealing the hidden meaning of subjective experience to become objective or universal is done by listening to the subject's personal experience and then analyzing the narrative presented based on the themes that often arise to answer research questions.

The phenomenological method aims to reveal the universal meaning hidden behind the subjective phenomena experienced by the informants under study. One of the important aspects of the phenomenological method is the "bracketing out" process in which the researcher tries as far as possible to put aside personal experiences and assumptions during the stages of research with informants (Creswell, 2013). In the context of this research, through a phenomenological analysis process, it is hoped that a rich understanding of the strategy model for the revitalization of the Asta Tinggi religious tourism area in Sumenep Regency based on cultural identity and creative industries will be obtained.

This research began with field observations to get an initial understanding of the location and research subjects. Observations will be carried out mainly in the main location, namely the Asta Tinggi tomb, Kebunagung Village, Sumenep Regency, Madura. In addition, observations will also be made around the main location, namely in the area around the Asta Tinggi tomb which may be developed as part of the integrated tourism area of the Asta Tinggi tomb.

The informant selection process is then carried out based on the need to answer research questions. The main informants in this study were the stakeholders of the Asta Tinggi religious tourism area consisting of government representatives, heirs/managers of religious tourism sites (Asta Tinggi Guardian Foundation), local communities around the religious tourism area, non-governmental organizations (NGOs and Madura Tourism Association organization), to private parties engaged in the implementation of religious tourism businesses. The selection of all informants in this study was carried out by purposive sampling method, considering the principle of diversity of backgrounds and identity attributes possessed by the informants.

Furthermore, the process of collecting data for this research was carried out in two ways, namely through primary data sources through in-depth interviews (in-depth interviews), and secondary data sources (literature references, media news, scientific documentation, pictures, and photos). The in-depth interviews will be conducted in a semi-structured manner in Madurese with the help of an interview guide and recorded digitally. The interview data will then be transcribed and translated into Indonesian for the analysis process.

Data analysis in this study was carried out through three stages (Creswell, 2013). First, the stages of reading data and coding (coding), as well as creating clusters (clustering) or labeling (labeling) based on the themes that most often appear in the in-depth interview process. In this stage, the process of reducing unnecessary data will also be carried out. Second, the stage of sorting the data according to the most relevant themes to answer the formulation of the problem in this study.

Not all themes that emerged in the in-depth interview process are necessarily relevant to this research question. SWOT analysis (strengths [strengths], weakness [weaknesses], opportunities [opportunities], and threats [threats]) will be used to facilitate the mapping of problems and opportunities to develop the topic under study. Third, the stage of interpretation and synthesis of raw data from interviews which are still subjective, and then abstracting it so that objective or universal meanings are found from the findings of the phenomena studied in the field.

Finally, the researcher will conclude and draw up a scheme based on the analysis of the strategy model for the revitalization of the Asta Tinggi religious tourism area, Sumenep Regency based on cultural identity and creative industries to support the development of halal tourism villages in Madura. The presentation of the results of this research will be carried out by describing the main findings and the model scheme that has been produced as a written report.

Results and Discussion

SWOT Analysis of the “Asta Tinggi” Religious Tourism Area

Based on the results of in-depth interviews with informants and data analysis using the SWOT technique (Strength, Weakness, Opportunities, Threats) found several strengths, weaknesses, opportunities, and threats for efforts to revitalize the Asta Tinggi religious tourism area based on Madurese cultural identity and potential creative

industries to support the development of halal tourism villages in Madura. The strengths, weaknesses, opportunities, and threats that exist in the Asta Tinggi religious tourism area are as follows:

a. *Strengths*

- It is well known in the Madura area
- The location is close to the Jami' mosque and the Sumenep Palace
- It is a complex of the tombs of the families of the kings of the Sumenep Palace
- The location is in a unique highland
- The architectural design of the building is a hybrid of Europe, China, Madura
- It is the only palace building that still stands in East Java
- Provide economic income opportunities for the local community by selling around Asta Tinggi and parking attendants
- Renovations have been carried out in certain locations, such as adding a terrace
- The dome of Asta Tinggi has a unique architecture
- Asta Tinggi never closes suggestions from the government
- Always crowded with visitors, even in the middle of the night
- Often participates in exhibitions to introduce Asta Tinggi to the public
- Provided one bus one guide system regulation
- The government often conducts socialization related to maintaining cleanliness and obeying health protocols
- Usually, if you go to Asta Tinggi, you will have a package with Asta Yusuf and the Jami Mosque.
- There is a performance of typical Sumenep arts, such as *Harapan sapi*
- Many open themselves to suggestions from figures including the government
- Want to receive sponsors, for example, someone invites collaboration?
- There is a magical sensation when visiting Asta Tinggi
- Repairs are carried out by the foundation independently, not by the government
- The government often conducts socialization related to the direction of tourism development
- There are interesting photo spots for visitors to keep with their families

b. *Weaknesses*

- The building is quite old
- It doesn't belong to the Sumenep regional government so it can't be managed optimally
- It belongs to the Asta Tinggi family management foundation
- The location is quite far from Surabaya (4 hours)
- Supporting facilities and infrastructure are still limited
- It is necessary to encourage maintenance of the items in Asta Tinggi
- The roof at Asta Tinggi is still leaking
- No mosque, only prayer room
- It takes big funds to build tourism to make it more feasible
- The lack of hotel facilities in Sumenep

- Inadequate infrastructure in the infrastructure sector, such as public toilet facilities and parking lots, street lighting, ablution places, and so on
- Lack of promotions to attract visitors
- Lack of cooperation to increase tourism promotion in Sumenep
- Lack of communication between several related parties in terms of tourism management.
- Lack of participation from residents in the system of preservation and care or maintenance of the cultural heritage
- Never worked with tourism sponsors
- The policy system is not well structured and orderly

c. Opportunities

- Asta Tinggi visitors need special souvenirs
- Can open new job opportunities
- Can open a supporting tourist area around the Asta Tinggi location
- Has often participated in national-level tourism exhibitions
- Has been the location of the Nusantara Palace Festival (2018)
- There are quite a few cultural and religious tourism destinations in Sumenep
- The need to bring back the historical story behind Asta Tinggi so that more people know it
- There is a potential synergy between the government, foundations, and residents to help together

d. Threats

- Complex buildings will be in danger of being damaged if not treated
- Lots of visitor trash littering the Asta Tinggi area
- There is still a negative view of the Madurese towards the tourism sector
- There is still Madurese whose mindset is not yet tourism-minded
- The government does not have the right to religious tourism. The government only helps repair facilities from APBD funds
- Some tourists are ignorant and unruly
- Visitors have decreased during the pandemic
- A lot of garbage scattered after a visitor came
- Expensive airport operating system and must transit first
- Inadequate government support for the development of Asta Tinggi tourism
- Asta Tinggi tourism management which is still running low. Starting from the street vendors, access to burial sites, parking, toilets, and others.
- There was an internal dispute in tourism management due to differences of opinion and power between the two foundations
- There is no contribution from the government in the development of Asta Tinggi tourism

- After there is a conflict, there is no socialization from the government anymore. Because if you want to do anything, the government must get approval from Asta Tinggi
- To develop Asta Tinggi the problem is in the funds, if you want to ask the government, you are afraid to interfere too deeply
- During the conflict, a lot of land has been claimed as private property
- The lack of public awareness because it is closed and old-fashioned or not open-minded with the times, still holds fast to the religious and traditional side. So not too welcome with foreign tourists.

Revitalizing the Asta Tinggi Religious Tourist Destination

All informants in this study gave great support to the idea of revitalizing the Asta Tinggi religious tourism area with the basis of Madurese cultural identity and the potential of creative industries to support the development of halal tourism villages in Madura. They believe that the Asta Tinggi religious tourism area has great potential to be developed economically and culturally.

Most of the informants in this study stated that the government's support factor was the key to the revitalization of the Asta Tinggi religious tourism area. Government support is expected not only in the form of financial support but also non-material support (priority tourism destinations, routine tourism programs, promotion of tourism outside Madura). Most of the informants believed that all stakeholders in the Asta Tinggi religious tourism area could move together and be led by the local government.

More concretely, the informants in this study stated that efforts to revitalize the Asta Tinggi religious tourism area can be done by referring to religious tourism areas in other areas, but still by upholding the cultural identity of Madura and Islamic religious values that are deeply rooted in people's lives.

Several suggestions and ideas submitted by the informants related to concrete efforts to revitalize the Asta Tinggi religious tourism area based on Madurese cultural identity and the potential of creative industries to support the development of halal tourism villages in Madura, including (1) Asta Tinggi Festival, namely parade activities culture, arts and religion centered in the religious tourism area of Asta Tinggi and the Sumenep Palace. This festival lasts for two weeks, with a series of activities in the form of attractions and performances of indigenous Madurese art (Sumenep), a traditional Madurese cultural parade, as well as a grave pilgrimage, and Koran recitation in the religious tourism area of Asta Tinggi; (2) Traditions and Religion Pilgrimages, namely pilgrimage tour packages to historical or traditional places in Sumenep Regency.

In this series of pilgrimage activities, the religious tourism area becomes the starting point so that it can revive creative economic centers based on the local cultural identity of the Sumenep community; (3) *Ngaji* in Asta Tinggi, which is a month-long Al-Qur'an prayer activity in the Asta Tinggi religious tourism complex. This activity is in collaboration with Islamic boarding schools that are widely spread in the Sumenep Regency area. The *ngaji* activity in Asta Tinggi will be broadcast live via social media

so that it becomes one of the leading religious tourism activities in the internet and social media era.

Conclusion

Efforts to revitalize the Asta Tinggi religious tourism area based on Madurese cultural identity and creative industry potential to support the development of halal tourism villages in Madura have a few strengths, weaknesses, opportunities, and threats based on data analysis using SWOT (Strengths, Weaknesses, Opportunities, Threats). Although there are several weaknesses and threats, in general, there is great support for the idea of revitalizing the Asta Tinggi religious tourism area based on Madurese cultural identity and the potential of creative industries to support the development of halal tourism villages in Madura.

Asta Tinggi religious tourism area is believed to have great potential to be developed economically and culturally. The government's support factor is the key to the revitalization of the Asta Tinggi religious tourism area. Government support is expected not only in the form of financial support but also non-material support (priority tourism destinations, routine tourism programs, promotion of tourism outside Madura). All stakeholders in the Asta Tinggi religious tourism area will be able to move together, led by the local government.

More concretely, efforts to revitalize the Asta Tinggi religious tourism area can be carried out by referring to religious tourism areas in other areas, but still by upholding the cultural identity of Madura and Islamic religious values which are deeply rooted in the lives of the people of Sumenep Regency. Several ideas as a concrete effort to revitalize the Asta Tinggi religious tourism area based on Madurese cultural identity and the potential of creative industries to support the development of halal tourism villages in Madura include (1) the Asta Tinggi Festival, which is a cultural, artistic and religious parade centered in the Asta Tinggi religious tourism area and the Sumenep Palace; (2) Traditions and Religion Pilgrimages, namely pilgrimage tour packages to historical or traditional places in Sumenep Regency; (3) *Ngaji* in Asta Tinggi, namely Al-Qur'an chanting activities in the Asta Tinggi religious tourism complex. The *ngaji* activity in Asta Tinggi will be broadcast live through social media so that it becomes one of the leading religious tourism activities in the internet and social media era.

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