



REPRESENTATION OF RP. H MOCH NOER STADIUM AS A SPACE FOR CULTURAL EXPRESSION OF *KERAPAN SAPE*' IN BANGKALAN REGENCY

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ABSTRACT

This research aims to identify and examine the cultural tourism potential of *Kerapan Sape'* from the perspective of spatial production, spatial conflict contestation, and community participation. Where this research focuses on one of the stadiums of *Kerapan Sape'* RP. H Moch Noer as a cultural representation and examines the other side where there are gambling practices and torture on racing cows studied in the perspective of urf' amid the rise of the entertainment business that leads to lifestyle activities and modern consumerism that is more popular and has a large profit value, this type of folk entertainment tends to be increasingly eroded and marginalized. The method used in this research is descriptive qualitative with an interpretative approach to the production of Henry Lefebvre's perspective space, extracting data using in-depth interviews, interpreting and outputting conclusions. The results of this study state, the *Kerapan Sape'* RP.H Moch Noer stadium: (1) The reality of the representation of the RP. H Moch Noer means of contestation *Kerapan Sape'* in Bangkalan is good enough but the importance of paying attention to the standardization of facilities (2) Expression of the cultural space of *Kerapan Sape'* in Bangkalan Regency with 3 concepts: a) spatial practice b) representation of space c) representational space (3) Expression of the cultural space of *Kerapan Sape'* urf' perspective where the importance of restoring the authenticity of the meaning of *Kerapan Sape'* because if in practice there is fighting and torture on racing cows is very contrary to the concept of urf' on the other hand to increase visitors it is necessary to pay attention to the concept of Halal Tourism.

Keywords: Space Production, Representation of RP.H. Moch Noer Stadium, Halal Tourism

ABSTRAK

Penelitian ini bertujuan mengidentifikasi dan melihat potensi wisata budaya *Kerapan Sape'* dari perspektif produksi ruang, kontestasi konflik ruang, dan partisipasi masyarakat. Dimana penelitian ini fokus pada salah satu stadion *Kerapan Sape'* RP. H Moch Noer sebagai representasi budaya dan mengkaji sisi lainnya dimana terdapat praktik perjudian dan penyiksaan pada sapi pacuan yang dikaji dalam perspektif *wrf'* ditengah maraknya bisnis hiburan yang mengarah pada kegiatan gaya hidup dan konsumerisme modern yang lebih populer dan mempunyai nilai keuntungan yang besar maka jenis hiburan rakyat cenderung semakin tergerus dan terpinggirkan. Metode yang digunakan dalam penelitian ini deskriptif kualitatif dengan pendekatan interpretatif tentang Produksi ruang perspektif Henry Lefebvre, Penggalan data menggunakan wawancara mendalam (indepth interview), menginterpretasi dan outputnya penarikan kesimpulan. Hasil penelitian ini menyatakan, representasi stadion *Kerapan Sape'* RP.H Moch Noer: (1) Realitas representasi Stadion RP. H Moch Noer sebagai sarana kontestasi *Kerapan Sape'* di Bangkalan sudah cukup baik namun pentingnya memerhatikan standarisasi fasilitas (2) Ekspresi ruang budaya *Kerapan Sape'* di Kabupaten Bangkalan dengan 3 konsep: a) praktik spasial b) representasi ruang c) ruang representasional (3) Ekspresi ruang budaya *Kerapan Sape'* perspektif *wrf'* dimana pentingnya mengembalikan keaslian makna *Kerapan Sape'* karena jika pada praktiknya terdapat perjudian dan penyiksaan pada sapi pacuan sangat bertentangan dengan konsep *wrf'* disisi lain guna meningkatkan pengunjung perlunya memperhatikan konsep *Halal Tourism*.

Kata Kunci: Produksi Ruang, Representasi Stadion RP.H. Moch Noer, *Halal Tourism*

INTRODUCTION

Kerapan Sape' is one of the traditional cultures that is an important asset of the Madurese community, especially in Bangkalan Regency, East Java. *Kerapan Sape'* is not only preserved but also contested (Ana, 2023). One of the implementations is at the R.P.H Moh Noer Stadium in Bangkalan. The jockeys show their dexterity in controlling their best bulls on the 230meter long race track. Dozens of the best cows come from four districts in Madura. According to its genealogy, Madurese cattle are the result of a cross between Bulls and Indian cattle. This crossing became the forerunner of the Madura cattle breed (De Jonge. Hub, 1989).

Kerapan Sape' is often held with various race organizers, such as to compete for the President's Cup, KSAD Cup and Kapolda Cup as well as held by individuals or groups of cultivators for certain events. In addition, tourists who want to watch *Kerapan Sape'* but there is no race schedule, can order the Tourism and Culture Office to hold the event with an agreed number of cows and time, with the organizing costs borne by

tourists. The process of organizing *Kerapan Sape'* is a long one, starting at the kawedanan, kabupaten and Karisidenan levels. (Rifai.A.M, 2007).

Kerapan Sape' is an entertainment for the masses that attracts a large number of visitors, despite the inadequacy of the stadium and infrastructure. Nevertheless, the enthusiasm of visitors remains high, with many people climbing the walls and roof of the stadium to get a better view (Depict, Pristine Adi, 2022). The *Kerapan Sape'* stadium is not only the venue for the *Kerapan Sape'* contest, but also a place of social interaction and recognition of the social status of the cattle owners and teams involved, as the cattle will be sold at fantastic prices if they win the competition. The presence of the *Kerapan Sape'* contest also helps the economy of the people in the area. On the other hand, in practice there are people who commit gambling and hurt the racing cattle by sticking sharp objects into the cattle's body parts so that the race is faster, if studied in urf" this violates cultural values and even if it is drawn deeper according to Islamic studies this is forbidden (Zuhayli, 1986).

But with regard to facilities, especially completeness, it does not have a specific location for organizing the *Kerapan Sape'* contest, if it is held at the RP.H Moch Noer Stadium, it is quite adequate in addition to a large enough capacity to accommodate many spectators, supporting infrastructure and souvenir stalls typical of Madura as a representation of space. However, the condition of the building looks less well maintained and the lack of development and maintenance costs. It is important that the development and beautification of the *Kerapan Sape'* stadium is carried out in addition to increasing revenue from the tourism sector in Bangkalan Regency, as well as a space for communal interaction, preservation of local history, and the uniqueness of a community, a cultural process that influences the conception of "representational" space and the uniqueness of each.

This research aims to identify and look at the cultural tourism potential of *Kerapan Sape'* from the perspective of Henty Lefebvre's sociology of space production which discusses the relationship between space and power, specifically The Production of Space. Lefebvre sees rhythm analysis as a more ideal method for transforming space and everyday life, rather than the political-economic analysis often popularized by David Harvey (Bradshaw et al., 2010). Lefebvre argues that a deeper understanding of spatial rhythms can assist the everyday in reclaiming their space from the power of capital and the state (Farrington, 2021). If it is related to this context that the *Kerapan Sape'* performance is a communal, cultural and prestige space especially for the 3 actors involved.

Therefore, *Kerapan Sape'* is considered a popular East Java cultural tourist attraction. This research seeks to explore the cultural tourism potential of *Kerapan Sape'* through the sociological perspective of spatial production as well as looking at the concept of Halal Tourism in increasing tourists visiting Madura, especially in Bangkalan in witnessing the cultural attractions of *Kerapan Sape'*.

RESEARCH METHOD

This research uses a qualitative methodology with an interpretive approach to the production of space from Henry Lefebvre's perspective, extracting data using in-depth interviews, interpreting and outputting conclusions (John W. Creswell, 2014). Thus, in order to obtain data and information in accordance with the formulation and objectives of the research, a research design is needed that contains a comprehensive research work plan (Patricia Leavy, 2014). This research seeks to understand and describe the

social reality of the representation of the RPH Moch Noer Stadium as a form of expression of communal space, culture and prestige in the *Kerapan Sape'* contestation event from the perspective of Henry Lefebvre's *The Production of Space*.

The use of qualitative design in this study. First, what is studied is the meaning behind the actions of individuals who have the right action strategy for themselves so that it requires an in-depth study; Second, qualitative research provides an opportunity to conduct an in-depth study within each individual; Third, thus qualitative research requires researchers to involve themselves in the lives of the subjects, even more than that, researchers are required to be one with the subjects in order to understand using the subjects' own frame of mind. Fourth, qualitative research makes it possible to examine phenomena holistically - as an inseparable whole - because the actions that occur involve many interrelated factors; Fifth, it puts forward an emic perspective or the views of local actors, especially related to the work of local elites in the regional election scene in the decentralization era (Singarimbun, 2008). As explained by Suyanto (2008), qualitative research can produce descriptive data about spoken and written words, behavior that can be observed from the subjects studied (Suyanto, 2008).

RESULT AND DISCUSSION

A. The Reality of RP Stadium Representation. H Moch Noer Means of Contestation of *Kerapan Sape'* in Bangkalan

Kerapan Sape' is one of the cultural attractions that is loved by the Madurese people (Kurniawan et al., 2023). This attraction involves cattle that are hung on a device called keleles and attracts the attention of spectators who often shout in support of the cattle they support (Fauzi et al., 2022; Hasan et al., 2023). *Kerapan Sape'* illustrates the cultural identity of the Madurese people, the majority of whom are farmers on dry moorland. This attraction became entertainment for rural Madurese farming communities in the past (Kurnadi et al., 2022). *Kerapan Sape'* also plays an important role in connecting communities socially and culturally (Saksono, 2022; Siswoyo, 2023). Currently, a stadium specifically for *Kerapan Sape'* has been built in Bangkalan Regency under the name RPH. Moch Noer, in recognition of his dedication as Regent of Bangkalan and Governor of East Java. The following is an excerpt from the interview:

As a Madurese community, I am very happy that one of the cultures in Madura, namely the Kerapan Sape' culture, is really being paid attention to, especially in Bangkalan Regency and a special stadium is made, in my opinion, this is a form of awareness and the importance of caring for this culture from generation to generation. (Hasib)

It is very important to have this stadium but it needs to be developed again with other attractions so that the stadium can be maintained because the long period of time in the event is often neglected. (Erfan)

The stadium has been built since 2006 and my family has participated in the race for generations (Ghazali).

From this expression, it explains that it is important to maintain and preserve the culture of *Kerapan Sape'* so that the tradition can be enjoyed until posterity because it has historical value for the Madurese community. But on the other hand, it is also important to maintain the facilities of the *Kerapan Sape'* stadium because according to the results of the interview the stadium is often abandoned if there are no other activities. Therefore, the importance of awareness of the local community and the government in maintaining, maintaining and repairing if there is damage.

With regard to the *Kerapan Sape* RP Stadium. H Moch Noer is located in one of the cities in Madura, namely the city of Bangkalan, this stadium was made specifically for the race. The stadium has an area of 1.96 hectares with a panoramic track along 200 meters. Various kinds of *Kerapan Sape* competitions are often contested at the RP Stadium. H Moch Noer Stadium because it is considered the best of the cattle race venues in Bangkalan Regency. The following is a documentation of the race conducted at the *Kerapan Sape* RP Stadium. H Moch Noer Stadium:

Figure 1.
Kerapan Sape Race



Source: <https://www.cnnindonesia.com>

From the picture it explains that the *Kerapan Sape* RP Stadium. H Moch Noer has its own fans not only for connoisseurs of the *Kerapan Sape* contestation but various visitors also witnessed the race not only locally but to foreign countries who want to know one of the cultures of the people in Madura in cattle racing in Bangkalan Regency. However, this stadium has less facilities. The following are the facilities of the *Kerapan Sape* RP Stadium. H Moch Noer:

Table 1.
RP Stadium Facilities H Moch Noer

No.	Main Facilities	Supporting Facts
1.	Stadium, Track and Stands	Entrance and Exit, Bathroom (Toilet), Parking Lot

Source: Primary Data (2023)

The table explains that basically compared to previous places in the implementation of the *Kerapan Sape* contest at the *Kerapan Sape* Stadium RP. H Moch Noer is quite good but the standardization in the race race is still lacking where visitors are still not spoiled with facilities, including: (1) The track and grass in the field need to be improved so that jockeys and cows are more comfortable and there are no worries about slipping during the match, (2) The narrow tribune, the absence of seats to shelter for visitors who want to watch the cow race, as a result scrambling to watch the race by occupying the front position, (3) There is no place to drum cows, the cows that participate in the race are not neatly involved where some are placed inside the stadium and outside the stadium, even though the animal also needs a comfortable place before competing. The following is an excerpt from the interview:

Actually, it is good, if there are still many shortcomings because this target is actually for the people's party, where the people of Madura are happy as a free

spectacle. But if you want to introduce it to the public, the facilities also need to be improved (Fauzan).

It is ideal if the implementation is only on a local scale, but if it is indeed for an international scale, it needs to be improved, especially the facilities for visitors (Sukron).

From the interview excerpt, it explains that there is a need for readiness in improving supporting facilities if you want to go public to attract visitors to foreign countries, but so far it is still with a stadium with makeshift facilities because the majority of visitors are from the local people of Madura. Therefore, it is important to improve this so that in the future more visitors will come because visitors feel comfortable besides the treat of cultural attractions to adequate facilities and can enjoy their holidays with joy.

B. Cultural Space Expression of *Kerapan Sape* ' in Bangkalan Regency

In this context, the analysis emphasizes one of the sociological figures Henri Lefebvre, a French sociologist, stating that in modern capitalist society, there is no 'ideal' space because space is always contested and used by various parties to maintain their power. Therefore, knowledge about space is often used to maintain the hegemony of capital. As a result, the concept of the city often ignores its social and historical context. Lefebvre emphasizes the importance of the "production of social space" as an ideological foundation for understanding the development of cities.

Social space is formed through individual and collective social action. These social actions give meaning to the conceptualization of the space by those who occupy it (Brunsma et al., 2020). The production of social space involves spatial practices that are constructed through perceptions of the environment related to social activities such as work, personal life, and leisure (Siddiqi, 2023). As is the case with the *Kerapan Sape* ' culture that has been attached to and become one of the identities of the people of Madura who are known for this, even though in Islamic studies and even the people of Madura who are thick with Islam, the culture is even stronger and a special stadium was built in the city of Bangkalan, and even the racing cow becomes a job especially for the owner of the cow because if the cow is able to win the championship it will increase the value or price of the racing cow.

*Indeed, the culture of *Kerapan Sape* ' is very attached to the Madurese people and even though all of them are Muslims, but its name is hereditary culture, it is difficult and even seems impossible if it is eliminated because it has become a habit of the Madurese people (Syafi').*

**Kerapan Sape* ' is unique, and the price can be very high basically especially if you can win the event the price is very fantastic (Noah)*

The quote explains that the *Kerapan Sape* ' culture has earned its own place for Madurese who have inherited it from generation to generation. This is in line with the production of social space where according to Lefebvre, the production of social space involves a dialectical relationship between lived space, perceived space, and conceptualized space (Capener & Capener, 2020). A comprehensive understanding of this process is crucial in the reproduction of ideologies of knowledge in urban development. Knowledge of urban planning dominated by a capitalist outlook may only view cities as commodity objects (Ngwenya & Malherbe, 2022). Lefebvre's three conceptual sequences of space explain how a social space is produced, as follows:

1. Cultural Spatial Practices of *Kerapan Sape* ' in Bangkalan Regency

Spatial practices refer to the production and reproduction of spatial relations between objects and products. This is what ensures the continuity of the production of social space and its cohesiveness. In this sense, social space also includes the involvement of every member of society who has a certain relationship or connection to the ownership of the space (Aminullah et al., 2022). This when associated with the topic strongly illustrates that there is involvement between all interests not only actors who own racing cows who can enjoy cultural attractions that symbolize their social status but the general public with this culture feels proud because their culture can be recognized, especially for the Madurese community.

As the owner of the cow in the competition, I am very happy because my cow often wins and gets cheers from supporters, so I am very happy (Zuhdi).

It is not only a competition but also cultural preservation that makes an important value in the cultural attraction of Kerapan Sape' (Sudarsono).

The quote shows the cohesiveness of not only the owners of the racing cows but also the support of the community in the race where the participation of the community in watching the performance is proof that there is a good relationship between the actors and other elements. Thus, social cohesion over a space is determined by the degree of competence and the level of performance over the use of space (physical and material). This kind of spatial practice is understood as "lived space".

One study from Tysen (2019) explains the importance of the role of each member of the community which is shown by building and owning each other's culture in Nanjing City, China as evidenced by the daily practical activities of their ownership in urban space (Tynen, 2019). According to (2020) that spatial practices interact with representations of space dominated by administrative power and also representations of space produced by culture (Province et al., 2020).

This is when associated with the communal space at the RP Stadium Representation. H Moch Noer *Kerapan Sape'* that basically for cultural preservation is the duty of the local community with the existence of the stadium it is hoped that cultural preservation can run optimally because the culture is carried out only at certain events such as competing for the Presidential Cup, KSAD Cup and Kapolda Cup or held by individuals or groups of cultivators for certain events. In addition, tourists who want to watch *Kerapan Sape'* but there is no race schedule, can order the Tourism and Culture Office to hold the event with an agreed number of cows and time, with the organizing costs borne by tourists. The following is an excerpt from the interview:

For lively implementation, usually if there is a certain event, other than that, it is an ordinary match. So, it is very important that this cultural heritage can be preserved rather than later regeneration following westernized culture (Malik).

From the interview excerpt, it explains that the importance of maintaining the cultural heritage of *Kerapan Sape'* is because so that regeneration can enjoy this culture behind the increasingly sophisticated era which will later erode the local culture that has been attached to the Madurese community.

2. Cultural Space Representation of Kerapan Sape' in Bangkalan Regency

Representations of space depend on relational patterns of production and order that aim to impose certain patterns of relations on the use of space. This includes knowledge, signs, codes, and frontal attitudes and relationships. Representations of

space vary depending on how space is conceptualized by scientists, spatial planners, urbanists, technocratic scholars and executives, and other social engineers. Each of them has a unique way of identifying and describing space (Fauzi et al., 2022; Mustaqim & Ningruma, 2021; Rodgers, 2018). Scientists see the process of space formation as scientific engineering through study and research. They identify the factors that influence the space, the consequences that people feel towards the space, and their understanding of the space and its dynamics.

If it is associated with the contestation of *Kerapan Sape* in Bangkalan where the R.P.H Moh Noer Bangkalan Stadium represents the preservation of the *Kerapan Sape* culture because the stadium is a form of concern for the Bangkalan government in creating an official stadium for lovers of these cultural arts. Where previously there was no special place in organizing this culture. The following is an excerpt from the interview:

The R.P.H Moh Noer Stadium in Bangkalan is the official venue for Kerapan Sape in Bangkalan and the stadium is our destination when we hold the Kerapan Sapi cultural performance and it is often held at the stadium (Hendra).

The interview quote explains that the R.P.H Moh Noer Bangkalan Stadium is a representation of *Kerapan Sape* in Bangkalan and a space for actors who preserve the *Kerapan Sape* culture. This is evidenced by the implementation of the *Kerapan Sape* competition which is often held at the stadium as a public space in Bangkalan as a form of exploring cultural attractions through the *Kerapan Sape* competition.

In line with research from John & Middelmann (2022) in the application of Pieter Roos Park in Johannesburg has an important role in South African history and the change towards democracy. The use of public space as a lens helps to understand the dynamics and development of public culture that occurs in the city. These dynamics are reflected in the development, management and use of the park. Historical conflicts involving colonization, apartheid and the transition to democracy influenced the production of space in the park (John & Middelmann, 2022). In this context, space is considered a conceptual production that originates from individuals, groups, or society in general.

3. The Representational Space of *Kerapan Sape* Culture in Bangkalan Regency

Representational space is a space that is alive and directly related to the images and symbols associated with it. Conceptions of space are also based on the lived experiences of individuals and depend on spatial practices and representations of space. Lefebvre uses the three conceptions of space as a method to analyze spatial history, emphasizing that social space is produced by the forces that influence it.

If it is associated with the cultural practice of *Kerapan Sape* that there is a symbol of pride for the Madurese community, because *Kerapan Sape* is a symbol of farmers in plowing fields happily because it is quickly completed. This can be preserved until now is a form of love for the Madurese community with existing cultural traditions and becomes a symbol for the Madurese community. However, with a shift in meaning, *Kerapan Sape* is now contested and has become a new form of capitalism because the value of a racing cow that wins the race can be many times the price of a cow in general.

This is related to Lefebvre's assertion that with the development of modern capitalism, abstract spaces emerge that create homogenization, hierarchy, and social fragmentation. However, this also creates differences in the practice and conception

of space itself. Representational space is influenced by cultural processes such as communal space, local history, and the uniqueness of the people who live in it. Despite the contradictions of modern space, Lefebvre sees the potential for alternatives in the conception of abstract space. Contradictions in the production of space continue to generate resistance to the use and ownership of space by society (Capener & Capener, 2020). According to Xueling (2023), it is the increase in capital, the accumulation of power, and class mobility that play an important role in driving the expansion of urban space and the renewal of social structures (Xueling et al., 2023).

In relation to *Kerapan Sape'*, the initial meaning changes that have been capitalized on in the current era have also metamorphosed and become embedded in society. Racing cattle also tend to be tortured with some parts of the cow's body pierced with nails or other pointed tools that can hurt it. On the other hand, gambling often occurs which changes the meaning of *Kerapan Sape'* in the past.

If you look at the previous stories, this is the case, but now many gambling practices are not only at the level of small economic status, but even people who have high social status (Irwan).

From the interview excerpt, it explains that the cultural practices that exist in *Kerapan Sape'* which makes the Madurese community proud of the practice of gambling and even tends to torture race cows because of the sharp object that is attached to one of the cow's limbs.

However, the race at the Bangkalan stadium ran smoothly and received support from both the community and the government. *Kerapan Sape'* is a cultural attraction involving cattle owners or Penggerap, jockeys and organizers. H. Tohir from Bangkalan is one of the famous cattle owners who raised the Gagak Rimang team. For Haji Thohir, preserving the culture of *karapan sapi* is everything and he wants to introduce it nationally. The Gagak Rimang team has won the President's Cup three times in a row from 2007 to 2009, and also won the Grand Final of the 2023 President's Cup Bull Race.

C. Cultural Space Expression of *Kerapan Sape'* Urf Perspective in Islamic Studies

'Urf as a basis for law shows continuity between the past and changes in laws, customs, value systems, and patterns of life (Abû Zayd, 1996). Islam creatively accommodated previous traditions, such as Arabic, Jewish, and Christian, into an important part of Islamic law. In Islamic history, there are several types of appreciation of tradition (Khaldûn, 1992). *First*, negative appreciation that rejects traditions that are considered deviant, such as the practice of interest-bearing transactions. *Second*, duplicative appreciation that fully accepts previous traditions or teachings, such as the adoption of the stoning law from the Jews. *Third*, modification appreciation by taking traditions with modifications, an example is the tradition of polygamy. *Fourth*, purification appreciation, where traditions are accepted but also accompanied by purification because they are considered to contain deviant elements, such as the Hajj. The dialogical process between the celestial message and actual conditions is also seen in the *ijtihad* of the scholars, such as Imam Malik who uses 'amal ahl al-madînah as the basis of law, and Imam Syafi'ie who pays attention to differences in 'urf at different times and spaces (Zuhayli, 1986).

This is if it is associated with the existence of the *Kerapan Sape'* cultural space at the R.P.H Moh Noer Bangkalan Stadium as a representation of *Kerapan Sape'* in

Bangkalan which is basically a typical cultural form owned by the Madurese because it is a symbol of pride for the Madurese community, because *Kerapan Sape* is a symbol of farmers plowing their fields happily because it is quickly completed. However, when viewed with 'urf', basically the tradition is a good tradition, but with the development of the times the cultural tradition of *Kerapan Sape* is a gambling contestation for certain actors and there is an element of torture of animals because of the tools that are stuck on certain parts of the body to race cows faster. This is what makes the culture of *Kerapan Sape* from various Islamic opinions even forbidden. The majority of Madurese people are Muslims, so they should prevent these elements from occurring and restore the true meaning of *Kerapan Sape* and truly reflect the culture of the Madurese people.

In Islamic law, 'urf or tradition is very important in regulating law (Khallaf, 1978). Mujtahids are required to understand the traditions of the community before giving a fatwa in order to suit the interests of the people. Islam respects traditions that already existed before its arrival, because it was born in the midst of an existing culture and value system. Definitions of 'urf vary, but the essence is the same. 'Urf is a recurring occurrence and not a rational necessity. 'Urf can be in the form of actions or expressions that have special meanings that have become customary in society (Mulkhan, 2000). Although there are those who distinguish 'urf from 'adat, generally the scholars do not distinguish them.

Therefore, to add elements of Islamic values, it is important to add the concept of Halal Tourism in supporting tourism development in Madura, especially cultural tourism of *Kerapan Sape*. Aslan (2023) explains religiosity, subjective norms, and halal awareness significantly affect interest in visiting due to the availability of halal products as an attraction for visitors (Aslan, 2023). Even the concept of Halal Tourism is increasing due to guarantees such as in China (Hou et al., 2024; Jia & Chaozhi, 2021). Halal tourism destinations should be guided by the adoption of Islamic teachings and principles in all aspects of tourism activities (Battour & Ismail, 2016). On the other hand, it is also important to explore the holistic experience in halal tourism and its consequences on tourist satisfaction and traveler intentions. (Suhartanto et al., 2021).

Halal tourism in the global arena now has promising potential, with predictions of around 230 million Muslim tourists by 2026 (Abdullah & Quma, 2022). To develop it in Indonesia, especially in Bangkalan, Madura, several aspects need to be considered. First, the development of family-friendly destinations with tourist areas that are free from food and alcoholic beverages and the separation of men and women in public places. Second, services and facilities that provide places of worship close to 10 tourist destinations, supporting facilities during Ramadan, sharia hotels, tour schedules that match worship times, halal-certified food and drinks, and toilets with clean water. Third, halal awareness is increased by providing MUI halal certification signs in every tourist facility. The Ministry of Tourism cooperates with MUI, DSN, and LSU in developing halal tourism in Indonesia.

CONCLUSION

From the results of this study it can be concluded that the representation of the *Kerapan Sape* RP.H Moch Noer stadium has several things. First, looking at the reality of the representation of the RP Stadium. H Moch Noer Stadium as a means of contesting *Kerapan Sape* in Bangkalan is good enough but it is important to pay attention to the standardization of facilities. Second, the spatial expression of *Kerapan Sape* culture in

Bangkalan Regency can describe cultural attractions in the district, because of the special stadium facilities built by social structures by looking at 3 concepts: a) spatial practice b) representation of space c) representational space. Third, looking at the cultural spatial expression of *Kerapan Sape* from the perspective of urf where the importance of restoring the authenticity of the meaning of *Kerapan Sape* because if in practice there are people who perform gambling and torture on racing cows this is very contrary to the concept of urf, on the other hand in order to increase visitors it is necessary to pay attention to the concept of Halal Tourism especially Madura which is thick with Islamic values.

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