



Commodification: Rural Tourism Development in Traditional Village of Nagari Sijunjung

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Abstract

This paper shows the commodification process that occurs in Kampung Adat Sijunjung to support the development of rural tourism. The commodification process can be seen in the use of Rumah Gadang as a homestay place for guests. Rumah Gadang for the Minangkabau people is not just a place to live but a space and cultural symbol. So that if it is used as a homestay it will cause a dilemma, on the one hand Rumah Gadang needs to be maintained as a distinctive Minangkabau cultural monument and on the other hand the tourism aspect can have an economic impact on the people of Sijunjung. The dualism of Rumah Gadang as a cultural product and tourism product is what results in commodification to develop tourism in rural areas. The method used was thorough observation of Rumah Gadang and interviewing 15 residents and Ninik Mamak (traditional ruler) as members of the tribe that owns Rumah Gadang. In addition, Rumah Gadang continues to function as a place and space for social and cultural activities of the Sijunjung community. So that the values and norms that exist in Rumah Gadang as a symbol of Minangkabau culture continue to run and through homestays, the Sijunjung community can obtain additional economic benefits from the tourism sector.

Keywords: Commodification; Rural Tourism Development; Traditional Village.

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Introduction

The tourism sector is one of the foundations of economic growth in Indonesia (Azizurrohman et al., 2021; Yakup & Haryanto, 2021). Thus, the tourism industry is growing and has maximum goals. Based on the Strategic Plan (Ranstra) of the Ministry of Tourism and Creative Economy for 2020-2024 aims to create a quality tourism experience, creative economy-based tourism, and value-added growth for the creative economy which is expected to drive the national economy. This strategic plan also targets 16-17 million tourists by 2024. To achieve this target, the development of the tourism industry needs to be improved and based on the vision and mission of the Ministry of Tourism and Creative Economy, namely "advanced, competitive, sustainable tourism and Indonesian creative economy and prioritises local wisdom in realising a developed Indonesia that is sovereign, independent and has a personality based on cooperation".

In the vision and mission, the main attraction in tourism in Indonesia is based on local culture or local wisdom. Diverse local cultures in Indonesia can be packaged in the tourism industry called cultural tourism or culture-based tourism (Ahmed & Jahan, 2013; Tharu, 2023; Tou et al., 2022; Wibisono et al., 2022; Yoeti, 2016). Culture-based tourism has an attraction for tourists who want to have the experience of seeing traditional life, cultural objects, sacredness in an area. So, with the concept of the tourism industry, it is well packaged as a tourist product. The packaging of culture into a tourist destination is called commodification (Maunati, 2001; Minawati, 2013; Nandasena et al., 2022; Rianto, 2016). One of the places that is the focus of this paper is in the Traditional Village of Nagari Sijunjung, West Sumatra Province.

The Traditional Village of Nagari Sijunjung is a village of Minangkabau people who still maintain traditional ways of life. They have tribes, farming livelihoods, local food, clans and still live in Rumah Gadang. Rumah Gadang is a symbol of Minangkabau culture (Adrin, 2015; Canrath et al., 2022; Franzia et al., 2015; Marthala, 2013). On that basis, the traditional village was designated as a traditional village and cultural heritage in 2017. The traditional village is also part of the Ranah Minang Silokek geopark area as an area of cultural diversity. This potential is utilised by local governments and companies to develop the cultural tourism sector (Ansofino, 2012; Laporan Kajian Pokja Pengembangan dan Pemanfaatan, 2020; Pokja Pengembangan dan Pemanfaatan, 2020; Syobrial, 2017). One of them makes Rumah Gadang as a homestay. this is a form of tourism development in the countryside.

According to Tharu (2023) the purpose of developing tourism in rural areas is to highlight the culture, local wisdom, and lifestyle of the local community. Rumah Gadang which has been commodified as a residence for visitors has changed the function of Rumah Gadang in Minangkabau culture. But it is also unavoidable as part of the times (Kartika et al., 2022). Hall et al., (2011) explains a tourist attraction in rural tourism pays attention to 3 elements, namely the elements of seeing, buying, and being or doing. Soldic Frleta & Durkin Badurina (2019) also explained that cultural rural tourism is a tour that attracts tourists and offers cultural expression in the countryside by referring to historical and cultural matters with local communities including accommodation, events, celebrations, cuisine to local community crafts. which emphasizes direct contact and an understanding of the population's way of life. It can be said that the way of life of a community (culture-local wisdom) can be managed properly to become cultural tourism which reciprocally generates income (economic value).

What's more, progress and economic growth are increasingly advanced and developing in the tourism sector so cultural agendas can be commodified. This is also due to the impact of prominent issues in the globalization era which gave rise to the term commodification (Kartika et al., 2022). Where commodification is a form of global capitalism that accumulates capital, so commodification transforms use value into commercial exchange value (Tou et al., 2022). So cultural objects in the Nagari Sjunjung Traditional Village are formed into tourism products. In this case, Rumah Gadang is converted into a homestay to fulfill tourism desires. So there arises an uncertainty from the cultural aspect, whether tourism in the context of cultural tourism can maintain and maintain the culture itself or vice versa slowly distances the community from their local wisdom which views Rumah Gadang as not just a "house" but more than that. this fear may not be realized by stakeholders and the public is in ignorance and forced to comply with the policy. Therefore, this paper discusses things that have been commodified from the cultural aspects of the Nagari Sijunjung community and how they are scientifically considered, of course from the perspective of tourism anthropology.

Research Method

This research was conducted in Sijunjung Traditional Village, Sijunjung Regency, West Sumatra. The scope is in Jorong Tanah Bato and Padang Ranah as the core area of the traditional village. Based on the results of the review, as many as 15 Gadang Houses were used as homestays in this area. Thus, the interviewees included 15 owners of Rumah Gadang, Ninik Mamak (tribal leaders), Bundo Kanduang (owners of Rumah Gadang), Nagari Sijunjung Tourism Association and Local Government.

The approach to conducting qualitative research is ethnographic (Creswell, 2015). Ethnography, as the oldest qualitative research method, is important in cultural and social research, where its characteristics are (a) the discovery or study of cultural and social phenomena, (b) data without a specific structure, (c) a few cases or samples, (d) perform data analysis and interpret the data in terms of the meaning of human actions (Setyowati, 2006). Typically, ethnography describes an entire culture from its material, idea/value aspects using dense descriptions. This method "requires" researchers to interact directly where they can feel, see, hear and be in the socio-cultural conditions of the (national) community long enough. Going into the field or in other words, fieldwork is a simple

translation of how ethnography works. The main goal of ethnography is to collect data through observation and interviews; dense and in-depth scientific description, working with key informants and "emic/etic" aspects (Setyowati, 2006). Basically, the main concern of ethnographic research is about the way of life of a community (Kamarusdiana, 2019) and that it is not just studying but learning from the community (Spradley, 2006). Data collection technique by interviewing and observing Gadang House owners. Additionally, the literature review was used to develop the results of several previous studies into analysis.

Results & Discussion

Living Monument: The History of the Rumah Gadang as a Cultural Heritage in Nagari Sijunjung

The early history of the arrangement of the Conventional Town is indistinguishable from the history of the arrangement of Nagari Sijunjung. The title of this conventional town showed up, starting in 2004 when a group from Bundo Kandang territory plummeted on Nagari Sijunjung. They carry a mission to discover settlements that are still conventional. The group from this area came to Padang Ranah and Tanah Bato. They saw a perfectly orchestrated Rumah Gadang. In reality, in West Sumatra, there are numerous Rumah Gadang and they are wonderful, but they are not organized and lived in like in conventional settlements. At that time the territory was looking for proposition to go to the Joined together Countries Instructive, Logical and Social Organization (UNESCO). So since 2004, the title of this conventional town has showed up, which the nearby community utilized to know as Koto Adat or Rumah Gadang in Padang Ranah. In that year this conventional town was not well known by the exterior community.

Conventional Towns are a combination of social or intangible legacy values with social legacy within the shape of objects or buildings, too including two organizations at the same time in their conservation, specifically the Social Esteem Conservation Center (BPNB) and the Social Legacy Conservation Center (BPCB) at West Sumatra. Conventional Towns have gotten to be social legacy taking after the Social Preservation Law Number 11 of 2010. Social Preservation is material social legacy within the shape of social legacy objects, social legacy buildings, social legacy structures, social legacy locales, and social legacy areas on arrive and/or in water whose presence ought to be protected since it has imperative values for history, science, devout instruction, and/or culture through the stipulation handle (Article 1 Passage 1).

The traditional village Nagari Sijunjung has gone through many stages of establishing cultural preservation activities. Since 2007, it has been registered as a cultural reserve at the Cultural Heritage Conservation Center (BPCB) Batusangkar, West Sumatra with cultural preservation inventory number: 12/BCB-TB/A/17 /2007 and cultural heritage name: Jorong Padang and Tanah Bato Cultural Heritage Area.

In 2013, six years after the BPCB Batusangkar issued the Cultural Preservation Decision Decree, a new Cultural Preservation Decision Letter was issued, issued by Wali Nagari (Director of Nagari Sijunjung) with letter number: 188.47/01.b/KPTS-WN/SJJ-2013 Determining Jorong Padang Ranah as a traditional village of Nagari Sijunjung. One year after the issuance of the Wali Nagari Sijunjung decision letter, the Sijunjung Regent further issued decree number: 188.45/243/KPTS/-BPT-2014 on the designation of Nagari Sijunjung Traditional Village as a cultural site. Heritage Site. Next is the Decree of the Governor of West Sumatra in 2014, No.31a/Budpar-SKGUB-CB/V-2014 on the designation of the Traditional Village of Nagari Sijunjung, Sijunjung District, Sijunjung Province as a cultural heritage area. At the same time, the declaration on the proposal process to UNESCO.

In 2015, evaluation criteria were set for proposals related to cultural heritage at the national level, and also for proposals submitted to UNESCO. However, UNESCO's proposal and recognition were not accepted because the requirements were still incomplete. The condition is that there must be a decree from the Ministry of Education and Culture on the creation of national cultural heritage.

In 2017, the Ministry of Education and Culture decree was just issued and designated cultural preservation No.106/M/2017, identifying indigenous villages as nationally ranked cultural reserves. It is currently called Nagari Sijunjung National Cultural Heritage Traditional Village. Currently, local authorities and communities are still trying to make traditional craft villages a UNESCO world cultural heritage. One of the government's efforts is to retain Rumah Gadang. Cultural heritage conservation can be understood as the maintenance, preservation or certain processing operations applied to cultural heritage materials.

Rural Tourism Development: Rumah Gadang and Commodification in the Sijunjung Traditional Village

Realizing the potential of Jorong Padang Ranah and Tanah Bato Traditional Villages, the government and Ninik Mamak are working together to transform the area into a tourist destination, with the development of Gadang House and its culture maintained as a tourist attraction. Syobrial (2017) explained that Sijunjung Traditional Village has the potential to become a tourist destination in Sijunjung Regency because it has an attraction in the form of Rumah Gadang still inhabited by the original inhabitants, arranged neatly on the side right and left side of the road.

Besides Rumah Gadang, traditional processions still maintained today such as the traditional Bakaua (rice harvest festival) are also special attractions for tourists.

According to Hidajat et al., (2012) Tourism is a complex activity, which can be considered a large system with many different components, including economic, ecological, political, social, cultural, etc. In the tourism system, many The actors that play a role in driving the system are grouped into three main pillars, which are: (1) community, (2) private sector and (3) government. The community as the legal owner of the various resources that make up tourism capital, such as culture. The private group is an association of tourism businesses and entrepreneurs. While the government group is located in the administrative department, starting from the central government, provinces, cities and districts, wards, etc. In the field of local government, tourism is also considered an income support activity for the region. However, the impact of tourism is also very vulnerable to areas used as tourist destinations. The question is whether tourism is a form of cultural preservation or whether it is itself a cultural destroyer.

Considering the potential of Nagari Sijunjung Traditional Village, it is very promising. As part of its efforts, the Sijunjung Regent Administration tries to promote the village in various ways, both through print and electronic media, as well as through other national and international events together. The government's good intentions have been well received by the community, which is increasingly active in preserving traditional culture and welcoming the arrival of tourists. Currently, several Rumah Gadangs in this area serve as accommodation for tourists who want to experience the beauty of this traditional village. The government also created favorable conditions for traditional villages in Sijunjung Regency by building stage performances. According to Rauf & Eriyanti (2019) Empowering the Nagari Sijunjung community to use Rumah Gadang as a place to host tourists has helped improve and strengthen the economy of the Nagari Sijunjung community. In this empowerment, the community is encouraged, understood, trained and supported. The obstacles encountered in allowing the Nagari Sijunjung community to use Rumah Gadang as a place to stay are that the management of the hostel head is not good, there are still weaknesses in Rumah Gadang's facilities that tourists feel it. There is no central souvenir kiosk to sell souvenirs or Nagari Sijunjung products typical of traditional craft villages. This study was conducted in Sijunjung Nagari, specifically Jorong Tanah Bato and Jorong Padang Ranah, Sijunjung Regency.

A total of 15 Rumah Gadangs were used as host families. This homestay is managed by the Sijunjung Homestay Authority and the Sijunjung Homestay Secretariat. This hostel is made based on the advice of CSR Bank BCA Jakarta. Under this leadership, BCA was only able to convert Rumah Gadang into residential homes in 10 houses in Jorong Padang Ranah and 5 houses in Jorong Tanah Bato. Gadang houses in these two Jorongs are usually inhabited but very few are uninhabited. This empty state is used during clan or tribal events such as tribal meetings, weddings, deaths, and if there is a gala by the tribal leaders. According to the data collected, there are 15 houses in good condition, 3 houses slightly damaged and 12 houses in good condition.

The traditional villages of Nagari Sijunjung have a variety of activities and cultural relics recognized as cultural heritage. This can be found in Jorong Padang Ranah and Jorong Tanah Bato which contain the ruins of Rumah Gadang. Based on the Decree of the Minister of Education and Culture of the Republic of Indonesia No.186/M/2017 regarding the cultural heritage areas of Jorong Padang Ranah and Tanah Bato Nagari Sijunjung traditional villages and heritage areas The settlement's culture, Bawomatuluo megalithic baths and traditional burials are nationally ranked cultural heritage sites. With the inclusion of Nagari Sijunjung as a national cultural heritage, it can be developed in several fields, including tourism. As stated in law no. Article 19 Article 9 of 1990 states that the exploitation of cultural tourist objects and destinations is an effort to use the nation's culture and arts to become a tourism goal. Therefore, tourism development in Indonesia depends more on local wisdom (local genius).

Actual changes in rural areas are inseparable from global and local economic developments (Novianti, 2020; Rahmaini, 2019). Because tourism has emerged as one of the means by which a village can develop economically, socially and politically in a global environment, this is reflected in

the growth of tourism. The purpose is to try to build and supplement existing facilities in the Nagari Sijunjung traditional village area, such as making doors, repairing roads, making Bundo Kandung statues, building halls, renovating buildings in Rumah Gadang, building a place to make vows and fulfill vows. fences at each Rumah Gadang., constructing toilets and renovating Sijunjung market. Some training courses are also provided to the community to develop tourism in traditional craft villages such as training in weaving and sewing, welcoming guests and working as tour guides.

Tourism development in the Nagari Sijunjung traditional village area cannot be separated from those who play a role in tourism development in the traditional village. Communities affected by development are residents of tourist destinations that are tourism capitals as well as community leaders, intellectuals, NGOs and the mass media. At the same time, within the group of authorities, specifically in the different administrative regions, starting from the central government, regional agencies and agencies under the Ministry of Culture and Tourism. Furthermore, in the private group, specifically tourism business and business associations. (Pitana & Dirata, 2019; Pitana & Gayatri, 2005). Alfarizi (2019) Cooperation led by traditional craft villages with partners such as BCA Bank, BPCB and OPD Sijunjung Regency with separate working departments. BCA is involved in providing consultation and provision of facilities, BPCB is involved in carrying out the annual event that is a symbol of the traditional craft village and OPD is involved in maintaining the Rumah Gadang.

Through this cooperation, the tourism image is built to promote traditional craft villages as tourist areas that are increasingly receiving feedback from the government and attracting more and more tourists. The form of cooperation to form tourism marketing activities of Nagari Sijunjung traditional village can be seen in the world rowing championship event called Silokek Geofest Rafting World Cup (SGRWC) in 2019, turning Rumah Gadang in Nagari Sijunjung become a place of residence for foreigners and domestic people. athlete. stay (Amril, 2018; Ermayanti et al., 2022). In addition, this traditional village has also won second place in the Indonesian Enchantment Award for the 'Most Popular Traditional Village' category in 2019. This is one of the blessings and efforts of the community, government, and stakeholders in developing tourism in the Sijunjung Nagari traditional village (Irwandi & Ermayanti, 2023).

Rumah Gadang, where many traditional villages are concentrated, is used by people as a place to live. Over time, this traditional residential house has remained well maintained. If the building material is damaged, the tribe (owner) will repair it. What is even more unique is that the Rumah Gadang of the traditional village of Sijunjung does not have a Rangkiang, as is the case with Rumah Gadang commonly found in many areas of West Sumatra, which serves as a rice storage place. Here, the owners of Rumah Gadang have traditionally stored rice under the floor. There, under the floor of the house on the right side, people had modified and made a large barrel to store rice. To open, the upper board is about 5m x 5m, when not in use it is covered and carpeted. (Ermayanti, Indrizal, et al., 2023; Ermayanti, Nurti, et al., 2023).

With this feature, Rumah Gadang is used as a homestay for tourists who want to stay and try the feeling of sleeping in a rice field without a mattress but only with a mat. The sales and negotiation value of this homestay concept is the main attraction because only homestays have the unique character of Rumah Gadang that is still retained today. There are 77 Rumah Gadang in Nagari Sijunjung (Ermayanti, Indrizal, et al., 2023). However, only 15 houses are used as boarding houses and are members of the Housing Secretariat supported by CSR Bank BCA Jakarta. The management of this hostel is under the auspices of Nagari Sijunjung Traditional Village Inn Secretariat under the leadership of Wali Nagari Sijunjung and KAN (customary organization) Nagari Sijunjung.

In the world of tourism, this aspect of culture is often used as the main product for marketing. The word "industrial tourism" imposes the commercialization of everything. Commercialization makes culture a tourism product, meaning it can be "sold" on the "market". Therefore, Rumah Gadang is used as a standard homestay to meet the needs of staying overnight and experiencing a traditional village, of course having to pay a quite "exorbitant" price truth. However, the problem is not the price but that Rumah Gadang, an important symbol of Minangkabau culture, has been transformed into a homestay accessible to everyone.

In this case, we often talk about commodification. According to Minawati (2013) Commodification is the process of converting into goods. This is related to what is happening today with regard to popular culture, which is considered a form of industrial culture or cultural industries through capitalism, specifically the production of producing, for example, the glamor of performance art, festivals, and ceremonies packaged for public consumption public. The same thing was written by Picard (2006) about Bali tourism which has identity characteristics by linking a strong culture of religion, custom, and art which is difficult for foreign cultures to penetrate. But tourism here is more like a 'chameleon' which can resemble the color of Balinese culture. So tourism in the Bali arena is

called Picard (2006) developing "cultural tourism discourse" which is seen from the assimilation between cultural development and tourism development.

In this case, the traditional village of Nagari Sijunjung, which has become a commodity, certainly needs to be standardized in the cultural industry to create an image for the masses. This comes from the concept that the house must meet the standards to be used as a decent place for tourists to live, such as hospitality. Therefore, not only is the process of conversion into a commodity easy, the parameters must be stable and binding so that Rumah Gadang, which is the brand of the Minangkabau community, must be affirmed as a commodity to soon become a mass culture. Rumah Gadang is transformed into a product produced by commodities in an industrial culture where the local intellectual values, identities, norms and symbols of the Minangkabau people expressed through Rumah Gadang are increasingly critical of change and can also be replaced by new cultural values. due to standardization. or the parameters of mass culture (modification of goods).

For example, Rahmaini's (2019, 2022) and Novianti's (2020) in Solok Selatan regarding the transformation of Rumah Gadang said that in the Seribu Rumah Gadang area there was a transformation of cultural values that occurred as a result of the Rumah Gadang being used as a stopover or homestay. This shift in values occurred so that Rumah Gadang is no longer interpreted as a sacred space and has binding customary rules, but is only considered as a place to live. Therefore, economic factors are more suitable for making Rumah Gadang a homestay without reviewing the effects of the community's economic development.

We can understand that the commodification of culture is an impact of the development of the tourism industry. This is demonstrated by a number of cultural activities used for cultural tourism purposes, as stated in the Ministry of Tourism and Creative Economy's vision for the period 2019-2024. This is not only a part of community activities but also aims to meet the needs of tourists to be able to "enjoy" and "pay". This is called commercialization or commodification of culture. Additionally, this process of commodification aims to create synergy between culture, society and tourism (market/industry) to support human economic life so that it can survive. exist and develop towards other value-based activities. However, it must also be understood that if the reaction and perception from the local community is not good, this commodification can be detrimental to the local community itself.

In the era of globalization, especially with the existence of the tourism industry, of course, there are also market demands (Maunati, 2001, 2004; Minawati, 2013). Commodification is culture as a tourism product (commercialization). In the world of tourism, commodification can be understood as the attempt to turn a community into a tourist destination with their culture as a (sold) tourism product. Local culture such as rituals, traditional costumes, art and objects are considered materials that are easily transformed into commodities. Where culture is considered a tourist commodity and produced solely to serve the consumption needs of tourists, culture can "disappear" or be destroyed; lost its original meaning like Rumah Gadang in Nagari Sijunjung.

On the other hand, culture as a tourism product can be considered a form of synergy to change the economic life of people. But how can we synthesize the demands of globalization, especially the commodification of industrial culture in the world of tourism? So what will change, will culture lose its meaning (nobility) or will tourism become more "saleable" (read: sold) on the market?. This may be a question that researchers still do not have an answer to when looking at cases in the traditional village of Nagari Sijunjung. If two cultures (globalization-local culture) are linked by tourism which we call in the form of commodification a "must" to respond to the challenges of the times, can there be a dialogue between these two cultures? On the one hand, the noble cultural values of society are increasingly promoted, but on the other hand, encapsulating them is very interesting. While local wisdom continues to be praised as a tradition that must be maintained and passed on, its material and spiritual values collapse. Obviously (in the era of globalization), what needs to be protected is not tradition but the image of tradition that is easily encapsulated and expressed. This duality between tourism and local wisdom must be seen in its packaging-commodification (modification of goods). On the other hand, will the Traditional Village be built on an orientalist discourse which according to Ermayanti et.al., (2023) would like to see as a living museum typical of Minangkabau culture?.

Conclusions

Tourism development in rural areas is an effort to support the economic and social sectors of the community. Through the commodification of community culture, tourism is developed to achieve the goal of building a prosperous society. But some doubts arise that combining two different elements of culture and tourism is not easy. Tourism has standardization just as culture has a coherent

concept. Therefore, there is a need for an intermediary valve that allows the transformation of cultural forms into tourism products.

For the people of Nagri Sijunjung, it is economically useful, but they are afraid of giving up their culture because of tourism.

Therefore, in the future there will be a change in the direction of Rumah Gadang becoming a homestay and no longer understood by the younger generation. Therefore, the element of commodification not only determines the creation of tourism images but also creates strength for the culture itself. This means that tourism development in rural areas must engage cultural and tourism stakeholders. This synergy will contribute, at least as a catalyst, to the maintenance and development of culture.

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