

The Development of Tourism in Minangkabau Village, Tarusan Kamang, West Sumatra: Attracting International Tourist Interest with the Traditional Art of Randai

Syukri Hidayat ^{1*}, Tri Septia Arkhi ²

¹ Tourism and Culture Department of Agam

² Tourism and Culture Department of Agam

Abstract

Tarusan Kamang is one of the favorite tourist destination in West Sumatra. It is located between Babukik and Halalang village, Kamang Magek, West Sumatra. This destination has the potential to be developed internationally because at this time at least 1000-2000 tourists come to Tarusan Kamang per week and 2% of them are international tourists. Randai, one of Minangkabau's traditional folk art theater, is one of the most attractive performance for the tourist and could further work to attract more international tourism. This paper describes randai as traditional art of Minangkabau and formulates the model of tourism development in Tarusan Kamang with English version of randai to attract international tourist interest. This study is conducted in Babukik Village, Kamang Magek regency, Agam, West Sumatra. The method used in this research was descriptive with qualitative approach. Furthermore, the data were collected through the observation, interview and literature study. The implementation of the strategy are study the English language and performance of the randai. This would result in the creation of a cooperation between tour and travel agencies to schedule the randai performance in Tarusan Kamang for international tourist regularly. By implementing this strategy, international tourism can be improved and social revenue can increase.

Keywords: *Tourism, Tarusan Kamang, Attracting, International Tourist, Traditional art, Randai*

JEL Classification: Z30

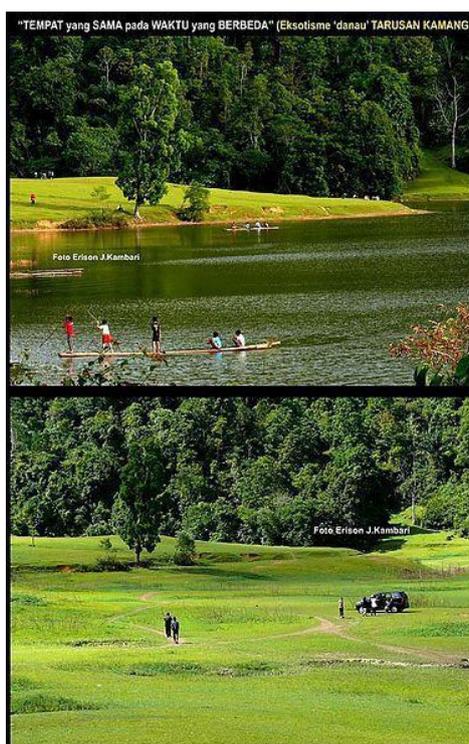
1. Introduction

West Sumatra has the huge potential of tourism, if it is seen from the nature, history or the traditional culture which spread in 19 cities and regencies. One of the most potential in developing tourism in west Sumatra is culture. However, this potential has not been developed optimally as the tourism attraction so that it still not attract the local and international tourist optimally. If it is seen in the tourism preference, the cultural has an important role in communicating the core values of intercultural dialogue, protection and promotion of cultural diversity and preservation of cultural heritage.

Tarusan Kamang, as one of tourism destination in West Sumatra, is not only potential on the beauty of the nature but also the traditional art of the society. Tarusan kamang is a periodical lake which is located in Kamang magek regency. This lake is surrounded by two village, they are Babukik and Halalang village. Tarusan Kamang is classified as carst lake which is hundreds years old and periodicals. Periodicals means

that the lake could be filled fully water, and in the different time the water will gradually reduce to the earth, and it turns to the large meadow. Oktaridi, 2015 : 191) stated that the phenomena of the fully and reduced water in tarusan kamang is collated with the undergrounds river under the lake. When the underground river fully water, so that the water will fill the meadow and become lake and when the water in underground river is reduce, so that the water will gradually reduce to the earth and the lake become large meadow.

Picture 1. Tarusan Kamang in two different season, Photo by: Erison J. Kambari



Based on the data from the tourism organizer of Tarusan Kamang, the tourist who come to Tarusan Kamang is improved significantly time by time. It is estimated about 1000-2000 tourist come every week and during the holiday season especially, it could reach 5000-6000 tourists. This improvement is predicted to be increased in the future. Reflecting to the tourism attraction, there are four attraction that could motivate tourist to visit tourist destination, Yokti (2002 :55) stated that there are natural attraction, building attraction, cultural attraction and social attraction.

Babukik Study Centre, as one of youth student organization in Babukik village, has been established since 2014 (licence number 32, 2014). One of the traditional art that is taught to the students is randai. At this time, Babukik Study Centre is involved for the regency traditional events only. The involvement of this study group in developing the tourism in Tarusan Kamang is potentially would give contributions to attract more tourist to come to Tarusan Kamang, especially international tourist. The data from UNWTO cultural tourism includes 40 % of the total number of trips in the international trips in the international tourism , and this share is growing at the rate of as much as 15% annually. If it is seen from the tourism potential, the combination of the cultural and the beauty of the nature in Tarusan Kamang would be the most potential aspect to be developed, especially to attract international tourism.

This study aims to describe randai as traditional art of Minangkabau and reviewing the tourism development to attract international tourist with randai. This study is expected to improve the acceleration of the tourism development so that it would involve all stakeholder to have the strategic role in developing the tourism in Tarusan Kamang. This strategy would work further make corporation with tour and travel

agencies to schedule the randai performance at Tarusan Kamang regularly. The government, society and tourism organizer could participate in improving the competence of the traditional art of randai to be the basis to attract international tourist.

2. Related theory, Cultural tourism

Nowadays, cultural and tourism are inevitably linked in the globalized world of unified values and dramatic economics, political and social changes. Tourism is all tour activities and supported with facilities and services which is provided by society, government and regency stakeholder (tourism legislation no 10, 2009). Meanwhile, culture is defined as all system in the human life including the human creation and intention (koentjaraningrat,1990). In the other perspective cultural can also be define as the symbol and meaning in the society , where it is included the norms, social value, society behavior and it is result as the identity of the society itself. UNESCO defines culture as the whole complex of distinctive spiritual, material, intellectual, and emotional assets that characterize a society or a social groups and which include creative expression (eg:oral history,language, literature , performing arts, fine arts and crafts), community practices (celebrations and pattern of social interaction that contribute to the group and individual welfare and identity), and material or built forms such as sites, buildings, historic city centres, landscapes, art, and objects (UNESCO 1995).

Ismayanti (2010) stated that based on its form, culture can be classified into two groups, they are:

- a. **Material culture** . it is classified into the real creation of the society and it is concrete. For example : the heritage, including : buildings, artefact, etc
- b. **Immaterial culture** . it is classified into abstract creation of human which is bequeathed from generation to generation . For example : the fairytale, song, traditional dance.

So it can be concluded that the cultural tourism is the tour with the aims of learning foreign culture , presentation of one art work, festival, and cultural sightseeing. According to urasevic (2012), the modern tourist request for the authentic cultural experience and unique local products and it could be seen as the response to globalization process in tourism. In this respect, a growing need for the confirmation of local identity could be actually seen as a response to the globalization of the cultural trends. Inskeep in Sunada (2013) stated that the changing of the tourism orientation at this time is to be the special tourist interest where the beauty of the nature is not only as the main attracting for the tourism, but more specialization into the cultural attraction.

Richie and zien in kartika (2015) stated that there are 12 culture aspect which could attract the tourists to come :

1. Language
2. Traditions
3. Handicrafts
4. Food and eating habits
5. Art and music
6. History of the region: oral, written, and landscape

7. Work and technology
8. Religion
9. Architectural characteristic in the area
10. Dress and clothes
11. Educational system
12. Leisure studies

The modern market idealist tourism is tend into the excitement and entertainment which is intellectual, academic atmosphere, art and culture and the environment preservation attraction (Fandeli, 1995:28). In order to preserve the culture, we have to do some efforts such as protecting, developing, utilizing and keeping the sustainability of the culture it self.. Protecting is included the effort to make the culture exist and it will not vanish or damaged; developing included the quality and the expansion of the repertoire; utilizing is included the effort to make the culture become the identity of the region, culture awareness education and multicultural appreciation to be the culture industry and made it as the tourism attraction (kartika,2015).

3. Randai

Randai is the Minangkabau's traditional folk art theater performance which is played in the open yard in the form of arena. Randai is a composition of dance theatre in which acted scene alternate with martial arts dances that are composed by songs and flute music. Both acting and song function to deliver the stories which are mostly taken from local legends and folk tales of the minangkabau (pauka, 1998).

Randai is made from the word berandai-andai (to be intimate, be friend with). Randai as we seen this time, with the acting aspect, started since kweekshool in Bukittinggi on 1924. They performed the cindua mato story to the theatre performance by using the minangkabau language. At first, the included of the theatre performance into randai is started in Payakumbuh. The popularity of the Payakumbuh randai could encourage randai to be the traditional folk art theater. (djamaris, 2002: 276).

The composite art form of randai are:

1. Martial art of silek
2. Story telling
3. Song dance

Randai is performed by many performers. The performers are : the singer, actor and actress, instrumental music player and gelombang dancer. The gelombang dancer make the circle while walking slowly and step a little and they sing together alternately. Before the singer sing the fold song, they make matrial art of silek movement with forward step, back step, and step into the middle of the circle and step back again. There are the time to kick, hoof, or hit by hand. After that, they will and sing together. All movement in pencak or matrial art of silek is coordinated by one coordinator, named gorai (gelombang dancer leader). (Navis,1986)

In the beginning, a tapestry of instrumental music played on gongs, horns, flutes, and drums welcome spectators and announces to everyone that the performer is about to start. In the opening dances, the gelombang dancer will step in and make one or two row, then make the circle. the singer will sing on stanza of the lyric and some part of the story. In all ending of the songs, the gelombang dancer will sing it together.

Two of the most striking features of the *gelombang* are its low-to-the-ground, yet fast and energetic movement style and a unique percussive technique that employs the slapping of the fabric of the dancers' loose pants. The loose pants named *sarawa galembong*.

As the first *gelombang* ends, the dancers sit down in the circle. One or two performers step into the centre of the circle to sing a greeting to the audience, ask forgiveness in case they should make any mistake, and announce the story to be performed. Another circular *gelombang* follows, accompanied by an introductory song that sets the mood for the first scene. Then two or more performers step inside the circle to deliver the dialogues of the first scene. The *gelombang* dancers again sit in the circle around the action and quickly watch until, after the last word is spoken, they rise at once at the vocal cue of the leader and perform the a different circular dance to a new song. This continuous for several hours, with alternating scene and circular *gelombang* dances, and typically culminates in a major fighting scene through which the conflict that was laid out in the story is resolved. A final closing dance is then performed to a standard tune, indicating the end of the performance. The performers file out of the circle in two rows, and the musicians play a closing tune, and step out of the stage (pauka, 1998).

The dialogue in the *randai* is arranged with the same tune in the language called *kaba* (news). The story which is performed are generally taken from *kaba* or popular story in one regency, (Djamaris, 2002:275).

4. Methodology

The methodology of this study is descriptive with qualitative approach. The use of the approach is as an effort to give deeper explanation to be gotten through the society perception and experience. The advantages of this approach is to give purer perspective from the society life and could open the opportunity to more detail explanation from a person in a society (Lewis, 2003).

The data usage in this study were the primer and sekunder data. To make the primer data, the direct interview could be used to get the perception and information about the society experience in the process of tourism development. This technique could be useful for the social research because through deeper interview, it could explore the information, perception and experience of the society deeply. The interview guidance was used as the reference to collect the information from the informant.

Interview and observation were done into the chosen informant. They are: the advisor of Babukik study

Centre group, public figure, regency government, the headman of the village, and the tourism organizer. There were 12 informant in this study. The informant chosen was done through snowball sampling, with the consideration of the society representative. The criteria of the informant selection were 1. They are the stakeholder who is involved to rule the tourism in Tarusan Kamang, 2. They are the person who involved in tourism development 3. They are who involved in the traditional art group of Babukik Study Centre.

5. Discussion

In the using the traditional art as the basis in the development of tourism, the warranty of the traditional art is needed to be taken as the main consideration. They include the protecting, developing and utilizing of the traditional art. So that traditional art could be functioned as the basis to develop the tourism in Tarusan Kamang.

Protecting

The parameter which is used to see the protection of the traditional art of *randai* is the involvement of the government and society to protect the traditional art as the local culture in order to make it exist as the hereditary of Minangkabau. This study shows that the society in Tarusan Kamang, especially in Babukik village, have done the culture protection for the traditional art *randai*. The protection includes the preservation of the *randai* so that it will not vanish or damage. This is happened because the society in Babukik still believe that *randai* is the heritage which they have to preserve.

The government has also taken part by giving the lisenca for this randai group (lisenca number 32 ,2014) and also the group has also participated in the traditional art event for the regency. This condition indicate that the protection for the traditional art of randai has been done by the government and the society in Babukik.

Developing

The government and the society have the role to develop the traditional art of randai. GBHN of Indonesia in Fandeli (1995: 26) stated that the meaning of development socio culture in Indonesia is to improve the culture quality and introduce it internationally. The development that had been done for the traditional art of randai in Babukik village is the transforming of the randai into the English version. Government try to put the contribution of the youth generation in the language aspect, where they try to adopt their English language ability and apply it into the randai.

The randai which had been transformed are :

Table 1. Source: Babukik Study Centre

no	Randai story	Transforming version
1	Lareh simawang	English
2	Magek manandin	English
3	Pusako	English

1. Synopsis of Lareh Simawang story

Lareh simawang is the headman in Batusangkar regency. In the past time, Lareh simawang was a poor man and worked as a farmer. After he had chosen as lareh, he become wealthy. Lareh is the local named for a headman in the regency. Lareh simawang has wife named Siti Jamilah and 2 children, Siti Darama and Asam Sudin. Lareh Simawang plan to marry a young woman named Siti Dalima, but his wife did not agree with his plan. When the marriage was held, Siti Jamilah kill her self and her two children. Knowing that news, Lareh Simawang cannot stand with that fact. And in the end, Lareh Simawang become a mentally sick person.

2. Synopsis of Magek Manandin story

Magek manandin is a young man from Saniang Baka. He is son of Datuak Bandaro and Puti Linduang

Bulan. Magek Manandin has engaged with his girlfriend, name Subang Bagelang. Magek manandin went to Singkarak to attend the galanggang of Rajo duo Baleh. There, he was gambling on cock fighting. Magek manandin lost in the cock fight and was accused steal the buffalo. He was punished and hit by people and tied in a tree. One day, his uncle, Rajo Kuaso came to Singkarak to buy the buffalo. Surprisingly, he found his nephew was being accused for stealing of buffalo. He got angry and decided to throw Magek manandin into the deep valley. But in the end, Magek Manandin was rescued by the nuri bird. He returned to Singkarak and fought with Rajo Duo Baleh who accused him.

3. Synopsis of Pusako story

Pusako was the story about the custom of the daily life in Babukik village. Abdul yazid was a young man from babukik who will marry with Puti Dalima. Puti dalima was a daughter of Malin Mudo and Jawatur Rahmah. There is something very important to be done before the marriage be held. The tradition of asking Biliak Ujuang permission before it is used as the bride bedroom was important. Jawatur Rahmah forgot to ask permission about biliak ujuang to her sister. So that, in the night of the marriage, the house was shaken fastly. It happened because they broke the role and the village keeper harimau inyiak got angry to them. Harimau Inyiak is a kind of mystical tiger which was believed by villager as the village keeper. Jawatur Rahmah went to the yard and shouted loudly to ask apologize to harimau inyiak and the shaken suddenly stopped.

Utilizing

The utilizing of the traditional art as the tourism industry in tourism attraction in Tarusan Kamang has not utilized yet. Based on the interviewed, the tourism organizer has just only once held the cultural attraction. It was on April, 2015 and there seem be like there will be no more further corporation on the project. It happens because the tourism organizer and government do not aware about the traditional art potential to attract the tourist, especially the international tourist.

Generally, the utilizing of the traditional art randai could be understand as the basic of the tourism , where it could not only be used as the another attraction for the tourism, but also as the promotion media through the photography of traditional art . The organizer in Tarusan Kamang at this time only use the beauty of nature as the main media to attract more tourist to come. Bernaker in Yokti (1996: 2) stated that tourism industry are economic entities for the provision of service and satisfied the need for travel and other needs related to it and further make a distinction between object oriented enterprises, subject oriented enterprise (promotion, advertise) and enterprise establishing relation between tourist and tourism subject, eg: travel agent, tour operator and other intermediation.

To increase the number of tourists to come, the maximizing of the subject and object oriented could make a good corporation to the tour and travel agency. Through those corporation, it would bring mass tourism which is brought by tour and travel.

The Development Model of Tarusan Kamang Tourism to Attract the International Tourist Interest

Participation of cultural attraction in the developing tourism basically is the participation to attract the special interest tourist. In this case, the target tourists are international tourists which have special interest to the destination. Data from UNWTO stated that 40% of the international tourist trips are for the cultural tourism and it is estimated growing in the rate of 15 % annually. It means that the potential of the international tourist to be taken are so big.

By having the performance of Randai in English version, it is not only could preserve the culture of

Minangkabau but also will increase the human recourse potential of the regency through the understanding of the English language. Indirectly, it would motivate them to learn more about the English language and practice them through the interaction with the tourist. These strategy are expected is will not only increase the revenue of the society, but as well as to increase the human recourse through the language.

The society expectation in the tourism development of Tarusan Kamang are :

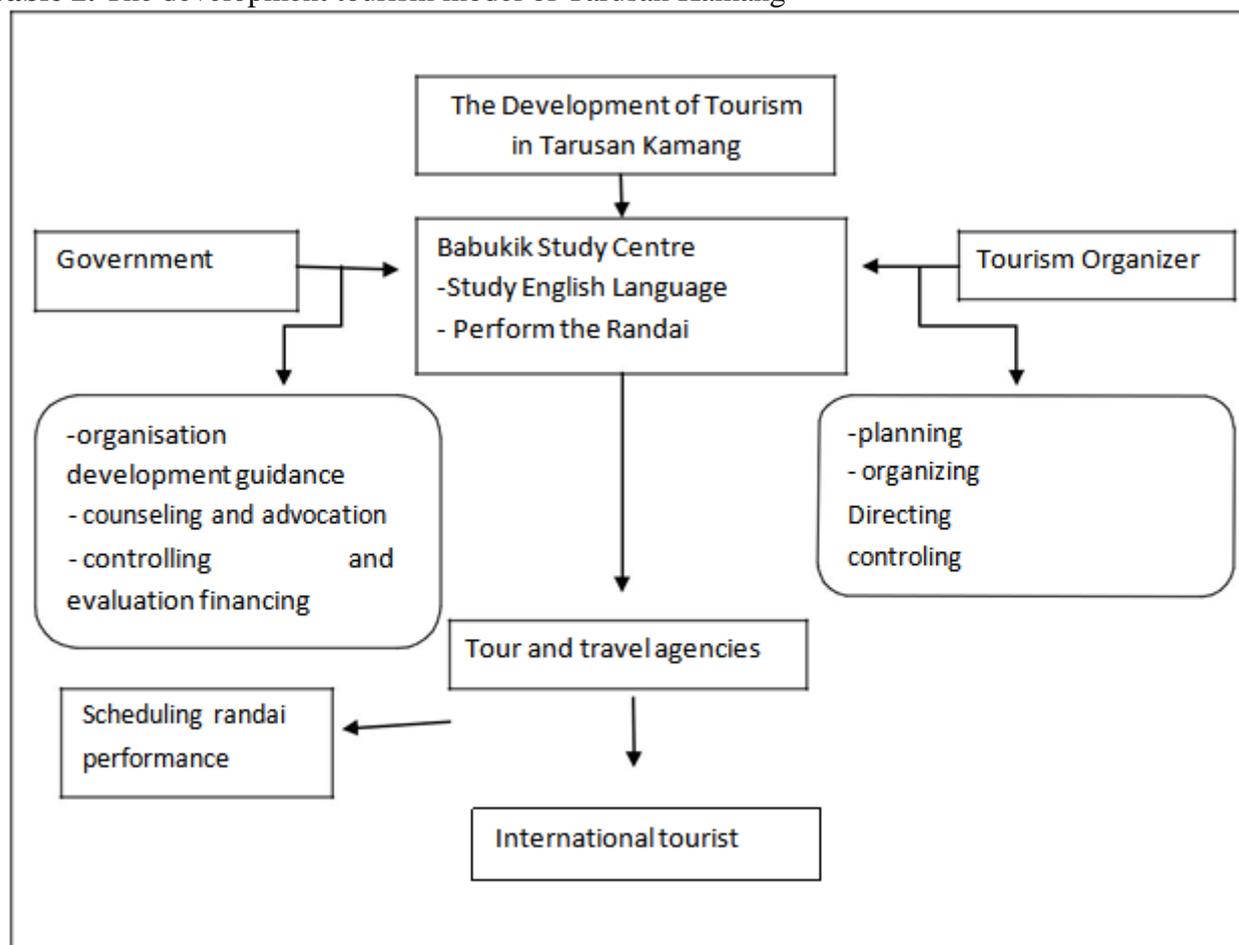
1. The human resource potential must be maximize optimally, not only as the tourism organizer or the seller, but also the involvement of the youth generation creativity, in example : through traditional art performance.
2. Keep the naturalist of the Tarusan Kamang

3. Traditional art and education must be maintained and developed under the village control

As the result of the expectation above, the relevant development model is needed to do the program.

Model is viewed as the reference to protect, develop and utilize the culture. As an approach, model must represent Randai in English version as the traditional art to attract international tourist interest.

Table 2. The development tourism model of Tarusan Kamang



The implementation between all stakeholders must be directional in the rule and the responsibilities for all stakeholders. Role and the authority of all stakeholders are :

Role and authority of the government in the tourism development activities in tarusan kamang with the traditional art of randai performance are :

1. Organizing development guidance. The government must guide the Babukik Study Centre through the traditional art and organizing training.
2. counseling and advocations. The government as the media to consult about the human resource development through the support for Babukik study centre to be more participated in the regency event, so that it would give them new opportunities and passion to develop the traditional art.
3. Controlling and evaluating. Government are taking part to control the studying activities and practicing activities in Babukik study Centre

4. Financing, government is involved to finance the study group to add more traditional art facilities so that the maximum result could be achieved.

The rule and authority of the tourism organizer of Tarusan Kamang is focusing on the the performance of the Traditional art Randai in Tarusan Kamang. They have rule and authority in :

1. Planning. They would plan and arrange the time to perform the randai in Tarusan Kamang
2. Organizing. They make the committee for the randai performance in Tarusan kamang and provide the instrument for the performance.
3. Directing. They give the guidance about the performance step
4. Controlling. They do the controlling while the preparation, performance, and after the performance.

The rule and authority of Babukik Study Centre are to Study the English language fluently and Perform the randai performance. Babukik Study Centre have the rule to train the member to not only for the language but also for the maximizing the performance. The rule and authority of the tour and travel agency is to provide the schedule for the international tourist to come and see the randai performance at Tarusan Kamang.

6. Conclusion

The development of the tourism with traditional art of Minangkabau in west Sumatra must be developed as the movement for the awareness for the tourism stakeholder. This development model could be the suitable strategy to the preservation of the culture and could impact to the positive contribution to increasing of the international tourist visiting as well as improve the social revenue.

Referring to the traditional art of randai as one of the tourism attraction, then the chances of successful implementation of English language version of randai to attract international tourists can grow well by considering the implementation of cooperation with the tour and travel agents. Thus, the development of tourism based on traditional art of randai could reach the international tourists interest. By implementing this strategy, it would further can improve the coming of international tourist and could satisfy them in understandable language through the performing of randai English version.

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International Journal of Cultural and Digital Tourism
The Development of Tourism in Minangkabau Village, Tarusan Kamang, West Sumatra: Attracting
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