



## RURAL TOURISM DEVELOPMENT: RUMAH GADANG AS A HOMESTAY IN TRADITIONAL VILLAGE OF NAGARI SIJUNJUNG A COMMODIFICATION

Ermayanti<sup>1</sup>, Edi Indrizal<sup>1</sup>, Ade Irwandi<sup>1</sup>

<sup>1</sup> FISIP, Universitas Andalas, Indonesia. E-mail: [ermayanti14@gmail.com](mailto:ermayanti14@gmail.com); [lasp\\_lian@yahoo.com](mailto:lasp_lian@yahoo.com); [adeirwandi07@gmail.com](mailto:adeirwandi07@gmail.com)

### ARTICLE INFORMATION

**Submitted:** 30<sup>th</sup> December 2022

**Review:** 25<sup>th</sup> June 2023

**Accepted:** 26<sup>th</sup> June 2023

**Published:** 29<sup>th</sup> June 2023

### KEYWORDS

Commodification, Rumah Gadang, Rural Tourism Development, Sijunjung Traditional Village.

### CORRESPONDENCE

Phone: +6281314366267

E-mail: [ermayanti14@gmail.com](mailto:ermayanti14@gmail.com)

### A B S T R A C T

*The purpose of this paper is to show the commodification process that occurs in Kampung Adat Sijunjung to support rural tourism development. The commodification process is in the form of utilizing Rumah Gadang as a homestay for guests. Rumah Gadang 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 a tourism product is what results in commodification. Thorough observations were made of Rumah Gadang and interviewed residents and ninik mamak (traditional rulers) as members of the tribe that owns Rumah Gadang. A total of 15 Rumah Gadang have become homestays under the CSR of BCA bank and are managed by the Nagari Sijunjung Management Agency (BP). In addition, Rumah Gadang continues to function as a place and space for the 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.*

### A. INTRODUCTION

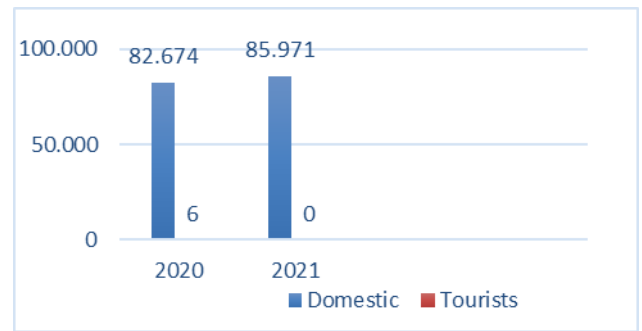
**T**ourism is a very promising investment in increasing the country's foreign exchange with many foreigners visiting the country (Iqbal, 2022; Syhamtono et al., 2023). In Indonesia, based on reports from the Ministry of Tourism and Creative Economy contained in

the Strategic Plan (Ranstra) for 2020-2024, the aim is 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. The target in 2021 the number of foreign tourists will be 8.5-10.5 million visitors and this target will continue to be added until 2024 of 16-17 million visitors with a tourism sector development

budget of 3.6 T. Achieve this target, inseparable from the efforts to develop tourist destinations in all tourist areas in Indonesia. This target was also derived from the vision and mission established by the government which was borne by the Ministry of Tourism and Creative Economy as a reference and blueprint for tourism development in Indonesia. In that vision, the 2020-2024 Ministry of Tourism and Creative Economy aspires to realize "advanced, competitive, sustainable tourism and Indonesian creative economy and prioritizes local wisdom in realizing a developed Indonesia that is sovereign, independent and has a personality based on cooperation". So what we can key from this vision is 'based on local wisdom' in the context of culture-based tourism. One form of tourism that prioritizes culture in the promotion of tourism is in the province of West Sumatra.

Minangkabau culture is very strong in West Sumatra so it can be developed in every culture-based tourism village/*Nagari*. Because people still maintain a culture in everyday life. One of them is in the Sijunjung Regency area which has cultural tourism of the Padang Ranah Traditional Village and Tanah Bato. Tourist objects that become the image of traditional villages are the Rumah Gadang and the Matrilineal Festival. When there is a Matrilineal festival once a year, visitors will stay at the Rumah Gadang located in Padang Ranah and Tanah Bato. Likewise, if there is an event at the Ranah Minang Silokek Geopark, visitors can also stay at the Traditional Village. Rumah Gadang has been used as a newly developed homestay since 2014. The homestay is managed by the community itself through BCA Bank CSR (Syafri et al., 2022). So tourism development in rural areas has negative and positive sides. Because it is commodified through tourism.

**Figure 1. The number of Domestic and Foreign Tourist Visits in 2021 Sijunjung Regency**



Sources: BPS Sijunjung District, 2022.

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., (2005) 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.

## METHOD

This research focuses more on the two Jorongs in Nagari Sijunjung. Based on the Decree of the Minister of Education and Culture of the Republic of Indonesia No. 186/M/2017 states the Jorong Padang Ranah and Tanah Bato Cultural Heritage Areas. As many as 15 homestay owners became informants in this study as well as the Traditional Village Management Board consisting of *Ninik Mamak* (traditional ruler), *Bundo Kandung* (female traditional ruler), and Youth. The approach to conducting qualitative research is ethnographic (Creswell, 2015). Ethnography as the oldest method in qualitative research is very important in social and cultural research, where its characteristics are, (a) exploring or researching social and cultural phenomena, (b) unstructured data, (c) few cases or samples, (d) conducting analysis data and data interpretation about the meaning of human action (Setyowati, 2006). Usually ethnography describes the whole of culture from material aspects, ideas/values in thick descriptions. This method, 'requires' researchers to interact directly where they can feel, see, hear and be for a long enough time in a socio-cultural condition of the community (ethnic). Going down the field or in other terms fieldwork is a simple translation of how ethnography works. The main focus of ethnography is collecting data by observation and interviews; thick and scientifically in-depth descriptions, working with key informants and the 'emic/etic' dimension (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 techniques using interviews and observations of the owner of the Gadang House. In addition, the literature review is used for the elaboration of the results of several previous studies in analyzing.

## RESULTS AND DISCUSSION

### 1. The History of Nagari Formation: Padang Ranah and Tanah Bato Traditional Village

In the stories contained in the Tambo (traditional historiography), it can be seen that in general the pattern of the journey of the ancestors used to be done in groups. The first settlements were simple, commonly called Taratak, generally in the form of a collection of small houses, or huts. Residential units that are higher than Taratak are Banjars or hamlets where houses as permanent dwellings have been formed, but cannot yet be called kampung. The new village was established after there was a koto which is the core of a village. The construction of the Koto is the result of deliberation among community leaders and at this level, the houses are better and ideal as a place to live. In Nagari Sijunjung there are at least four Koto, namely Koto Sosai, Koto Gunung Medan, Koto Danau, and Koto Bukik Kunyik. The leaders of the four Koto were Datuk Bandaro Sati, Datuk Mantari and Malin Sutan, Datuk Lubuk Kayo, and Datuk Pematang Sati. In this regard, the explanation of the Koto should also be accompanied by each "hamlet" or "Banjar" contained in the Koto. The last level is the Nagari, which is a residential area that has perfect equipment based on customary law alliances.

Ecologically, the existence of the Padang Ranah and Tanah Bato Indigenous Villages is located in two river streams (*Batang Sokam* and *Batang Kulampi*) and is surrounded by unspoiled forests, hills, rice fields, and fields (Sugiharta et al., 2018). Since this area was made as a place to live and a place to live together in a Nagari called Sijunjung, it can be said that this Nagari certainly already has elements of governance based on customary law. The process of forming Nagari Sijunjung as a residential area has the same description as the formation of a Nagari in Minangkabau, namely starting from Taratak (a place for farming) to developing into Dusun, Koto, and

then Nagari. The requirements are the same, namely *Basosok Bajurami* (territorial boundaries with certain signs), *Bapandam Bapukuburan* (funerals), *Balabuh Batapian* (roads and bathing areas), *Barumah Batanggo* (residential houses), *Bakorong Bakampuang* (settlement groups), *Basawah Baladang* (agricultural area), and *Babalai Bamusajik* (traditional hall and mosque). All of these are physical requirements, while the non-physical requirements are *Nagari Ba-ampek Suku* (four types of tribes), *Babuah Paruik* (people from the mother's lineage), *Batuo Kampung* (village leaders), *Tungganai* (household heads). The kinship system that applies is also based on the mother's lineage or matrilineal system, each tribe has a traditional house or Rumah Gadang. In Nagari Sijunjung there is a river. The river that stretches to the west is the Sukam river (*Batang Sukam*) and to the east is the Kulampi river (*Batang Kulampi*). These two rivers are also the boundary between Sijunjung village and other villages. The Kulampi River is the boundary between Nagari Sijunjung and Nagari Aia Angek. The Sukam River, is the boundary between Jorong Padang Ranah and Tanah Bato, and Jorong Tapian Diaro. Apart from the river, there are also small river boundaries, small hills, and farming areas as boundaries for areas used by the Sijunjung people. In the traditional village, there is also a road or road that is used as daily access for the community. In Padang Ranah and Tanah Bato the road is in the middle of the village and is the standard for building houses. Apart from the road, there is also a bath buttress which is used by the Sijunjung people for bathing, urinating or defecating, washing, and so on. So there are names of Tapian which until now are Tapian Diaro and Tapian Nanto. There is also Tapian Tobo which is the location where the Tobo people live and Tapian Piliang which is also the location where many Piliang tribes live. This Tapian is on the edge or lip of the Sukam river or is at the back of the community's house.

In a Nagari, there are also settlements which are the people's homes. In this case, Jorong Tanah Bato and Jorong Padang Ranah are one of the settlements of the Nagari Sijunjung. Jorong Tanah Bato also has a nickname called *Bukik* (hill). Where people from Padang Ranah if they want to go to Tanah Bato will say "*niu ka bukik*" [want to go to hill]. Apart from the settlement, there is also a cemetery for the dead Sijunjung people. In the traditional order, the Sijunjung people have their

cemeteries. Usually, they will bury their family members in the yard of the house which is provided for burial. But some cemeteries are specific to a people. This burial location is intended for all members of the tribe who died. In Padang Ranah there is a Piliang tribal cemetery located in Tabek so it is called *Pakuburan Tabek* (Piliang tribe). For Tanah Bato there is also a Caniago tribal cemetery located in Guguak, so it is called *Pakuburan Guguak* (Caniago tribe). In addition, there is also a public cemetery where anyone can be buried there. The grave is located in Basuang which is located in Jorong Tanah Bato. So the cemetery is called *Pakuburan Basuang*.

Another important thing is in a Nagari the people and their place of residence. For the Sijunjung people, the house is very important and has a social and cultural role. Rumah Gadang in two Jorong's where the Sijunjung people live is a place for daily activities and cultural activities. *Rumah Gadang* is owned by the tribe and no one owns it personally. So that the ownership is communal, then it is guarded and cared for together. Only women can occupy the Rumah Gadang and at the same time be in charge. discussing tribal issues, enforcing *Penghulu* (tribal leaders), carrying out traditional ceremonies, and also caring for sick families. Life in a traditional house is called *Babiliak Ketek*, *Babiliak Gadang* (small chambers, large chambers). This function causes *Rumah Gadang* to become a symbol of the existence of a tribe. In addition, Rumah Gadang serves as a place to live and as an economic system by storing rice in it. The livelihood of the Sijunjung people is farming and gardening. Agricultural activities focus on lowland rice farming (rainfed and irrigated rice fields). Likewise, with cultivation, the Sijunjung people have plantation crops, namely rubber. The most dominant *Manakiak* (rubber tapping) activity is carried out by men.

**Figure 2. Gajah Maharam Type Gadang House and Surambi Mecca Type in the Sijunjung Traditional Village**



Sources: Personal Collection

It is estimated that the Rumah Gadang was built in 1931. A total of 77 Rumah Gadang are lined up on the left and right of the road which is still maintained today. Existence of Rumah Gadang in Minangkabau Communities (a case study in the Nagari Sijunjung Traditional Village), explained that efforts to make Rumah Gadang a place to live, maintain and repair them, do not change their shape, and do not build other buildings in front of or parallel to the Rumah Gadang, people in traditional villages can maintain the existence of the Rumah Gadang in Minangkabau (Adrin, 2015). The whole Rumah Gadang is made of wood of various types and sizes. Most of the Rumah Gadang in this area have the *Gajah Maharam* type and the *Surambi Aceh* type (Sugiharta et al., 2018). Most of them have 4 (four) *Gonjong* and some have 2 (two) *Gonjong* (the pointed end of the roof).

**Figure 3. Rumah Gadang 2 Gonjong and 4 Gonjong in the Sijunjung Traditional Village**



Sources: Personal Collection

According to Hasan et al., (2022) the meaning of the number of *Gonjong*'s in Rumah Gadang, namely Rumah Gadang *Bagonjong 2* (two), is owned by a non-tribal family (extended family). However, it can also be used as a wedding venue other than as a place to live. *Gonjong*, numbering 2, symbolizes human events from a mother and father. Rumah Gadang *Bagonjong 4* (four) belongs to a tribe of descendants of *Ninik Mamak* who holds the title *Sako Datuak Penghulu Andiko*. The number of *gonjong* as many as 4 pieces symbolizes the events of the such as water, earth, fire, and wind. Meanwhile, Rumah Gadang with porches are only entitled to be owned by the owner of the Rumah Gadang whose tribal leader is classified as *Ampek Jinih* (four types leader).

The entrance to the house is often given a new addition in the form of a terrace with steps made of bricks. Some Rumah Gadang have decorative carvings such as patterns of *Buah Palo Patah*, *Kuciang Lalok Jo Saik Galamai*, *Kaluak Paku*. Rumah Gadang in this area do

not have *Rangkiang* (rice stroge) in the front yard of the house. The occupants of the Rumah Gadang have their way of storing rice, namely by storing it under the floorboards inside the house. Each Rumah Gadang also has a supporting area in the form of a yard.

## 2. Living Monument: The History of the Rumah Gadang as Cultural Heritage

The early history of the formation of the Traditional Village is inseparable from the history of the formation of Nagari Sijunjung. The name of this traditional village appeared, beginning in 2004 when a team from Bundo Kandang province descended on Nagari Sijunjung. They carry a mission to find settlements that are still traditional. The team from this province came to Padang Ranah and Tanah Bato. They saw a neatly arranged Rumah Gadang. In fact, in West Sumatra, there are many Rumah Gadang and they are beautiful, but they are not arranged and lived in like in traditional settlements. At that time the province was seeking proposals to go to the United Nations Educational, Scientific and Cultural Organization (UNESCO). So since 2004, the name of this traditional village has appeared, which the local community used to know as Koto Adat or Rumah Gadang in Padang Ranah. In that year this traditional village was not well known by the outside community.

Traditional Villages are a combination of cultural or intangible heritage values with cultural heritage in the form of objects or buildings, also involving two agencies at the same time in their preservation, namely the Cultural Value Preservation Center (BPNB) and the Cultural Heritage Preservation Center (BPCB) at West Sumatra. Traditional Villages have become cultural heritage following the Cultural Conservation Law Number 11 of 2010. Cultural Conservation is material cultural heritage in the form of cultural heritage objects, cultural heritage buildings, cultural heritage structures, cultural heritage sites, and cultural heritage areas on land and/or in water whose existence needs to be preserved because it has

important values for history, science, religious education, and/or culture through the stipulation process (Article 1 Paragraph 1). Following Article 5 of the Cultural Conservation criteria, namely objects, buildings, or structures can be proposed as cultural heritage objects, cultural heritage buildings, or cultural heritage structures if they meet the criteria (a) Are aged 50 (fifty) years or more, (b) Represent the style is at least 50 (fifty) years old, (c) Has special meaning for history, science, education, religion, and/or culture, and (d) Has cultural value for strengthening national identity.

The Nagari Sijunjung Traditional Village has gone through several stages of establishing Cultural Conservation. Starting in 2007, it has been registered as a Cultural Conservation at the Cultural Heritage Conservation Center (BPCB) Batusangkar, West Sumatra with a Cultural Conservation Inventory Number: 12/BCB-TB/A/17/2007 and a Cultural Heritage Name: Jorong Padang and Tanah Bato Cultural Heritage Area.

In 2013, six years after the issuance of the Decree on the determination of Cultural Conservation by BPCB Batusangkar, a new Letter of Determination of Cultural Conservation was issued, issued by Wali Nagari (head of Nagari Sijunjung) with letter number: 188.47/01.b/KPTS-WN/SJJ-2013 Determination of Jorong Padang Ranah As the Nagari Sijunjung Traditional Village. After a year of issuance of the decision letter by the Wali Nagari Sijunjung, the Regent of Sijunjung followed up by issuing a Decree number: 188.45/243/KPTS/-BPT-2014 concerning the Designation of the Nagari Sijunjung Traditional Village as a Cultural Heritage Area. Followed by a Decree from the Governor of West Sumatra in 2014, with number: 31a/Budpar-SKGUB-CB/V-2014 concerning the Designation of the Nagari Sijunjung Traditional Village, Sijunjung District, Sijunjung Regency as this a Cultural Heritage Area. At the same time the declaration of the proposal process to UNESCO.

In 2015, assessment criteria were held for proposals to the Cultural Heritage at the national level and at the same time for proposals to UNESCO. However, the proposal

and recognition by UNESCO did not pass because there were still incomplete requirements. The condition is that there must be a decree from the minister of education and culture regarding the establishment of cultural heritage at the national level.

**Table 1**  
**List of Rumah Gadang in the Jorong Padang Ranah and Tanah Bato Traditional Village**

No	Tribal Names	Identification		Amount
		Jorong	Sites Number	
1	Piliang	Pada ng Rana h	1. Rumah Gadang No. 3 2. Rumah Gadang No. 4 3. Rumah Gadang No. 5 4. Rumah Gadang No. 6 5. Rumah Gadang No. 8 6. Rumah Gadang No. 10 7. Rumah Gadang No. 12 8. Rumah Gadang No. 14 9. Rumah Gadang No. 16 10. Rumah Gadang No. 18 11. Rumah	15

			Gadan g No. 54			Gadan g No. 43
	Tanah Bato		1. Rumah Gadan g No. 78		Tanah Bato	1. Rumah Gadan g No. 63
			2. Rumah Gadan g No. 82			2. Rumah Gadan g No. 65
			3. Rumah Gadan g No. 84			3. Rumah Gadan g No. 66
			4. Rumah Gadan g No. 85			4. Rumah Gadan g No. 67
2	Caniago	Pada ng Rana h	1. Rumah Gadan g No. 9	19		5. Rumah Gadan g No. 68
			2. Rumah Gadan g No. 11			6. Rumah Gadan g No. 69
			3. Rumah Gadan g No. 22			7. Rumah Gadan g No. 71
			4. Rumah Gadan g No. 38			8. Rumah Gadan g No. 72
			5. Rumah Gadan g No. 39			9. Rumah Gadan g No. 73
			6. Rumah Gadan g No. 40			10. Rumah Gadan g No. 86
			7. Rumah Gadan g No. 41			11. Rumah Gadan g No. 87
			8. Rumah			

<b>3</b>	Panai	Pada ng Rana h	1. Rumah	6			25			
			Gadan			7. Rumah				
			g No.			Gadan				
			13			g No.				
			2. Rumah			27				
			Gadan			8. Rumah				
			g No.			Gadan				
15			g No.							
3. Rumah			32							
Gadan			9. Rumah							
g No.			Gadan							
36			g No.							
4. Rumah			34							
Gadan			10. Rumah							
g No.			Gadan							
45			g No.							
5. Rumah			61							
Gadan			11. Rumah							
g No.			Gadan							
48			g No.							
6. Rumah			64							
Gadan										
g No.			Tanah							
50			Bato							
		Tanah								
		Bato								
<b>4</b>	Melayu	Pada ng Rana h	1. Rumah	12	<b>5</b>	Bodi	Pada ng Rana h	1. Rumah	7	
			Gadan						Gadan	
			g No.						g No.	
			17						20	
			2. Rumah						2. Rumah	
			Gadan						Gadan	
			g No.						g No.	
19			44							
3. Rumah			3. Rumah							
Gadan			Gadan							
g No.			g No.							
21			46							
4. Rumah			4. Rumah							
Gadan			Gadan							
g No.			g No.							
23			49							
5. Rumah			5. Rumah							
Gadan			Gadan							
g No.			g No.							
24			58							
6. Rumah			6. Rumah							
Gadan			Gadan							
g No.			g No.							
			60							



			7. Rumah Gadan g No. 62				Gadan g No. 52
		Tanah - Bato				Tanah - Bato	
6	Melayu Tak Timbago	Pada ng Rana h	1. Rumah Gadan g No. 26 2. Rumah Gadan g No. 28 3. Rumah Gadan g No. 30	7	9	Tobo	1. Rumah Gadan g No. 53 2. Rumah Gadan g No. 55 3. Rumah Gadan g No. 56 4. Rumah Gadan g No. 57 5. Rumah Gadan g No. 59
		Tanah Bato	1. Rumah Gadan g No. 74 2. Rumah Gadan g No. 79 3. Rumah Gadan g No. 81 4. Rumah Gadan g No. 83			Tanah Bato	1. Rumah Gadan g No. 76 2. Rumah Gadan g No. 80
7	Patopang	Pada ng Rana h	1. Rumah Gadan g No. 42	2			
		Tanah Bato	1. Rumah Gadan g No. 75				
8	Bendang	Pada ng Rana h	1. Rumah Gadan g No. 47 2. Rumah	2			

#### **Nagari Sijunjung Traditional Village 77**

\* the numbering of the Gadang House Based on the Decree of the Ministry of Education and Culture No. 106 of 2017.

In 2017 a Decree from the Minister of Education and Culture was just issued and designated Cultural Conservation number 106/M/2017 determination of Indigenous Villages as National Ranked Cultural Reserves. Now it is called the Nagari Sijunjung National Cultural Heritage Traditional Village. At present, the government and the local community are still trying to make traditional villages a world cultural heritage to UNESCO. One of the efforts

made by the government is to conserve Rumah Gadang. Conservation for cultural heritage can be interpreted as maintenance, preservation, or certain treatment actions applied to cultural heritage materials.

### 3. Rural Tourism Development: Rumah Gadang and Commodification in Traditional Village Sijunjung

Realizing the potential of the Jorong Padang Ranah Traditional Village and Tanah Bato, the government and Ninik Mamak work together to make this area a tourist destination with the layout of the Gadang House and its culture still being maintained as an attraction to attract visitors. Syobrial (2017) explains that the 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 which are still inhabited by the original inhabitants, neatly arranged as many as 77 pieces of the right and left sides of the road. In addition to the Rumah Gadang, traditional processions that are still maintained today, such as traditional *Bakaua* (rice harvest party) are also special attractions for visitors.

According to Hidajat et al., (2022) tourism is a complex activity that can be viewed as a large system, which has various components, such as economic, ecological, political, social, cultural, and so on. In the tourism system, many actors play a role in driving the system which is grouped into three main pillars, namely: (1) Community, (2) Private, and (3) Government. Communities as legal owners of various resources which constitute tourism capital, such as culture. Private groups are associations of tourism businesses and entrepreneurs. While the government group is in the administration section, starting from the central government, provinces, cities and districts, sub-districts, and so on. In the realm of local government, tourism is also designated as a supporter of regional income. Even so, the impact of tourism is also very vulnerable for areas that are used as tourist destinations, so the question is whether tourism is a form of cultural preservation or is it a destroyer of culture itself.

Taking into account the potential possessed by the Nagari Sijunjung Traditional Village, it is very potential to be developed. In its efforts, the Sijunjung Regency government is very aggressive in carrying out promotions in various ways, both through print, and electronic media and through various national and

international scale events. The government's good intentions were welcomed by the community by being increasingly active in preserving traditional culture and happy to welcome the arrival of visiting tourists. At present several Rumah Gadang in this area have functioned as lodging for guests who want to experience the beauty of this traditional village. The government is also facilitating traditional villages in traditional villages in Sijunjung Regency by building stage shows. According to Rauf & Eriyanti (2019) empowering the Nagari Sijunjung community with the use of Rumah Gadang as lodging places for tourists has been able to improve and add to the economy of the Nagari Sijunjung community. In this empowerment, the community is fostered, given understanding and training, and support. Obstacles encountered in empowering the Nagari Sijunjung community in utilizing the Rumah Gadang as a place to stay are that the management of the administration by the homestay manager has not gone well, there are still weaknesses in the Rumah Gadang facilities felt by tourists, there is no central souvenir kiosk to sell souvenirs or typical products of Nagari Sijunjung in Traditional Villages. This research was conducted in Sijunjung Nagari, precisely in Jorong Tanah Bato and Jorong Padang Ranah, Sijunjung Regency.

**Table 2**  
**Number of Rumah Gadang Turned into Homestays**

N	Tribal	Jorong	Registratio n Number	Utilizatio n
1	Piliang	Padan g Ranah	3	Homesta y
2	Piliang	Padan g Ranah	6	Homesta y
3	Caniag o	Padan g Ranah	9	Homesta y
4	Caniag o	Padan g Ranah	11	Homesta y
5	Melayu	Padan	27	Homesta

		g Ranah	y	
6	Melayu	Padan g Ranah	34	Homesta y
7	Panai	Padan g Ranah	36	Homesta y
8	Panai	Padan g Ranah	48	Homesta y
9	Tobo	Padan g Ranah	53	Homesta y
10	Tobo	Padan g Ranah	56	Homesta y
11	Caniag o	Tanah Bato	69	Homesta y
12	Caniag o	Tanah Bato	73	Homesta y
13	Piliang	Tanah Bato	78	Homesta y
14	Melayu Tak Timbag o	Tanah Bato	81	Homesta y
15	Piliang	Tanah Bato	85	Homesta y

*Sources: Personal Identify*

In the table above, it can be concluded that 15 houses have used Rumah Gadang as homestays. This homestay is managed by the Sijunjung Homestay Management Agency and the Secretariat of the Sijunjung Homestay. This homestay was made based on guidance from CSR Bank BCA Jakarta. Under this guidance, BCA has only been able to turn Rumah Gadang into homestays in 10 houses in Jorong Padang Ranah and 5 houses in Jorong Tanah Bato. The Gadang houses in these two Jorong's are generally inhabited, but not many are uninhabited. This unoccupied status is used in

events of the clan or tribe such as tribal meetings, weddings, deaths, and if there is a gala of tribal leaders. From the data obtained, there were 15 houses in good condition, 3 houses with light damage, and 12 houses in good condition.

Traditional Villages in Nagari Sijunjung have various kinds of activities and relics of cultural objects that have been named cultural heritage. This can be found in Jorong Padang Ranah and Jorong Tanah Bato as locations where the remains of the Rumah Gadang are located. Based on the Decree of the Minister of Education and Culture of the Republic of Indonesia No. 186/M/2017 concerning the Cultural Heritage Areas of the Jorong Padang Ranah Traditional Village and Tanah Bato Nagari Sijunjung and the cultural heritage areas of Bawomatuluo megalithic settlements, baths and traditional burials as nationally ranked cultural heritage areas. With the establishment of Nagari Sijunjung as a national cultural heritage, it can be developed in several sectors, one of which is tourism. As stated in Law no. 9 of 1990 article 19 suggests that the exploitation of cultural tourism objects and attractions is an attempt to utilize the nation's cultural arts to become tourism targets. Therefore, the development of tourism in Indonesia is more based on local wisdom (local genius).

Actual changes in rural areas are inseparable from global and local economic developments (Novianti, 2020). Because tourism has emerged as one of how a village can develop economically, socially and politically with a global environment, this can be seen in the development of tourism. The aim is to try to build and complement existing facilities in the Nagari Sijunjung traditional village area such as making gates, repairing roads, making Bundo Kandung statues, building halls, renovating Rumah Gadang buildings, building places for vows, making fences in every Rumah Gadang, build toilets and renovate the Sijunjung market. Several pieces of training were also conducted for the community to develop tourism in traditional villages such as weaving training, sewing training, training in receiving guests, and as a tour guide.

The development of tourism in the Nagari Sijunjung traditional village area is inseparable from the people who play a role in advancing tourism in the traditional village. The

communities included in the development are residents in tourist destinations which are tourism capital, as well as community leaders, intellectuals, NGO's, and the mass media. Meanwhile, in the government group, namely in various administrative areas, starting from the central government, regional and agencies under the department of culture and tourism. Furthermore, in the private group, namely the tourism business association and entrepreneurs (Pitana & Dirata, 2019). Alfarizi (2019) cooperation carried out by traditional villages with partners such as Bank BCA, BPCB, and OPD Sijunjung Regency with separate work sections. BCA is related to providing guidance and providing facilities, BPCB is related to the implementation of the annual event which is a symbol of traditional villages and OPD is related to the maintenance of Rumah Gadang.

From this collaboration, the tourism image that was built to promote traditional villages as tourist areas is increasingly getting a response from the government and more and more visitors are coming. One form of collaboration to form tourism marketing for the Nagari Sijunjung traditional village can be seen in the rafting world championship event entitled Silokek Geofest Rafting World Cup (SGRWC) in 2019 making the Rumah Gadang in Nagari Sijunjung a place to stay for foreign and national athletes stay (Amril, 2018). 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 (Ermayanti et al., 2022).

Rumah Gadang, which fills so many traditional villages, is used by residents as a place to live. From time to time this traditional residential house is always well cared for, if any building material is damaged it will be repaired by the tribe (owner). What is even more unique is that the Rumah Gadang in the Sijunjung Traditional Village does not have a Rangkang, as is usually the case with Rumah Gadang in many areas in West Sumatra, which function as a place to store rice. Here the people who own the Rumah Gadang have become a tradition of storing rice under the floor of their house. Where, on the underside of the floor of the house at the far right, it was modified and a large barrel was made as a place to store rice.

To open it, the top board is about 5 meters x 5 meters, then when it is not used it is covered again and covered with mats (Pokja Pengembangan dan Pemanfaatan, 2020).

With this uniqueness, Rumah Gadang is used as a homestay for tourists who want to stay and try the sensation of sleeping on rice paddies without mattresses only on mats. The selling and bargaining value of this homestay concept is the main attraction because only homestays have the uniqueness of Rumah Gadang which is still maintained today. There are 77 Rumah Gadang in Nagari Sijunjung (Alfarizi, 2019; Ermayanti et al., 2022). However, only 15 houses were used as homestays which were members of the homestay secretariat which was fostered by CSR Bank BCA Jakarta. The management of this homestay is under the auspices of the Nagari Sijunjung Traditional Village Homestay Secretariat under the direction of the Wali Nagari Sijunjung and KAN (customary institution) Nagari Sijunjung.

In the world of tourism, this cultural aspect is often used as the main commodity to be commercialized. The word "industry" tourism forces everything into commercialization. Commercialization makes culture a tourism product, which means it can be 'sold' - in the 'market'. So that Rumah Gadang which is used as a homestay with standardization for the needs of people to stay overnight and gain experience while in a traditional village, of course, this must be paid quite 'expendable'. However, the problem is not the price, but that Rumah Gadang, which is an important symbol of Minangkabau culture, has been converted into a homestay that anyone can access. In this case, it is often referred to as commodification.

According to Minawati (2013) commodification is the process of converting it into merchandise. This relates to what is happening now regarding mass culture which is seen as a form of industrial culture or culture industries through capitalism, namely production, for example, the charm of art being performed, festivals, rituals packaged for consumption by the general 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 commodified Nagari Sijunjung traditional village certainly needs standardization in the cultural industry to create an image for the masses. It can be seen from the homestay concept that must meet standards to be used as a decent place to live for visitors, such as hospitality. So it's not just that the process of turning them into merchandise is easy, the parameters are steady and binding so that the Rumah Gadang which is the hallmark of the Minangkabau community must be affirmed as merchandise to become mass culture earlier. Rumah Gadang turns into a product that is produced through commodification in an industrial culture so that values, identities, norms, and symbols of local wisdom of the Minangkabau people represented through Rumah Gadang increasingly criticize the shift and may also be replaced with new cultural values due to standardization. or parameters of mass culture (commodity-modification).

For example, Rahmaini's (2019) 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.

It can be understood that the commodification of culture is the impact of the development of the tourism industry. It can be seen from several cultural activities that are used for reasons of culture-based tourism as stated in the vision of the Ministry of Tourism and Creative Economy for 2019-2024. This is not only part of community activities but also to meet the needs of tourists to be able to 'enjoy' and 'pay'. This is what is called the commercialization or commodification of culture. Beyond that, this commodification aims to synergize between culture, society, and

tourism (market/industry) to sustain human economic life so that it can survive and be developed into other value-powered ones. However, it should also be realized that if the response and perception are not good from the local community, 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; Minawati, 2013). Where commodification is culture as a tourism product (commercialization). In the world of tourism, commodification can be interpreted as an effort to make the community a tourism destination with its culture as a tourist product (sold). Local culture such as rituals, traditional clothing, art, and objects are considered materials that are very susceptible to being commodified. Where the culture was staged as a tourism commodity and was produced solely for tourism consumption so that the culture could '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 people's lives in the economic aspect. But how to synergize the demands of globalization, especially the commodification of industrial culture in the world of tourism?. Then, what will change, will culture lose its meaning (nobility), or will tourism be more "sellable" (read: sold) in the market?. This is what researchers may still have not answered by looking at the cases in the Nagari Sijunjung Traditional Village. If the two cultures (globalization-local culture) are bridged by tourism which we call in the form of commodification a "must" to answer the challenges of the times, is it possible that there will be a dialogue between the two?. On the one hand, the noble cultural values of society are increasingly being exalted, but on the other hand, it is very interesting to package. While local wisdom continues to be extolled as a tradition that needs to be cared for and passed down, its material and spiritual references are falling apart. Apparently (in the era of globalization) it is not the tradition that needs to be defended but the image of the tradition which is easy to package and then demonstrate. This duality between tourism and

local wisdom needs to be seen in its commodification-packaging (commodity-modification). On the other hand, will the Traditional Village be built on an orientalist discourse which according to Ermayanti et.al., (2022) would like to see as a living museum typical of Minangkabau culture?.

## CONCLUSIONS

The development of tourism in rural areas is an attempt to support the social and economic sectors of the community. Through the commodification of the community's culture, tourism is developed to achieve the goal of a prosperous society. But some doubts arise between combining two different elements of culture and tourism is not very easy. Tourism has standardization as well as culture has a strict concept. So there is a need for an intermediary valve that allows for the transformation of cultural forms into tourism products.

For the people of Nagri Sijunjung in the economic aspect, it is very helpful, but they are worried that they will leave their culture due to tourism. So in the future there will be a shift in the meaning of Rumah Gadang which will turn into a homestay and will no longer be understood by the younger generation. So that the commodification element should not only compose how to create a tourism image but also create a strong force for the culture itself. This means that tourism development in rural areas must bind culture and actors within the tourism frame. This synergy will help, at least in terms of being a catalyst in maintaining and advancing the culture itself.

## REFERENCES

- Adrin, T. (2015). Eksistensi Rumah Gadang Pada Masyarakat Minangkabau (Studi: Perkampungan Adat Nagari Sijunjung Kecamatan Sijunjung Kabupaten Sijunjung Sumatera Barat [Skripsi]. Universitas Andalas.
- Alfarizi, R. (2019). Upaya dan Kendala Dalam Pengembangan Pariwisata di Perkampungan Adat Nagari Sijunjung [Skripsi]. Universitas Andalas.
- Amril, F. (2018). Management of Cultural Heritage sites: A case study of Perkampungan Adat Nagari Sijunjung. In *Cultural Dynamics in a Globalized World* (pp. 623–630). Taylor & Francis Group.
- Creswell, W. J. (2015). *Penelitian Kualitatif dan Desain Riset Memilih diantara Lima Pendekatan*. Pustaka Pelajar.
- Ermayanti, Indrizal, E., Nurti, Y., & Irwandi, A. (2022). Museum Hidup: Perkampungan Adat Nagari Sijunjung Dalam Kancah Industri Pariwisata. *Jurnal Ilmiah Universitas Batanghari Jambi*, 22(3), 1950–1957. <https://doi.org/10.33087/jiubj.v22i3.2834>
- Hall, D. R., Kirkpatrick, I., & Mitchell, M. (2005). *Rural Tourism and Sustainable Business*. Cromwell Press.
- Hasan, M. F., Fadhil, I., Fahmid, M. M., & Ahmad, T. (2022). Impact of the European Union Regulations on Indonesian Oil Palm Smallholder Farmers. *International Journal of Oil Palm*, 5(1), 1–15. <https://doi.org/10.35876/ijop.v5i1.69>
- Hidajat, R., Pujiyanto, P., Suprihatin, E., Hasiymy, DP. M. A., & Jamnongsarn, S. (2022). Communication Presentation of Indonesian Identity Figures at the Ramayana Ballet at Prambanan. *PERSPEKTIF*, 11(4), 1242–1249. <https://doi.org/10.31289/perspektif.v11i4.7883>
- Iqbal, M. (2022). Pemberdayaan Masyarakat Dalam Pengembangan Desa Wisata Melalui Konsep Community Based Tourism dan Sustainable Tourism. *At Tamkin: Jurnal Pengembangan Masyarakat Islam*, 2(1), 9–27.
- Kamarusdiana, K. (2019). Studi Etnografi Dalam Kerangka Masyarakat Dan Budaya. *SALAM: Jurnal Sosial dan Budaya Syar-i*, 6(2), 113–128. <https://doi.org/10.15408/sjsbs.v6i2.10975>
- Kartika, N., Dienaputra, Reiza. D., Machdalena, S., & Nugraha, A. (2022). Cultural Based Tourism in Cirebon: A Study Commodification in Cultural Tourism. *Sosiohumaniora: Jurnal Ilmu-Ilmu Sosial Dan Humaniora*, 24(3), 362–370. <https://doi.org/10.24198/sosiohumaniora.v24i3.33432>
- Maunati, Y. (2001). Komodifikasi Budaya Dayak Dalam Konteks Industri Pariwisata di Kalimantan Timur. *Simposium dan Lokakarya Internasional II*, Padang.
- Minawati, R. (2013). Komodifikasi: Manipulasi Budaya Dalam (Ajang) Pariwisata. *Jurnal Ekspresi Seni*, 15(1), 117–127.
- Novianti, Y. (2020). Tranformasi Nilai Budaya di Kawasan Seribu Rumah Gadang Pada Etnis Minangkabau di Kabupaten Solok Selatan. *JBS (Jurnal Berbasis Sosial)*, 1(2), 43–49. <https://jurnal.stkipalmaksum.ac.id/index.php/jbs>
- Picard, M. (2006). *Bali: Pariwisata Budaya dan Budaya Pariwisata*. KPG (Kepustakaan Populer Gramedia).
- Pitana, I. G., & Dirata, S. I. K. (2019). *Pengantar Ilmu Pariwisata*. CV. Andi Offset.
- Pokja Pengembangan dan Pemanfaatan. (2020). *Pengembangan Potensi Kawasan Perkampungan Adat Padang Ranah Kabupaten Sijunjung-Provinsi Sumatera Barat*. Balai Pelestarian Cagar Budaya Sumatera Barat.
- Rahmaini, I. S. (2019). Transformasi Sosial Kawasan Wisata Adat Saribu Rumah Gadang: Analisis Figurasi Sosial Nobert Elias. *Membangun Kemandirian bangsa Melalui Kolaborasi Riset dan Inovasi Dalam Dunia Pendidikan*, 125–134.

- Rauf, A., & Eriyanti, F. (2019). Pemberdayaan Masyarakat Nagari Sijunjung Melalui Pemanfaatan Rumah Gadang Sebagai Tempat Penginapan Wisatawan Geopark Silokek. *Jurnal Perspektif: Jurnal Kajian Sosiologi dan Pendidikan*, 2(3), 172–180.
- Setyowati. (2006). Etnografi Sebagai Metode Pilihan Dalam Penelitian Kualitatif di Keperawatan. *Jurnal Keperawatan Indonesia*, 10(1), 35–40.
- Soldić Frleta, D., & Đurkin Badurina, J. (2019). Factors Affecting Residents' Support For Cultural Tourism Development. 5, 641–653. <https://doi.org/10.20867/tosee.05.13>
- Spradley, P. J. (2006). *Metode Etnografi*. Tiara Wacana.
- Sugiharta, S., Amril, F., & Sutihat, A. (2018). *Perkampungan Adat Padang Ranah dan Tanah Bato Nagari Sijunjung Yang Tersisa Dari Kejayaan Pemukiman Minangkabau*. Dinas Pendidikan dan Kebudayaan, Pemerintahan Sijunjung.
- Syafrini, D., Nurlizawati, & Amelia, L. (2022). Pemberdayaan Masyarakat Dalam Pengelolaan Homestay Berbasis Komunitas Lokal di Desa Wisata Nagari Sungai Pinang Pesisir Selatan Sumatera Barat. *ABDI: Jurnal Pengabdian dan Pemberdayaan Masyarakat*, 4(2), 459–464. <https://doi.org/10.24036/abdi.v4i2.397>
- Syhamtono, B., Maming, R., & Wahida, A. (2023). Pengelolaan dan Pengembangan Objek Wisata Berbasis Masyarakat Dalam Meningkatkan Pendapatan. *JESYA: Jurnal Ekonomi & Ekonomi Syariah*, 6(1), 638–648. <https://doi.org/https://doi.org/10.36778/jesya.v6i1.966>
- Syobrial. (2017). Potensi Perkampungan Adat Sijunjung Sebagai Daerah Tujuan Wisata di Kabupaten Sijunjung [Skripsi]. STKIP PGRI Sumatera Barat.
- Tharu, D. (2023). Rural Tourism Development: A Case of Homestays at Tharu Community in Nepal. *AJMESC*, 3(1), 4769.
- Tou, H. J., Noer, M., & Helmi. (2022). Sustainable pillar of Rural Tourism Development. *JURNAL REKAYASA*, 12(1), 47–58. <https://doi.org/10.37037/jrftsp.v12i1.129>