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license**COMMODIFICATION OF LOCAL CULTURE IN THE
DEVELOPMENT OF WAYANG TOURISM VILLAGES****Al Fida Hidayati^{1*}, Yuanita Aprilandini Siregar¹**¹Universitas Negeri Jakarta, Jalan Rawamangun Muka Raya No.
11, Jakarta 13220, Indonesia*Correspondence E-Mail: alfida.hidayati21@gmail.comDOI: <https://doi.org/10.30598/baileofisipvol1iss2pp176-191>**ABSTRACT**

This study explores the commodification of local culture in the development of Kepuhsari as a Wayang-themed tourism village. The objective is to identify the internal and external factors that drive the integration of local cultural assets, particularly wayang kulit (shadow puppetry), into tourism development, as well as to analyze the processes through which commodification occurs. Employing a qualitative research approach, data were collected through direct observations and in-depth interviews with community members and stakeholders. The findings reveal that internal factors such as the community's modern mindset, the presence of cultural resources, economic aspirations, cultural preservation efforts, and local creativity are pivotal in shaping tourism development. Externally, market demands, consumer preferences, and institutional support play significant roles. The commodification of wayang manifests through functional and aesthetic transformations, including changes in performance context, design, production methods, and consumption patterns. Once a ritual medium used in ruwatan ceremonies, wayang has been adapted into customizable tourism products that cater to visitor interests and educational values. This study offers a nuanced understanding of how traditional cultural forms are recontextualized within the tourism economy, highlighting both opportunities and risks in balancing cultural preservation with economic objectives. The novelty of this research lies in its focused examination of cultural commodification at the micro-community level, providing theoretical and practical insights for future studies in cultural studies, tourism development, and socio-economic anthropology. It recommends a more ethical and participatory model of tourism that respects cultural integrity while fostering local economic resilience.

Keywords: Community-Based Tourism, Cultural Commodification, Local Creativity, Tourism Village, Wayang Kulit

INTRODUCTION

In recent years, tourist villages have become a trend in developing alternative rural areas, particularly in the tourism sector. According to data from the Central Statistics Agency (BPS), the results of the Village Potential (Podes) in 2018 recorded that there were 1,734 tourist villages out of a total of 83,931 villages across Indonesia (Hutagalung et al., 2022). This phenomenon reflects a shift in focus towards developing local potential as a strategy to enhance the economy and well-being of rural communities. In the efforts for such growth, tourist villages strive to leverage their inherent potential as flagship commodities (Nurjani & Dwijendra, 2020). One aspect that is

emphasized is the diversity of local culture, which serves as a unique feature and distinguishes one tourist village from another. This local culture encompasses traditions, performing arts, and other aspects that color the daily lives of the village communities (Zalili et al., 2023). In addition to local culture, tourist villages also incorporate natural beauty, traditional culinary delights, agricultural systems, social systems, locally crafted souvenirs, and various other innovations (Revida et al., 2021; Rudwiarti et al., 2021). Together, these elements create a strong allure for tourists seeking authentic and interactive experiences in a rural setting.

A study on tourist villages and local culture has significant implications for developing local economies, cultural preservation, and environmental sustainability. In the context of economic growth, tourist villages and local culture can be key drivers in creating employment opportunities and diversifying income at the local level (Bahtiar & Segara, 2020; Sudiarta et al., 2022; Sutikno et al., 2022). Afdhal (2023) indicates a shift in focus towards developing local potential as a strategy to enhance the well-being of rural communities. The importance of preserving local culture is also a critical aspect highlighted in this study. Tourist villages tend to capitalize on the uniqueness of local culture as the main attraction, encompassing traditions, performing arts, and local values (Mailoa et al., 2023). By understanding and nurturing this local culture, the study contributes positively to preserving the identity of village communities and sustaining cultural heritage (Parantika et al., 2020; Saragi, 2022).

In terms of environmental sustainability, it is crucial to evaluate the impact of tourism on the surrounding environment of tourist villages. This study can help identify measures to minimize negative impacts and ensure sustainable tourism development. In this way, tourist villages can function as a development model incorporating local wisdom, innovation, and cultural preservation as integral parts of efforts to improve community well-being. Through this deep understanding, it is hoped that the findings of this study can serve as a foundation for more targeted policy development, supporting the preservation of local culture while stimulating economic growth through the tourism sector (Kusumawati et al., 2022; Prayitno et al., 2023).

Several tourist villages in Indonesia have embraced local culture as the foundation of their development, and one such town focuses on making traditional puppetry, known as wayang, its main commodity (Adawiyah et al., 2020; AP et al., 2020; Purwani et al., 2023). Wayang, as a cultural asset with high value and significance, particularly among the Javanese community, plays a crucial role in Indonesia's cultural heritage. Linguistically, the term "*wayang*" originates from Javanese, meaning shadow, while in Malay, it refers to a vague or translucent meaning. Over time, wayang has undergone transformation and adaptation in an effort to maintain its existence amidst the currents of globalization (Aulia, 2022; P. Y. Wijaya et al., 2020).

A tangible implementation of these preservation efforts occurs in Wayang Village, a tourist village located in Kepuhsari Village, Manyaran District, Wonogiri Regency, Central Java. In Kepuhsari Village, wayang is not merely a cultural legacy from previous generations; it has become the primary commodity in the development of the tourist village. To ensure that wayang remains relevant and accepted by the broader community, Wayang Village has innovated its local

culture by incorporating modern elements into the traditional art form (Nurlena et al., 2021; Osin et al., 2021). Wayang Village serves not only as a tourist destination but also as an educational hub for visitors. Through innovation and a more contemporary approach to puppetry, the village aims to open doors for individuals unfamiliar with wayang (Kurniawati et al., 2021; Nofiyanti et al., 2021). Visitors can get to know, learn, and understand puppetry more profoundly. Consequently, Wayang Village becomes a source of local economic resources and an agent for cultural preservation and education for incoming visitors (Ariyani et al., 2023; I. Wijaya, 2021).

Not only has Wayang Village increased the community's interest in puppetry, but it has also successfully captured the attention of those who previously disliked the art form due to its perceived antiquity and traditional nature. This phenomenon is reflected in the significant growth of visitors from 2016 to 2019. In 2016, Wayang Village was visited by 1,178 people, and this number increased to 1,275 in 2018, reaching its peak in 2019 with a total of 1,858 visitors. These figures indicate a significant increase in the community's interest and participation in activities and attractions in Wayang Village.

The consistent growth in the number of visitors over the past three years can be seen as a positive indicator of Wayang Village's success in modernizing and enhancing its appeal. Therefore, this research holds significant importance as it demonstrates that an innovative approach to local culture can positively impact tourist village development. Factors such as innovation in puppetry presentation and a more modern marketing approach can be crucial to success in preserving and utilizing local culture optimally in the context of tourist village development.

RESEARCH METHOD

This research employs a qualitative research approach to gain a deep understanding of the dynamics of local cultural commodification in the development of Wayang Village Tourism (Creswell, 2017). The adopted research method is a case study, providing an intensive focus on the phenomenon of local cultural commodification in the specific context of Wayang Village. A descriptive data analysis approach is utilized to detail the characteristics, patterns, and trends related to the commodification process. The research location is chosen in Kepuhsari Village, Wonogiri Regency, Central Java Province. Wonogiri Regency is considered a representative location to examine this phenomenon, and the research period spans from November 2020 to January 2021, aligning with the relevant timeframe (Brassington, 2017).

Data collection techniques include observation, in-depth interviews, literature review, and documentation. This multifaceted approach is chosen to ensure the accuracy and diversity of the obtained data. Primary data is obtained through direct interviews with informants in Wayang Village, while secondary data comes from sources such as printed books, journals, theses, and dissertations relevant to the research problem. Community figures and the Wayang Village Tourism Awareness Group serve as the main subjects, acting as the primary sources of

information to depict in detail and in context how the commodification of local culture plays a role in the development of tourist villages.

RESULTS AND DISCUSSION

Wayang as the Local Culture of Kepuhsari Village

Wayang, as an integral part of the local culture of Kepuhsari Village, sustains its existence through a continuous learning process passed down from one generation to the next. *Wayang Kulit Purwa*, a type of puppetry, has become distinctive and deeply ingrained in the community of Kepuhsari. According to local legends, the art of *tatah sungging* in this puppetry was introduced by Ki Kondobuono, the first puppet master in Kepuhsari Village, who learned this art from a figure of the Islamic Mataram Kingdom named Ki Panjang Mas. Ki Panjang Mas, known for spreading religion through puppetry, acquired the *tatah sungging* skill from the first ruler of Mangkunegaran, Raden Mas Said.

The development of puppetry in Kepuhsari continued as Ki Kondobuono passed down the art of *tatah sungging* and puppetry to his descendants. This tradition has been handed down through generations, reaching 18 descendants who now serve as puppet masters in Kepuhsari Village. The art of *tatah sungging*, initially a family heritage, evolved into a cultural legacy embraced by the entire community. Over time, many residents of Kepuhsari have shown interest in learning the art of *tatah sungging* and becoming puppet craftsmen, solidifying the role of local culture as a vital element in the identity and daily life of this village community (Soedarwo et al., 2022; Soeswoyo et al., 2021).

Initially, the emergence of puppetry in Kepuhsari Village was limited to artistic performances. Puppet shows were not merely entertainment but also served as an effective communication medium to convey moral, philosophical, and religious messages. Puppet performances often took place in the context of religious events such as circumcision ceremonies and weddings, where puppets (*wayang*) were used to enliven the occasion and convey the values of local wisdom.

Apart from being entertainment during religious ceremonies, puppetry also played a significant role in the *ruwatan* ritual in Kepuhsari Village. The *ruwatan* ritual is performed with the aim of purification and cleansing from negative or evil influences on individuals, the environment, and the local area. In the context of this ritual, the puppetry play is considered a symbol of purification that imparts profound meaning to the ritual process. The contribution of puppetry as a ritual medium reflects how local cultural arts become an integral part of daily life and religious traditions in the community of Kepuhsari Village.

Modernization and the Rational Reframing of Puppetry Culture

In the past, the use of puppetry in Kepuhsari Village primarily focused on mythical and sacred aspects, serving as a means in various *ruwatan* rituals that contained spiritual elements. These rituals were a form of offering and communication with the mystical or sacred aspects of

life in the Kepuhsari community. However, in line with the progress of time, a fundamental shift in the community's mindset occurred. This transformation did not happen directly but evolved with the rapid development of science and technology. The change in the mindset of the Kepuhsari community followed the course of modernization, where rationality became the main focus. In this wave of modernity, previously strongly believed and applied mythical concepts began to be abandoned. Mythical concepts were considered as outdated remnants of the past and no longer deemed relevant in solving the issues faced by the community. People began to view the world with a more critical perspective based on knowledge that could be tested and verified.

The fading belief in myths due to increasingly rational thinking reflects a paradigm shift in the Kepuhsari community. This transition creates an opening for thinking that is more receptive to new ideas, which, in turn, shapes the community's perception of puppetry culture. This transformation of thought has a profound impact on the Kepuhsari community's view of puppetry culture. The process of modernization not only brings changes in thought patterns but also alters the behavior of a community that previously respected customs as an integral part of traditional identity. Through this lengthy journey, the community undergoes significant changes in how they perceive puppetry culture.

With the formation of a new mindset, the people of Kepuhsari began to recognize the economic potential inherent in puppetry. Modernization broadened their perspective on new opportunities, where puppetry was not only seen as a form of performing arts but also as a business potential that could bring economic benefits to the community. The increase in knowledge also played a role in helping the people of Kepuhsari realize that puppetry was not merely a high-value cultural heritage but also a cultural asset that needed to be safeguarded and preserved to pass it on to future generations. Consequently, puppetry culture remains relevant in the context of changing times and continues to be an inseparable part of the identity of Kepuhsari Village.

From Heritage to Highlight: Puppetry as a Cultural Magnet in Kepuhsari

Culture plays a significant role in tourism attraction, offering excellent opportunities to capture the attention of visitors. Some are drawn to cultural tourist destinations because of their desire to witness, learn, and experience the life and culture of the local community. In Kepuhsari Village, puppetry is a natural part of the local culture that grows organically and is passed down from one generation to the next. Puppetry, as a part of Kepuhsari's cultural heritage, is considered unique and a distinguishing feature that sets the village apart from others. The presence of puppetry in Kepuhsari creates an attraction for those from outside the town who want to explore and understand the distinctive puppetry art in the region. Information about the existence of the puppetry tradition in Kepuhsari has spread widely, sparking interest from various circles.

This has prompted activists, including several students from Parahyangan University (UNPAR) in Jakarta, to direct their attention to Kepuhsari Village. These students came to the village with the aim of conducting research and submitting a proposal for a competition. As a result, they successfully received a national-level award, and a portion of the prize money from the competition was donated to the village apparatus in Kepuhsari.

The presence of these students and the support they provided through research and participation in the competition not only achieved national-level recognition but also gave a positive boost to the development of Kepuhsari Village as a tourist destination. The competition prize money donated to the village apparatus is one form of material support that contributes to the village's development. Support, both moral and material, also comes from volunteers and various other parties who participate in helping the Kepuhsari community pioneer and develop the tourist village. This collaboration serves as a strong foundation for empowering the local community and making Kepuhsari Village a successful and sustainable tourist destination.

Economic Awakening: Transforming Tradition into Livelihood

The economic condition of the Kepuhsari community before involvement in puppetry production indicates that the majority of their income came from the agricultural sector. During that period, the community's economy tended to be limited, with incomes often only sufficient to meet daily needs. Most community members also had low levels of education, primarily due to economic constraints restrict their access to higher education.

In this context, there arose an intense desire among the community to improve and enhance their economic conditions. This desire became one of the main drivers for the Kepuhsari community to engage in the development of a tourist village through puppetry. The effort to develop the tourist village through puppetry is expected to serve as an alternative to increase income and create new economic opportunities for the community. Thus, the development of the tourist village not only serves as a means of preserving local culture but also as a strategy to address the economic limitations faced by the Kepuhsari community at that time.

In bustling tourist seasons, the Kepuhsari tourist village has the potential to generate income for its community, ranging from 4 to 10 million per month. The commercialization of puppetry not only provides economic value to the Kepuhsari community but also serves as a source of funds for the maintenance and preservation of the puppetry cultural heritage itself. The income generated through the tourist village and puppet sales serves as the financial foundation for maintaining and sustaining puppetry culture and managing the tourist village infrastructure.

In this context, the expenses for puppet maintenance and tourist village management are covered by the revenue generated from these commercial activities. This approach ensures that the financial resources obtained from the tourist village and puppet sales are used wisely and efficiently. Additionally, the distribution of finances is done relatively, considering the contribution of each village resident participating in these activities. This way, the tourist village

not only becomes a local economic engine but also adheres to principles of sustainability and social justice in its management.

Crafting Culture: Community Creativity and Continuous Innovation

The creativity of the community is a key factor in the development of puppetry culture in Kepuhsari, eventually becoming a commodity in the context of the tourist village. This creativity refers to the community's ability to think innovatively to solve problems or achieve specific goals. Since the inception of puppetry in Kepuhsari as a means of communication, preaching, ritual, and entertainment, the creativity of the community has shaped the evolution of puppetry from the past to the present. Puppetry as a commodity in the tourist village is the result of the accumulation of creative knowledge passed down from generation to generation. The community's creative process continues to evolve, evident in the shift of puppetry's functionality from a means of communication and ritual to an individually produced product in Kepuhsari, with the aim of gaining economic benefits.

In the era of tourist villages, the creativity of the community is increasingly manifested in various innovations. Puppetry is not only produced individually but also commercialized through the tourist village, with an emphasis on appealing to tourists. This creativity plays a crucial role in enhancing the feasibility, production, and innovative products of puppetry in the Kepuhsari tourist village. The community actively observes and understands the needs and desires of tourists, which then shapes and continuously updates the products and services of the tourist village.

The creativity of the Kepuhsari community is manifested in various wayang (traditional puppet) products and performances, such as souvenirs, exclusive showcases, glass painting art, carving workshops, and more. In terms of production, the community, especially the craftsmen, continuously monitor the feasibility of products in a sustainable manner. This supervision encompasses various elements, including the type of product, functionality, aesthetic aspects, form, product pricing, and responses from consumers or tourists. This practice enables the community to identify product shortcomings and make necessary improvements.

In the context of product innovation, since the early establishment of the tourism village, the community has consistently updated products based on internal creativity, consumer input, and tourist feedback. These efforts ensure that the offered products remain fresh, appealing, and aligned with evolving tastes and market needs. The community is committed to maintaining product quality and providing a unique experience for visitors to the tourism village. By continuously striving to innovate wayang products, the Kepuhsari community aims to preserve the attractiveness and competitiveness of their products in the tourism village market.

Market Preferences and External Support: External Factors in the Advancement of Tourism Villages

The packaging of traditional puppets (*wayang*) in the form of a tourism village in Kepuhsari is created to meet the demands of an increasingly growing consumer market. This

tourism village offers modified and varied versions of wayang to appeal to the public, turning wayang products not only into cultural attractions but also educational tourism destinations. Various educational tourism activities are offered, such as workshops on crafting and coloring wayang, puppeteer performances, and glass painting art depicting wayang characters. All these activities are designed to provide tourists with a profound cultural experience.

Wayang is produced with additions or updates to align with current trends. Modifications to wayang involve creating wayang souvenirs, such as wayang-themed keychains and accessories (earrings, hijab brooches, etc.). These modification ideas often stem from feedback and preferences of visiting tourists. The design, colors, and themes of the wayang characters are frequently adjusted to cater to consumer preferences. Wayang products are not only intended as tourist attractions but also as decorations, including glass painting art and leather puppet displays. The development of these product ideas is a gradual process, involving the participation of the community and wayang craftsmen in Kepuhsari who draw inspiration from tourist input.

The design, colors, and themes of the ordered wayang characters are often customized according to consumer preferences, bringing creativity into each product. For example, the character Prabu Kresna can be given additional wings or new patterns, while the character Gatutkaca can be personalized to resemble the buyer's face. These changes create unique products that align with individual preferences. In terms of wayang performances, it is no longer limited to the execution of ritual ceremonies but is played according to tourist requests. Wayang performances have been an integral part of tourist attractions since the establishment of the tourism village. Although the attraction is similar to typical wayang performances, there are differences, especially when compared to wayang performances in ritual ceremonies, which involve specific processes and traditions.

Additionally, support and socialization play a crucial role in initiating the journey of the Wayang Village tourism destination, involving both planning and execution processes. This support comes from various parties, including the Department of Culture and Tourism of Wonogiri Regency, the Industrial Department of Wonogiri, environmental activists, Parahyangan University in Bandung, Rieka Caroline, a Metro TV presenter, specialized doctors, and IT experts who assisted in creating websites, blogs, and brochures. The synergy among these different sectors provides a solid foundation for the development of the Wayang Village tourism destination, encompassing aspects of culture, tourism, industry, environment, media, health, and technology. Support from various layers of society and professionals adds a deeper dimension to ensuring the sustainability and success of Wayang Village as a cultural tourism destination.

In its implementation, Wayang Village has received significant support, including assistance from the Research Group (RG) of Applied Microeconomics at the Faculty of Economics and Business (FEB) of Sebelas Maret University (UNS). This support is manifested in the form of tourism village attributes such as directional signs, homestay nameplates, and village information media. The RG team has also provided guidance to the Wayang Village Community on several occasions, including training on e-branding strategies for wayang products through social media.

The synergy between academics, researchers, and the local community creates a supportive environment for the development and promotion of Wayang Village as a unique and memorable tourism destination.

The commodification of *Wayang* in the Perspective of Vincent Mosco

The primary objective of turning wayang into a commodity in the tourism village of Kepuhsari is to enhance the local community's economy. In an effort to achieve this goal, the village has packaged wayang as a tourist attraction and tourism product in various bundles. This allows the village to offer unique experiences to visitors at varying prices, creating greater allure. Marketing strategies that present wayang as a tourism product have successfully generated economic benefits for the local community (Sunandar et al., 2022). Evidently, after the establishment of the tourism village, there has been an increase in demand for wayang. This indicates that the initiative not only has a positive impact on preserving local cultural heritage but also creates sustainable economic opportunities for the village community. Through these steps, Kepuhsari village not only focuses on cultural preservation but also successfully transforms this cultural heritage into a significant source of income. Thus, the village becomes not only a guardian of tradition but also a competitive economic player, bringing long-term benefits to the well-being of the local community (Sari & Lestari, 2021).

In addition to boosting the local economy, there are other underlying objectives for commodifying wayang in this tourism village. One of them is the local community's desire to introduce wayang on a broader scale, both to the Indonesian and international communities. The community hopes that the wayang culture can be enjoyed by everyone, not just by wayang artists and collectors. However, there are several obstacles typically faced by those who want to watch wayang performances. One major challenge is the language used in wayang performances, which is Kawi (ancient Javanese), not understood by everyone. This poses a significant barrier for some people in enjoying wayang performances (Pickel-Chevalier et al., 2022). Therefore, the tourism village strives to overcome these obstacles by presenting wayang in various formats and tourism packages that include translations or explanations in more commonly understood languages.

In addition to language barriers, the duration of wayang performances is also a factor that influences audience interest. Some individuals may face time constraints or discomfort with lengthy durations. As a solution, the tourism village can creatively design wayang performances with more flexible durations, making it accessible to a diverse audience without compromising the authentic cultural experience. Thus, these efforts not only open up access to wayang for all segments of society but also enhance the attractiveness and participation in cultural activities.

The often overnight duration of wayang performances is less appealing to children. Therefore, the development of this tourism village introduces innovations by presenting wayang in various modifications. Wayang performances are not restricted to nighttime but are adjusted based on tourist requests. This allows people of all ages to enjoy wayang art without time constraints. In addition to performances, the tourism village also offers package options for

workshops, such as wayang crafting, glass painting, or other packages, for tourists who may not be interested in watching performances due to specific constraints. Another goal of establishing this tourism village is to empower the local community evenly. Through research, it was found that not all residents of Kepuhsari possess the skills or expertise in wayang crafting. Therefore, the presence of the tourism village is expected to provide opportunities for participation to the entire community. The concept of the tourism village emphasizes that all responsibilities, from conceptualization, task allocation, promotion, and so forth, are handled or managed by the community itself (Arintoko et al., 2020; Martaleni et al., 2021).

According to Vincent Mosco, there are three forms of commodification: commodification of content, commodification of audiences, and commodification of labor (Mosco, 2020, 2023). In the context of the commodification of wayang in the development of the tourism village, the commodification of audiences does not occur. This is because the audience or visitors of the tourism village do not have a market value or exchangeable value. The experiences and participation of visitors are not traded as measurable commodities. However, in this practice, there is the commodification of labor, where the skills and expertise of the Kepuhsari community become commodities—their skills in making wayang have exchange value in the market. Thus, the skills of the community become commodities that can be sold and exchanged. For example, the wayang creations produced by the community can be sold to interested visitors or tourists, and the community earns income from this exchange.

In addition to the commodification of labor, there is also the commodification of content in the development of this tourism village, where wayang is carefully packaged to create societal acceptance and attract visitors or tourists. This process involves changes in the presentation of wayang to align with market tastes and preferences. Thus, wayang undergoes a shift in meaning through additions and changes in the context of its presentation and marketing. Referring to its original meaning, wayang in the Kepuhsari village in ancient times was used as a medium in the ruwatan ritual. In this context, wayang served as a medium to convey messages related to warding off disasters or misfortune during the ritual. However, through the commodification of content in the development of the tourism village, the function of wayang evolves and is directed not only as a ritual tool but also as a tourist attraction.

Understanding of wayang is altered and adjusted to fit the appealing image of the tourism village for visitors. This shift in meaning creates a new narrative around wayang, expands the potential of tourist attraction, and ultimately has a positive economic impact on the village community. As a result of this commodification of content, wayang becomes not only a preserved cultural heritage but also a traded product in the context of tourism.

The characters portrayed in the ruwatan wayang performance carry their own symbols and are believed to possess magical powers. In their time, the ruwatan wayang performance was considered sacred and accepted by the people of Kepuhsari to cleanse from negativity or evil forces. However, nowadays, the use of wayang in ruwatan rituals is no longer practiced by the Kepuhsari community. Over time, the magical and sacred meanings associated with the wayang

have shifted towards becoming a tourist attraction with economic value, capable of generating economic benefits for the local community. This shift involves adjustments and modifications to the wayang, creating new meanings for the art form. This modification is manifested in the use of wayang as objects and products in the context of the tourism village. Wayang is not only presented as part of tradition but is also utilized as an attraction to capture the interest of visitors or tourists. Innovations are made by packaging wayang artistic activities in various forms of tourism packages.

The Kepuhsari community innovates various potentials of existing wayang traditions through commodification processes, turning them into appealing tourist objects. An example of this commodification is evident in the art of *tatah sungging*, which is packaged in the form of workshops, as well as in the art of puppetry and wayang performances. Thus, these modifications and commodifications not only update the wayang presentation but also create new economic opportunities for the village community. Wayang becomes not only a guardian of tradition but also a sustainable source of income in the context of tourism.

The Transformation of Wayang as Local Culture into a Commodity

In the past, wayang was produced by wayang craftsmen in Kepuhsari Village for the purpose of performances in ritual *ruwatan* ceremonies and entertainment. Although wayang was already being traded during that time, it wasn't as extensive as after the establishment of the tourism village. Before the tourism village, the forms, patterns, and colors of wayang were adjusted according to existing guidelines. Wayang orders during that period mainly came from artists or puppeteers and wayang collectors, ensuring that the ordered wayang adhered to the policies or conventions of that time.

After the official establishment of the tourism village, there was a significant change in wayang production. Wayang was no longer produced solely for the needs of ritual *ruwatan* performances and entertainment but was also directed towards meeting the demands of the tourism market. The forms, patterns, and colors of wayang were altered and adapted to the tastes and preferences of visitors or tourists. The commodification of wayang as a tourism object brought about innovations in the production process, with a focus on visual appeal and aesthetics that could attract a wider audience. This shift created new dynamics in the wayang industry in Kepuhsari Village, where craftsmen not only preserved traditions but also introduced attractive market values. The increased sales of wayang as a tourism product prove that this transformation has had a positive impact on the local economy and has expanded appreciation for traditional art.

After becoming a commodity in the tourism village, the forms, patterns, and colors of wayang in Kepuhsari Village are adjusted according to the buyers' preferences. The concept of custom wayang allows buyers to have wayang tailored to their preferences, ranging from shape, pattern, to desired colors. Wayang as a commodity in the tourism village is packaged in attractive tourism packages, becoming an attraction for both local and international tourists. These tourism

packages provide a broader experience to visitors, where wayang serves not only as a performance or entertainment but also as an object for cultural and educational tourism. Within these tourism packages, various activities are offered to tourists, such as wayang crafting workshops, glass painting workshops featuring wayang, puppeteer workshops, and wayang performances. Wayang is also presented in various forms of souvenirs or mementos from the tourism village, such as leather *wayang*, painted glass wayang, wayang keychains, wayang accessories, and more. Wayang is not only seen as a mere entertainment product but also as a means to delve into and appreciate local culture. Buyers become not only spectators but also active participants in workshop activities, supporting the empowerment of the local community and contributing to the preservation and development of the wayang tradition in Kepuhsari Village.

Wayang production is carried out by wayang craftsmen in Kepuhsari Village. The number of wayang craftsmen in Kepuhsari Village ranges from 100 to 200 individuals. These craftsmen vary in age from 12 years old to elderly individuals (up to 80 years old). Some of them consider making wayang as their primary occupation, while others engage in it as a side job. Several of these craftsmen also own wayang studios. Wayang production begins when there is an order from consumers. Consumers usually place orders for wayang through social media platforms such as Instagram, Facebook, WhatsApp, and online shops owned by various wayang craftsmen in the Wayang Village. For instance, orders can be made through Instagram accounts like @retnobimo and @br_sanggarkayon.

However, some customers prefer to come directly to Wayang Village to place orders. Buyers can customize the *wayang* according to their preferences, including characters, colors, patterns, and the medium used. Once the order is received, tasks are assigned to individual craftsmen. Some are responsible for the carving stage, others for the coloring stage, and others for the finishing stage or attaching the puppet handles. The capital or funds for puppet production come from the personal money of each craftsman.

In the making of leather *wayang*, there are several stages to go through, as well as materials and equipment that need to be prepared. The materials used include buffalo or cowhide, wax or candles, silk screen ink or oil paint, and buffalo horns to make handles. The necessary tools include a large hammer (ganden), nails, calipers, ruler, guidance (base), and chisel or carving tool. The initial stage involves searching for and purchasing raw materials for making leather *wayang*. Raw materials for leather *wayang* in Wayang Village generally use buffalo and cowhide. Cowhide is usually bought from local residents who sell it, while buffalo hide is obtained from other areas such as Solo, Jogja, and Magelang. The price of one sheet of hide ranges from one to two million rupiahs. Hide sellers provide hides that still have fur and those that have been cleaned. If producers buy uncleaned hides, they must take them to a leather scraper first.

Wayang made from buffalo skin is more expensive compared to cowhide. This is because buffalo skin has better quality, evident in its flexibility, resistance to temperature changes, and ease of crafting. Once the dried skin is obtained, patterns are drawn according to the desired

character, size, and motif specified by the customer. The next stage involves coloring (painting) using silk screen paint. The price of this paint ranges from Rp 15,000.00 to Rp 25,000.00 per small-sized can.

After the coloring process is complete, it is necessary to wait for the paint to thoroughly dry before attaching the handle to the puppet using a “gapit” made from buffalo horn, either from a regular buffalo or a unique breed known as “bule” buffalo. The price per gapit ranges from Rp 200,000.00 to Rp 300,000.00. The gapit made from “bule” buffalo horn is more expensive due to the relative scarcity of horns from this particular breed. The production of wayang is not limited to orders; craftsmen continuously create puppets for display in the pavilion, especially when there are tourist groups visiting. Meanwhile, the production of glass painting featuring wayang characters is carried out by Retno Lawiyani and her husband, occasionally with the assistance of their employees.

Once the ordered wayang is complete, the next step is product distribution from the producer to the consumer. Distribution is conducted by the producer delivering the products directly to the buyer’s location. Alternatively, a courier service is utilized if the destination is too far from the production site, such as a different city or province. Occasionally, customers personally visit Wayang Villages to collect their orders. As for wayang products and souvenirs, they are displayed in the pavilion or distributed to collectors and studios within Kepuhsari Village. Consumer activities related to wayang through the tourism village include learning the theory and practice of crafting wayang, painting glass featuring wayang, witnessing puppeteer performances, and purchasing wayang for decoration, collection, storage, or as accessories.

CONCLUSION

Based on the data analysis and discussion referring to the research problems, it can be concluded that the development of the tourism village through local culture is driven by several factors. These factors are divided into internal and external factors. Internal factors include the modern mindset of the community, the availability of cultural resources such as *wayang kulit*, economic factors or the community’s desire to improve and enhance the economy, the community’s efforts to preserve *wayang*, and the creativity of the community. On the other hand, external factors include adapting to market trends or consumer preferences and the support and socialization of the tourism village from external parties. In the development of this tourism village, cultural commodification occurs, as seen in the innovation in wayang. Commodification involves several changes in the function, form, production process, distribution, and consumption of wayang. Initially, wayang was used as a medium in the ruwatan ritual by the Kepuhsari community. Over time, the ruwatan wayang performance is no longer conducted, and wayang has evolved into a commodity in the tourism village. Throughout this process, the art of wayang undergoes many changes and additions to attract tourists. Wayang, as a commodity, is packaged in the form of tourism packages. In these tourism packages, wayang

is presented as an educational and souvenir tourism attraction. The form, pattern, and color of the *wayang* are also created according to the consumers' preferences, making it a customizable commodity.

ETHICAL STATEMENT AND DISCLOSURE

This study was conducted in accordance with established ethical principles, including informed consent, protection of informants' confidentiality, and respect for local cultural values. Special consideration was given to participants from vulnerable groups to ensure their safety, comfort, and equal rights to participate. No external funding was received, and the authors declare no conflict of interest. All data and information presented were collected through valid research methods and have been verified to ensure their accuracy and reliability. The use of artificial intelligence (AI) was limited to technical assistance for writing and language editing, without influencing the scientific substance of the work. The authors express their gratitude to the informants for their valuable insights, and to the anonymous reviewers for their constructive feedback on an earlier version of this manuscript. The authors take full responsibility for the content and conclusions of this article.

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