

Navigating the Direction of Tradition Change: A Case Study on the Si Muntu Parade Tradition in West Sumatra

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ABSTRACT

The tradition of the Si Muntu procession is an integral part of the cultural life of the people of West Sumatra. However, like local traditions in various regions in Indonesia, the Si Muntu Procession has also experienced significant development and transformation in the face of globalization. This article aims to understand the development and transformation of this tradition in the context of globalization by conducting a case study in West Sumatra. Using library data and field data, all analyzes were carried out descriptively.

KEYWORDS

Si Muntu
Tradition
Navigating

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INTRODUCTION

The *Si Muntu* parade tradition is one form of local wisdom in West Sumatra, reflecting a cultural heritage that continues to be preserved to this day. This tradition, marked by communal processions and the presence of music as an integral component, has been a longstanding practice, serving as a form of collective participation by the community and the preservation of traditional values and activities that are interconnected within their collective bonds (Hasanuddin, 2021; Nurul et al., 2022; Rozi et al., 2021; Tou et al., 2023). The use of natural materials such as *ijuak* or *karisiak* is obtained from the local environment (Almah Bubi, 2018; Azzara et al., 2018a; Rades Sanoppan et al., 2021; Saaduddin et al., 2023) Emphasizing its connection to the environment and the resources of the region, and highlighting the nature of sustainable and organic practices (Andespa et al., 2020; Dewi et al., 2021; Noer et al., 2017; Utama et al., 2021).

Furthermore, the *Si Muntu* Parade Tradition has the potential to contribute to the development of the local tourism industry, as a celebration of tradition offers a unique cultural experience for visitors and can promote the preservation of local heritage (Navei, 2021; Sánchez & Lara, 2016). Thus, the *Si Muntu* Parade Tradition serves as evidence of the cultural richness of West Sumatra, reflecting the values, resilience, and commitment of the region to preserve its local wisdom (Almah Bubi, 2018; Azzara et al., 2018a; Rades Sanoppan et al., 2021; Saaduddin et al., 2023).

The *Si Muntu* parade tradition is known in several areas in West Sumatra, such as Nagari Koto Malintang, Nagari Andaleh Baruah Bukik, and Nagari Ganggo Mudiak (Almah Bubi, 2018) It is also present in the practice of the *Parang*

Pisang Ritual in the Pesisir Selatan Regency, or *Badunia-dunia* in Nagari Pematang Panjang, Sijunjung Regency (Febriani & Afdayani, 2022; Martha, 2020). However, based on literature studies and observations conducted by researchers in 2023, this tradition is also found in several other areas in West Sumatra, including the 50 Kota Regency, Sijunjung Regency, Pariaman Regency, and the city of Padangpanjang. Some practices performed by those involved in *Si Muntu* have turned it into a communal expression choice for communities as a festival celebration (Mason, 2012; Paetzold & Mason, 2016). Indeed, even in terms of costumes and accompanying music, there have been significant changes. As part of the culture and traditions of the community, this tradition cannot escape the ongoing influence of globalization. Like other traditions around the world, globalization has implications for the arts, culture, and traditional ways of life, with the concern that traditions are still influenced by the fear of losing ethical identity (Hidajat, 2022), furthermore, (Samidi & Husain, 2023) There is a need to create traditional art that meets the quality standards of the tourism industry to accommodate the demands of cultural commodification.

The impact of globalization has brought significant changes in human life, including art, culture, and community traditions (Aprianti et al., 2022; Suneki, 2012). Based on observations of the development of the *Si Muntu* parade tradition, researchers attempt to analyze the development and transformation influencing the *Si Muntu* parade tradition in West Sumatra in the context of globalization. Additionally, this research explores how the local community and practitioners of the *Si Muntu* parade tradition respond to these changes, including their efforts to preserve cultural values and traditional

heritage. The impact of globalization on traditional practices and culture has been a subject of research that positions the resilience of traditional values amid modernization and cultural changes, providing a foundational understanding of the dynamics between traditional values and the forces of modernization and globalization at large (Inglehart & Baker, 2000). The presence of the psychological role in the context of globalization and discourse on the psychological dimensions of traditional practices and their transformations in the era of globalization highlights how cultural changes and traditional values can influence the thoughts, emotions, and perceptions of individuals and societies (Prilleltensky, 2012). Intersection and interaction between globalization, consumer behavior, and elements of traditional culture (He & Wang, 2017), The institutionalization of cultural change, which is crucial for understanding the long-term impact of globalization on traditional practices (Boli, 2005; Chetty & Campbell-Hunt, 2004) Which has compared traditional internationalization approaches with "born-global," provides insights into the strategic aspects of globalization and its impact on traditional business practices. This collectively offers a comprehensive understanding of the multi-faceted impacts of globalization on the transformation of traditional practices.

METHOD

This research involves active participation from informants scattered across various regions of West Sumatra that have potential in the tradition of arak-arakan *Si Muntu*, including Tanah Datar, Sawah Lunto, Agam Regency, and 50 Kota Regency.

The data used in this writing are the results of interviews, photo documentation, video documentation, and literature from newspaper clippings

and journals classified as primary and secondary data. Primary data involves direct observation, interviews with practitioners, tradition performers, village heads, and community members. Meanwhile, secondary data includes literature and documentation related to this Arak-Arakan tradition. This research uses a qualitative approach and collects both primary and secondary data. The data collection methods involve literature review, participatory observation, interviews, and data analysis through data triangulation and coding. Triangulation and coding of data are methods used to provide a comprehensive understanding and analysis of the findings.

RESULT AND DISCUSSION

The data covering the development and changes to the tradition of Arak-Arakan *Si Muntu* in West Sumatra indicate that the following have occurred:1). Commodification of the arak-arakan *Si Muntu* tradition as a cultural attraction;2). Evolution of the form of *Si Muntu* costumes;3). Media penetration into the presence of *Si Muntu* in society;4). Significant differences in the inheritance of *Si Muntu*.

Currently, the commodification as a new identity makes efforts to present this tradition more frequently in the community. This reflects a collective awareness among the proponents of this tradition to assert its existence and as a form of broader recognition. As a form of commodification, its presentation has been featured in various popular events such as festivals, *alek nagari* events, and the celebration of August 17. However, its presence as a cultural attraction is increasingly evident in various cultural activities organized by the local government or the participation of this tradition in various cultural festivals.

By striving to establish the presence of the *Si Muntu* tradition as a cultural attraction, another possible impact is on the aspect of costumes or attire used in its presentation. Currently, in the Agam Regency, *Si Muntu* costumes are made from materials such as plastic ropes, plastic, synthetic mask usage, and fabric. In the Tanah Datar Regency, a new form of attire for this celebration has been found, using women's clothing materials and synthetic masks, combining the concept of clowns and *Si Muntu*. However, at least the spirit of *Si Muntu* is present without being restricted only to the basic material. The use of masks as a reinforcement of the *Si Muntu* figure has become a new way to present it with various mask characters.



Figure 1.

The use of bamboo caping and masks in Si Muntu
Source: @hanifdiamers1173

The presence of this tradition in society has begun to gain significant recognition, although there are still some areas that have not yet incorporated the existence of this tradition as part of the festivities of a cultural entertainment event. Several cities and regencies in West Sumatra have positioned how this parade tradition has become an integral part of cultural practices. The presence of various festivals or events focused on arts and culture has provided a platform for this tradition to be more widely known by

the public. However, in the publication of this tradition, various forms of media, especially those related to social networking technology, have been utilized. In the search for audiovisual source data, the community has consciously used mobile devices or gadgets to record, post, and introduce the presence of this tradition more broadly. Communication channels through the use of smartphones and the forms of communication used have started to shape audiovisual data accessible on platforms such as Instagram, YouTube, TikTok, or Facebook. Various forms of communication presented through this method at least allow how the presentation of this tradition can be consumed and enjoyed post the execution of a cultural event that includes the *Si Muntu* parade tradition.

As a form of parade tradition that contributes to shaping a new culture of spectacle, the presentation of the *Si Muntu* parade has navigated changes in entertainment, especially for the community. The presentation of this parade tradition has formed a continuous inheritance system in several areas. Tanah Datar Regency, Sijunjung Regency, Padang Pariaman Regency, Pesisir Selatan Regency, and Agam Regency have instilled a sense of collective ownership of this tradition in younger generations. Collective concern has formed among the younger generation, especially from elementary school children to teenagers. This positions them as individuals who wear *Si Muntu* costumes and portray *Si Muntu* with greater flexibility. This differs from the existence and inheritance found in Pasaman Regency, which is only carried out by one group in one village and presented by those over 60 years old. The proponents of this tradition are even only those over 40 years old, as a way to preserve cultural heritage as an identity and community presence in society.

The inheritance process, however, is not formed inclusively due to the lack of interest from the younger generation to move forward in preserving the existence of this tradition in society. This is in contrast to its presence in the 1960s, introduced by several villages in Ganggo Mudiak, Pasaman Regency

Globalization and the Movement of the Identity of the Parade Tradition

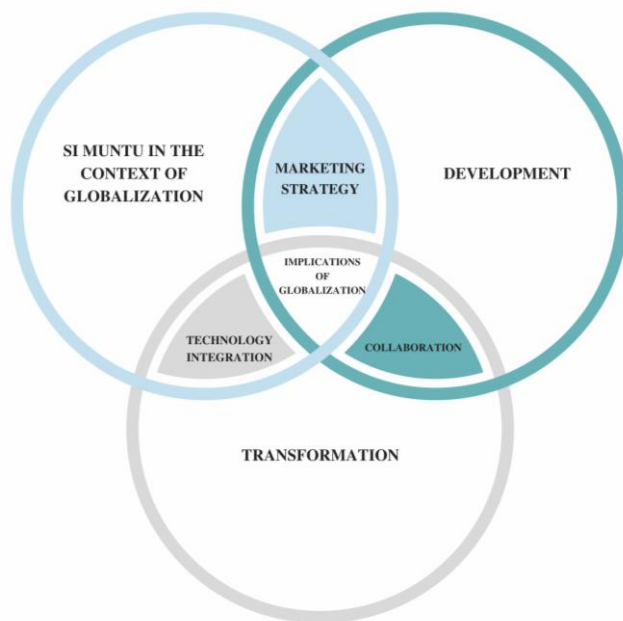


Figure 2.

Graphics of Findings in the Si Muntu Tradition
Source : prepared by Author

In the context of the era of globalization, the manifestation of this tradition takes various forms of acceptance and responses from the local communities towards cultural identity in each practicing region. Based on the author's observations, each region has responses and presentations of this tradition influenced by the inheritance system and existing identity needs.

The presence of this tradition initially differs across various regions in West Sumatra, and the reinforcement of its existence depends on how this

tradition becomes part of cultural practices in each area. The parade of *Si Muntu* is an integral part of local philosophy and wisdom. Conducting the parade of *Si Muntu* helps build communal awareness in the community's expression of aesthetics that influence their lives and community harmony.

By participating in the parade, the values of mutual cooperation and collective ownership of this expression blend into ritual practices and customs still preserved in some regions, especially in Pesisir Selatan Regency, where the figure of *Si Muntu* is connected to the ritual practice of *Parang Pisang*.

This tradition provides identity by giving meaning to aesthetics and enriching the aesthetic experience of the community in an effort to preserve their local identity. Collective ownership allows the use of this expression in building a strong community in interpreting their cultural identity. From costumes made of very natural materials based on the resources found in the local environment, it is evident that communities consciously respond and serve as examples of cultural resilience to the beauty of aesthetics in a specific geographical context. Humans often respond to local ecological conditions by adopting sustainable cultural practices



Figure 3.

The use of dried banana leaves in *Si Muntu* attire
Source: Personal Documentation, 2023



Figure 4.
The use of *ijuk* material in *Si Muntu* attire
Source: Personal Documentation, 2023

The process of adaptation to the environment is not only a biological phenomenon but is also closely related to cultural and traditional aspects of everyday life. Perceptions of local culture can be expressed through cultural cognitive changes from the perspective of daily life, the preservation of traditions, modern festivals, social interactions, and religious beliefs, emphasizing the dynamic nature of cultural adaptation in everyday life (Sun & Wang, 2022).

Cultural practices that are sustainable here play a central role as the main pillars that emphasize the identity of a community, preserve traditional heritage, and reinforce narratives involving the everyday lives of the community in the context of sustainability (Duxbury & Jeannotte, 2012).

Emphasis on identity in this context not only includes physical and cultural characteristics but also involves a profound relationship with the surrounding environment, creating a symbiosis between humans and the local nature. Caring for traditions becomes a crucial element in maintaining cultural sustainability. Cultural practices passed down from generation to generation have their ways of interacting with the ecosystem and maintaining ecological balance. This forms the essence of cultural sustainability, and in the constantly changing and routine-filled life, these practices become points of stability that remind the community of

their roots, providing meaning to every daily action.

It is important to note that the response to the local ecology through sustainable cultural practices serves as a contrast to routines, and communities find ways to avoid potential monotony arising from global uniformity. This reflects the diversity and uniqueness in their way of life.

Overall, these sustainable cultural practices mirror how communities continue to preserve and appreciate communal aesthetic beauty in their lives. In the globalization era we experience today, in various parts of the world, there are two driving aspects in community life. These aspects are technological advancements and communication patterns (Munti & Syaifuddin, 2020), ultimately creating a new culture for today's society. Both of these greatly influence how communities live and the forms of their interactions.

The era of globalization, which we cannot deny, brings implications of real change in the lives of communities, one of which is its impact on the traditional values that have long been held by various ethnic groups worldwide (Suneki, 2012; Surahman, 2013).

The current structure of globalization also influences geopolitics, social dynamics, art, and culture worldwide. These cultural implications significantly affect various aspects of human life.

The impact of technological advancements and communication patterns in society has led to the stereotypical diffusion of culture (Habibah, 2021; Ngafifi, 2014). The uniformity in adopting new values and ideas related to global communication traditions is evident. Global communication plays a crucial role in community life, particularly due to globalization erasing geographical boundaries between countries. This

enhances community access to various global information sources in various massive forms.

The *Si Muntu* tradition, at least in recent years, has undergone development, especially before the COVID-19 pandemic. This development can be observed in its continuity and forms. The tradition is eagerly awaited by its community, especially in the mentioned regions.

The *Si Muntu* tradition is a part of highly anticipated celebrations for the community in those areas, as noted in the six regions mentioned earlier. This tradition still strongly adheres to local values and wisdom, especially in the use of traditional costume materials such as ijuk, straw, or banana leaf fibers.

The tradition is carried out to complement community activities and development in a nagari (traditional village). It serves as an artistic expression by the community, applying values of togetherness in its execution (Azzara et al., 2018b).

In its early existence, this tradition was closely tied to celebratory activities as an expressive artistic outlet. It participated in various activities in the kanagarian (traditional village) that enlivened the diversity of expression among the villagers. However, its presence, which distanced it from the glamour of a performance art, positioned it in society without forming a distinct navigation in its practice. The advent of television and radio as alternative entertainment options revealed a decrease in its spread in some areas as the media choices for entertainment shifted to more private forms, moving away from its role as a binding element in community togetherness (interview results, data from Pasaman Regency, Agam Regency, Sijunjung Regency, 2023). This suggests that *Si Muntu* has not yet become a profane or hybrid form of art, and its proponents are still in a

phase of witnessing, with the tradition spanning from the 1960s to the 1980s.

However, with the passage of time, there has been an increase in new forms of communication, leading to the penetration of consumerism values in society. This development has brought about changes in the tradition. The presence of music as a reinforcement and bargaining position for this tradition has started to be considered. In practice, the presence of musical instruments is not merely supportive but strengthens the existence of this tradition in the community, especially with the introduction of instruments such as the *Gandang Tambua*, *Pupuik Sarunai* instrument, *talempong* percussion instrument, and the accordion. Furthermore, its current presence has taken into account the color composition of the music, which has been carefully crafted and organized into groups.



Figure 5.
Si Muntu in Nagari Andaleh Baruh Bukik, Tanah Datar Regency
Source: Personal Documentation, 2023



Figure 6.
Si Muntu in Nagari Andaleh Baruh Bukik, Tanah Datar Regency, with the development of the attire used
Source: <https://www.pasbana.com>



Figure 7.
Si Muntu in Nagari Andaleh Baruh Bukik, Tanah Datar Regency, with the development of the use of masks
Source : <https://horizone.co.id>



Figure 8.
Si Muntu in Nagari Andaleh Baruh Bukik, Tanah Datar Regency, with the development of the use of masks
Source : <https://jurnalminang.com>

The process of globalization has led to significant cultural transformations, influencing societies worldwide. Arnett (2002) Highlighting that globalization necessitates a degree of

cultural dislocation as global culture transforms local cultures, leading to confusion and identity challenges (Arnett, 2002). Beck (2020) Emphasizing that globalization is a non-linear dialectical process, where global and local cultures are interdependent and mutually influential (Beck, 2002). Yeganeh (2020) Further supporting this by stating that globalization has radically altered cultural norms and behaviors, demanding a comprehensive study of these cultural transformations (Yeganeh, 2020). Furthermore, Ghosh (2011) Emphasizing that contemporary globalization has brought significant changes in the economy, society, culture, and politics, further asserting the profound impact of globalization on cultural values and meanings (Ghosh, 2011)

Some individuals may perceive its adaptive form as positioning the tradition more as a profane art, even resembling ceremonial activities, considering the shift in meaning and values of local wisdom in practice as a result of cultural commodification. It might have even felt distant from the spiritual conditions that shape a tradition.

In field practices, there are many efforts to preserve the original values of this tradition and ensure that the essence of the *Si Muntu* procession does not vanish in the globalized scenario infiltrating the local and regional realms of culture.

However, at least in efforts related to various sustainable tourism narratives, facing creative innovations related to tourism and its context in culture, the younger generation living in today's context allows the penetration of technology and innovative forms of communication to portray and brand this tradition (Kotler et al., 2019; Warmayana, 2018). The introduction of the use of alternative media or materials,

aside from conventional ones, creates a significant transformation in the manifestation of the figure of *Si Muntu* during its procession celebrations

CONCLUSION

The advancements in technology and the need for new forms of communication will bring about the dissemination of various ideologies related to a new culture. The ideology of capitalism, based on consumerism and materialism, will impact the long-held values of communities worldwide, including Indonesia. In West Sumatra, where communal ownership is deeply ingrained in daily life, these changes may dilute the longstanding local values.

Values such as mutual cooperation, togetherness, simplicity, and solidarity that have guided communities in their lives will dynamically adapt. However, the current changes will influence patterns of cultural migration and transformations in community life, introducing a new culture that will affect its surroundings.

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