

A Historiographical Review of the Arts and Culture of Ampa Fare - Uma Lengge Tradition of the Maria Wawo Community in Indonesia

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Abstract

The Ampa Fare Uma Lengge tradition of the Maria Wawo community in Indonesia is a unique cultural practice reflecting its deep connection to its agricultural heritage and environment. The tradition involves the ceremonial storage of harvested rice in a communal barn known as the 'Uma Lengge', which embodies the values of thrift, cooperation and respect for Nature. This paper examines the evolution of this tradition and its associated architectural forms from a historical perspective. It focuses on how this tradition reflects three forms of culture: ideas, activities, and artifacts in the Maria Wawo community.

This study uses a qualitative approach. It collects data through interviews, field observations and literature studies. The findings show that the Ampa Fare Uma Lengge tradition not only functions as a means of food storage, but also plays an important role in strengthening the community identity and solidarity, and reflects their adaptation to the environment. The unique architectural form of Uma Lengge also demonstrates the craftsmanship and aesthetic values of the community.

Keywords: Historiography, Ampa Fare, Uma Lengge, Maria Wawo, Three Forms of Culture

Introduction

Indonesia has a diverse cultural richness. Indeed, there are various traditions and local practices that nourish local wisdom and contribute to community identity. One such interesting tradition is the Ampa Fare Uma Lengge tradition of the Maria Wawo community in Bima, West Nusa Tenggara. This tradition, which is connected to storing harvested rice in a house called Uma Lengge, not only represents sustainable agricultural practices, but also contains deep cultural, social and spiritual values. However, very little is known about this tradition and its nuances.

Uma Lengge, with its distinctive cone-shaped architecture, is clear evidence of the local wisdom of the community in utilizing natural resources and adapting to the environment. The building not only functions as places to store food but also become the center of social and cultural activities of the community. In fact, the Ampa Fare tradition, which involves a ceremonial procession in storing rice in Uma Lengge, strengthens social ties and community solidarity. However, in-depth studies on the Ampa Fare Uma Lengge tradition's historical development and how this reflects the cultural values of the Maria Wawo community are still limited.

In this context, this study examines the historical roots and evolution of the Ampa Fare tradition. It produces a historiographical review of this tradition, by tracing it to understand how the tradition can respond to social, economic, and political changes over time. Its aim is to understand how the Ampa Fare Uma Lengge tradition is reflected in three forms of Maria Wawo community culture, namely the form of ideas, activities, and artifacts.

Its objectives are:

- To ascertain how the Ampa Fare Uma Lengge tradition influences the Wawo community in the production of their culture.
- To establish how the Ampa Fare Uma Lengge tradition is reflected in three forms of Maria Wawo community culture, namely the form of ideas, activities, and artifacts.

It is argued that by understanding the Ampa Fare Uma Lengge tradition in more depth, the richness of Indonesian culture can be appreciated while learning from the local wisdom in maintaining food security and environmental sustainability.

Theoretical Framework

According to Koentjaraningrat (2000), human culture consists of three forms: ideas, activities, and artifacts. This concept is a useful framework for analyzing the Ampa Fare Uma Lengge tradition, which reflects the cultural values of the Maria Wawo community through these three dimensions. The form of ideas is seen in the values of cooperation and respect for Nature, activities are reflected in the process of storing rice, and artifacts are seen in the Uma Lengge building itself.

According to Fernie (1995), the relationship between art and culture is relevant in the examination of traditions. The artwork produced through traditions, such as Uma Lengge architecture establish these relationships. This approach helps to understand how art functions in a broader social and cultural context.

In this connection, Koentjaraningrat (2000) offers the concept of three forms of culture which provides a useful framework for analysing traditions holistically. In addition, Winckelmann's idea of the relationship between art and culture (Fernie, 1995) and the historiographical approach (Garraghan, 1957) also help in understanding traditions in their historical and cultural contexts.

Review of Literature

Many studies have examined arts and culture of traditional communities. In fact, previous studies have highlighted various aspects of the Uma Lengge tradition and its broader cultural context. Studies on Uma Lengge architecture such as those of Hikari and Antariksa (5 CE) as well as Maryanti et al. (2021) have revealed its uniqueness and aesthetic values. Adding to this, Argubi et al. (2019) have also identified the potential of Uma Lengge as a tourist village showing its attractiveness for the development of cultural tourism. In fact, Sugiantari & Bawono (2019) and Solikatun & Juniarsih (2018) have examined in-depth the role of Uma Lengge in the social and cultural life of the Maria Wawo community.

Other studies provide insights into similar traditions and relevant concepts in Indonesia. For example, Iskandar & Iskandar (2017) have examined rice barns in the Baduy community and the Ngoncang tradition of the Pitra Yadnya ceremony of beating the gong of the Buleleng community in Bali with the procession of storing rice in rice barns known as Jineng. This

provides an interesting comparison of how the agrarian communities in Indonesia express their relationship with Nature and their harvests.

Interestingly, Sugiantari & Bawono (2019) have examined the role of Uma Lengge in the social and cultural life of the Maria Wawo community. They provide information about how this tradition forms community identity and strengthens relationships between community members. Solikatun & Juniarsih (2018) have also highlighted how this practice reflects collective values and community identity by looking at the social and cultural aspects of the Ampa Fare tradition. Needless to say, these findings are important for understanding social dynamics in the context of agricultural traditions.

Not only that, Hermanto et al. (2022) have offered other relevant studies from various regions in Indonesia such as the rice barn in the Baduy community. In fact, they have provided an interesting comparison with the Ampa Fare tradition. This shows how agrarian communities in Indonesia express their relationship with Nature and their crops through similar cultural practices. Vidya (2023) examine the Jineng Rice Barn in Buleleng Bali and the Ngoncangan tradition in the Pitra Yadnya ceremony in Buleleng Bali. They show similarities in rice storage practices and ceremonial processions. This provides a broader perspective on how similar traditions can be found in various agrarian communities in Indonesia, as well as how they reflect deep cultural values.

This literature review shows that the Ampa Fare Uma Lengge tradition is not only a unique cultural practice, but also reflects the complexity of people's relationships with the environment, identity, and deep social values. This study seeks to fill the gap in the existing literature by providing a more in-depth analysis of the evolution and significance of this tradition in the context of Indonesian culture.

Research Method

The historiographical approach proposed by Garraghan (Garraghan, 1957) provides a method for tracing the historical development of the Ampa Fare Uma Lengge tradition. By using this approach, research can identify changes and continuities in the cultural practices of the Maria Wawo community, as well as how this tradition adapts to social and economic changes.

This study uses a qualitative case study approach to analyze the Ampa Fare Uma Lengge tradition in the Maria Wawo community. Data were obtained through a combination of observation methods, in-depth interviews, and documentation. Observations were conducted at the location of the tradition, namely Maria Village, to understand the social and cultural context behind the practice of the tradition.

Interviews were conducted with key informants, including traditional figures, artists, and community members who were directly involved in implementing the tradition. The interview process used a semi-structured technique to allow for deeper exploration of the informants' experiences and knowledge.

Secondary data were obtained from relevant literature, including books, articles, and documents discussing the Ampa Fare tradition and Uma Lengge architecture. The data collected covered aspects such as Uma Lengge-making techniques, symbolism in the tradition, and the relationship between the community and nature and the surrounding environment.

Data analysis was conducted descriptively and holistically, focusing on the depiction of cultural elements involved in the tradition. The results of this analysis provide a comprehensive picture of the meaning and significance of the Ampa Fare Uma Lengge tradition in the context of the lives of the Maria Wawo community. The data obtained are compiled in the form of a research report that includes key findings and recommendations for the preservation of local traditions and culture.

The Case study

Uma Lengge architecture (Hikari and Antariksa, 5 CE) is cone-shaped and is designed to withstand natural disasters. This uniqueness reflects local wisdom in utilizing natural resources and adapting to the environment and shows high aesthetic value in the culture of the

Maria Wawo community. In fact, in the case of the Uma Lengge architecture, the building not only functions as a place of storage but also as a symbol of the cultural identity of the community. The aesthetics and social function of Uma Lengge in community life (Maryanti et al., 2021), show that Uma Lengge not only functions as a place to store rice but also as a center for social and cultural activities, which strengthens community solidarity.

The potential of Uma Lengge as a tourist village (Argubi et al., 2019) has shown its attractiveness for the development of cultural tourism. This highlights the importance of the Ampa Fare tradition in the context of the local economy and how this tradition can contribute to the sustainability of the community's economy.

Findings and Discussion

The strong connection between arts and culture

The theory of three forms of culture refers to the social system of human behavior and patterns themselves. According to this theory, a social system consists of human activities that interact, relate, and socialize with each other, which from second to second, from day to day, and from year to year, always follow certain patterns based on customary behavior.

It has been observed that the development of rain-fed agriculture in the natural conditions by the historical Maria community have made the Maria Wawo community adapt to these conditions. This stems from a perspective on the activity of interacting with Nature. Under certain conditions, this process plays a role in giving birth to the concept of art and culture that occurred during the Ncuhi era, such as the birth of the game "sagele" (Interview December 9;Nurdin, 2021)

Sagele is a tool for farming that is similar to a tembilang. This tool is usually used by Wawo women as a tool for planting rice or peanuts. Farming activities using *sagele* are carried out in groups by women while responding to pantun by humming and accompanied by a *serunai* (*silu*) musical instrument played by a man. The method of farming with *sagele* is entertainment so that farmers do not feel tired of working (Bunyamin, 2018).

The Ncuhi period occurred in the 4th century. The residential pattern of the community during the Ncuhi era already used *uma lengge*, two perspectives that can be seen here as the form of culture as a complex of activities and patterned actions of people in society. Since the 4th century, they have followed a frugal lifestyle because they have learned to adapt to rain-fed agricultural. In fact, this is the forerunner to the emergence of the *ampa fare* tradition (lifting rice to the barn), and the *sagele* game is a series of games from *ampa fare* which is carried out in the annual festival of Maria Wawo Village (Interview December 9;Nurdin, 2021).

The Wawo community makes *uma lengge* through cooperation. One with another helps each other (Bunyamin, 2018). The values and norms that shape culture such as frugal behavior and cooperation have indeed been instilled by the Wawo community since long time ago.

Of course, in this case, when trying to connect the form of culture in the category of physical culture, the presence of *Uma Lengge* and *Uma Jompa* is the physical result of human activities, actions, and works in society. They have the characteristic of being able to be touched and seen.

Ampa Fare Uma Lengge Tradition in Time Perspective

(1) Naka Era.

The characteristics of life in this era are almost the same as the characteristics of life in the prehistoric times, namely *nomadic*, *food gathering*, not yet familiar with writing, yet familiar with agriculture and animal husbandry, and adherence to the Makakamba Makakimbi belief: a type of animism and dynamism belief. An interview with Malingi (2021b) points out that the residence used during this period was called *Lege*. *Lege* is an early form of *Lengge*. *Lege* is a form of tree house. It is placed on a tree and people climb to a *Lege* using *Rangge* or a long ladder made of bamboo. *Lege* is made on a tree where the roof is made of thatch.

Interestingly, samples of *Lege* have been obtained from the explorations of the *Uma Lengge* Excursion team conducted by students of the University of Indonesia's Architectural

Arts in 2017 and representations have been published in the book "Bima: Between Rice and Architecture".

It is estimated that Lege is the oldest form of architecture after the life of the Cave and the river, where the ancestors of the Mbojo tribe began to build houses. It is also estimated that Lege has been inhabited by Bima people during the transition period between the nomadic Naka period and the Ncuhi period who began to organize houses and settlements under the leadership of Ncuhi. Unfortunately, Lege no longer exists. Its existence is recorded only in the speech of the people in Sambor (Malingi, 2019). People at this time have certainly had not known the tradition of *ampa fare uma lengge* (Malingi, 2021b, n. Interview December 11).

Notably, the styles produced during this period have been between primitive and classical styles. Communities that cultivate primitiveness have simple works of art both in terms of shapes and color. The classical style has changed style, from simple to complex and ornamentation (Restian, 2020).



Fig. 1: Tree House
Source: Malingi, 2019

(2) Ncuhi Era.

The Ncuhi Era is a historical threshold era (Proto History). During this period, people already lived in groups and settled in agriculture and animal husbandry. They had begun to live in an orderly manner under the leadership of a region called NCUHI (Malingi, 2021a). Ncuhi is the main person, the leader of a group of people, whose protection is expected, to be followed in the direction of his leanings. Ncuhi is a traditional charismatic leader who controls the mountain and valley areas. According to Malingi (2021a), the name Ncuhi is taken from the name of the mountain and the valley he controls. The Ncuhi Era is estimated to have existed before the 8th century. The Bima community had begun to have a settled way of life, in the form of a village where the *uma lengge* was their residence (Malingi, 2021b, n. Interview Date December 11, 2021).



Fig. 2: Atmosphere of Uma Lengge Maria Wawo Village
Source: (Malingi, 2019)

In Mbawa, it is known as Uma Leme. In Wawo, Sambori, and the surrounding areas, it is called Uma Lengge. There is almost no significant difference between Uma Leme and Uma Lengge because they are both cone-shaped. Uma Lengge then changed into Lengge for storing rice and secondary crops for the needs of community food. Currently, Lengge still exists in the Maria Utara village, the Wawo sub-district and in the Mbawa village. In Sambori, it no longer exists, although there is only one former Lengge building which is estimated to be hundreds of years old. However, it has only a zinc roof (Subari & Sukarddin, 2023).



Fig. 3: Uma Lengge

Source: Author Documentation, 2021

Afterwards uma lengge and uma leme, and Jompa or Uma Jompa have appeared. Uma jompa has been present due to limited materials to build uma lengge (Interview with H. Nurdin, December 9, 2021). The shape of Uma Jompa is different from uma lengge, while uma jompa is in the form of a stilt house. Indeed, this style is also a form of acculturation of the influence of the Makasarese people who entered Bima and began the Kingdom period (Interview with Alan Malingi, December 11, 2021).

Jompa is a granary. This building has four pillars with the same length and width. The walls are made of wood. Meanwhile, some of the holes are left empty and some are also used as resting places for livestock (Malingi, 2019).



Fig. 4: Uma Jompa

Source: (Malingi, 2019)

During the Nchui period, people have been still the same, namely not yet familiar with the ampa fare tradition, but the treatment of natural products or harvests had begun to be shown by storing them on a "taja". According to an Interview with Alan Malingi (December 11:2021), Taja is the top shelf before the roof for storing natural products.

(3) Kingdom Era.

The Bima Kingdom had begun to pioneer between the 8th century and the 11th century and has come to full spring in the 15th century. An interview with Alan Malingi (December 11, 2021) shows that this period is marked by the construction of the Bima Royal Palace and the progress of settlements from Uma Lengge to Uma Panggu (Stilt House). Uma Panggu is an acculturation with architectural art from Sulawesi, especially Bugis, and Makassar.

From the method of manufacture, Uma Panggu is divided into two types: Uma Ceko and Uma Pa'a. It is called Uma Ceko because the pillars are connected with pegs and have elbows. It is called Uma Pa'a because the joints of the pillars are carved and the wood and pillars are connected. There is also what is known as Uma Mbolu: an Uma which is a type of Uma Ceko, but its shape is rather round or mbolo. The size of the Uma Panggu is based on its pillars, namely six pillars, 9 pillars, 12 pillars to 16 pillars. Uma Panggu still exists today, but not as much as it used to be in its time (Malingi, 2019).



Fig. 5 : Uma Panggu
Source: Malingi, 2019

The ampa fare tradition had not yet begun, but this period has been the beginning of the birth of the ampa fare tradition. Uma Lengge and Uma Jompa have no longer been used as residences because there has already been Uma Panggung. However, in terms of position, the Bima people usually had kept uma lengge or uma jompa next to or in front of their yard to store agricultural products (Interview with H. Nurdin, December 9, 2021). Interestingly, the architectural style of uma lengge has not changed from the previous period, but some architecture such as "ri'i uma" which functions as earthquake mitigation has been adopted by "Uma Panggu" or the stilt houses.

(4) The Sultanate Era (1640 AD)

The sultanate era has taken place in the early 17th century. In fact, this era has also been the era of colonization in the archipelago. During this time, European nations have taken turns exerting their influence in the political, governmental, and economic arenas in Bima. The Portuguese, British, and the Dutch have taken turns in fighting for power and economic monopolies. However, the Dutch has ruled the longest (Malingi, 2021a.).

During this period after the 1930 period, precisely during the reign of Sultan Muhammad Salahuddin, Lengge in Wawo has been separated from the settlement, because of a major fire in the Wawo area. The sultanate government has given instructions for the Wawo community settlement to be moved to live near the road. Based on the results of the deliberation of the Wawo traditional leader and the community at that time, Uma Lengge and Uma Jompa have been moved to one common area, separate from the Uma Panggu (Stilt House) community residence. This means that with the aim that when a fire occurs again, the source of food/logistics will not be burned. Thus according to the interview with H. Nurdin, December 9, 2021, the *ampa fare activity* has turned into an annual tradition of the Maria Wawo community.



Fig. 6: Ampa Fare is done by throwing
Source: Bunyamin, 2018

Judging from the style during the sultanate era, lengge has also provided the artistic and architectural inspiration for the building of "Asi Mbojo" or the Sultanate Palace (now the Bima History Museum). According to the interview with Alan Malingi, on December 11, 2021, this can be seen in the "lampu", "wanga uma", and "ri'i uma" sections.



Fig. 7: Breast Milk
Source: Author's Documentation, 2021

(5) NKRI and PRESENT Era.

In 1952, Bima has joined the Unitary State of the Republic of Indonesia. Since then, the tradition of ampa fare uma lengga continues and is still preserved until now. In fact, according to the interview with Alan Malingi on December 11, 2021, Uma Lengge has been legalized as a cultural heritage. Each uma lengge and uma jompa is given a number or name indicating the ownership of each resident of the Maria Village. The total number of uma lengge is 13 houses, while the dominant one is uma jompa with 103 houses. Thus, the ampa fare tradition is held every year (Indra, 2021, n. Interview December 9, 2021)

Now uma lengge has become a symbol of the Bima community, as a form of promotion of the Bima cultural symbol, uma lengge has been built and has been increased to fill the Bima city gate park space in the panda park. However, it has undergone many changes in the structure and the materials. In terms of material, the difference in materials shows that the duplication of uma lengge in the panda park uses a zinc roof (Malingi, 2021b, n. Interview December 11, 2021)

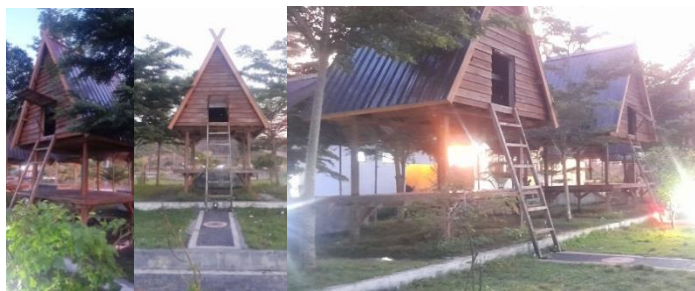


Fig. 8: Uma Lengge Panda Park
Source: Author Documentation, 2021

The Role of Panggita in the Development of Uma lengge (*connoisseurship in art*)

Both the construction of Uma Lengge, Uma Jompa, Uma Panggu, in the Maria Wawo and Bima communities are generally called Panggita or architects who have high Loa Ra Tingi and noble morals. Panggita must also understand the SASATO (nature or personality) of the homeowner. Baku Ro Uku or shape and size in the sense of spatial planning must be adjusted to the nature and personality of the homeowner.

There are several things that Panggita looks at in starting to build a house. First, a house should not face the ncai Ncanga Tolu or a three-way branch road. This means that the house should not be right at an intersection. This is believed to cause its occupants to always be sick and their lives will not develop well. Second, the door of the house must face the alley or road so that the house always looks open to the guests. Third, the door of the house with the front gate door must not be straight or in one direction. It is believed that in doing so, the diseases and disasters that enter do not directly enter the house. In addition, people will not be able to see the activities in the house directly. Fourth, the size of the door of the house must be wider than the size of the coffin or Salence for handling the corpse. Fifth, the house should not be too close to the river or the slope of the hill. In fact, this is done as a disaster mitigation model.

Before building a house, a Panggita chooses a stone to place the house pillar. The stone chosen is a flat one or in the Bima language "Pela". Then the Panggita chants prayers and mantras and is witnessed by the residents. After that, the construction of the house begins which is marked by the slaughter of the livestock such as chickens and goats. For able families, they will slaughter goats. For families who are unable to, it is enough to slaughter a chicken as a symbol of "Boho Ra'a" Shedding blood as a requirement in building a house in the past. The role of Panggita has been going on for a long time, since the Uma Lengge civilization existed.

Indeed in Sambori, after the completion of the Lengge construction, a ceremony called "Marhaban" is held which means welcoming a new house. It is estimated that this Marhaban Ritual has been influenced by Islam and there has been a transformation from the old values to Islamic values. Lengge is an early architectural art in the Mbojo civilization before the influence of Uma Panggu architecture or the Bugis Makassar stilt house.

There are two types of Uma Panggung: Uma Pa'a which is influenced by Bugis, and Uma Ceko influenced by Makassar. Panggita is not only known for the making and construction of houses. However, Panggita is also known for the making of ships and the Kalondo Lopi ceremony (lowering the boat into the sea) in Sangiang village, Wera sub-district, Bima Regency. Panggita is also a figure who plays a role in the cooperation of moving residents' stilt houses. It is a descendant of experts in house construction. Usually, a panggita passes on his knowledge to his children and descendants. Until now, Panggita descendants are still found in various villages and hamlets in Bima (Malingi, 2016).

These traditions are unique to this village and ample evidence to the arts and culture of Ampa Fare - Uma Lengge tradition of the Maria Wawo Community in Indonesia. Despite the onslaught of modern developments however, they continue to be practiced and celebrated which need to be recognized and supported, while promoting modern practices such as tourism.

Conclusion

As this paper has shown, the Ampa Fare Uma Lengge tradition is an annual tradition held by the Maria Wawo community once a year to welcome the completion of the harvest. The beginning Ampa Fare Uma Lengge tradition has gone through 5 periods, namely the Naka period or era, the Ncuhi era, the kingdom era, the sultanate era, and finally the NKRI era until now. It has gone through several styles, including the primitive style and the classical style.

The philosophical value of the Ampa Fare Uma Lengge tradition is to provide a lesson in the form of always maintaining a frugal life in the sense of using natural needs according to their intended use. Besides that, the values that can be taken are cooperation among the members of the community in everything they do.

Panggita has a very important role in the construction of traditional houses of Maria Wawo Village and the Bima Community in general. In fact, Panggita who plays an important role is an expert in planning, and building Uma Lengge, Uma Jompa, and Uma Panggu. Panggita has connoisseurship *in art*.

Needless to say, these traditions are unique and have survived a long period of history, although now, they are under threat from the intrusions of modernist practices. Given the fact that Indonesia is looking to promote tourism, targeting communities like these, it is imperative that these traditions, values and practices that give identity to these communities are supported to sustain them as long as possible.

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