Drawing on Tim Ingold (2000), dwelling perspective and engagement provide theoretical tools to situate the relationship between Mentawaians and the waves. Siberut is the case studied here; through field research and by employing classic qualitative methods of participant-observation, everyday conversation, and interviewing.

This paper explores the way Mentawaians relate with the(ir) waves through various ambivalences. Surf tourism mediates the processes of engagement with and perception of waves among Mentawaians. In Siberut, waves are engaged and perceived ambiguously through contradiction in ‘good waves’, contrasts of fearful/playful waves, and confusing association with (mis)fortune. All of those lead to the nature of Mentawai human-waves relationship. Both human and waves relate with such intimacy, but within the dilemma of avoidance/encounter. All in all, surf tourism has played its role in complicating and (re)producing ambivalent relationship between human and waves in Siberut.

This paper adds a new case to the body of research on the human-environment relationship, while offers a different point of view to understand surf tourism phenomenon in Mentawai Islands. Moreover, this paper intends to encourage scholarly quests on seemingly trivial nonhuman being, such as waves, and emphasis on local people’s voices, practices, and perceptions within ever-growing tourism settings.

Keywords: waves, surf tourism, human-environment relationship, engagement, perception

This paper examines the tourism imaginaries constructed from the host perspective. While there are many kinds of research look at the tourism issue from the interaction between the host and guest, in this paper, we would like to propose an examination of the response between the hosts themselves in terms of constructing tourism imaginaries for their areas. This paper will focus on hosts’ perspectives from two field sites in Indonesia, Siak and Singkawang.

Tourism imaginaries is arguably considered as the narrative that defines and affects the tourist consumption in certain tourism destination (Chronis et al. 2012). Salazar and Graburn (2014: 1) define tourism imaginaries as the act of meaning-making by people based on ‘...socially transmitted representational assemblages’. Furthermore, they argue that imaginaries have two main points, which is shared by society and manifested through products, what people say and do.

We choose Siak and Singkawang, two regencies (kabupaten) in Indonesia to compare the different response being articulated by communities whose identity is not shown through the common

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tourism imaginaries in each area. The response consists of self-commodification and negotiation which can be examined from different social situation. For this research, we examined two situations which are when tourism imaginaries are constructed by 1) the emergence of opponent imaginaries (Siak) and 2) the regulation and agendas like festival (Singkawang). The reason that we focused on the host of a certain tourism destination is because we would like to show the situation where agency is activated when there is an unfit situation. This is to contribute more on the discussion about the unfit identity in a diverse community, not only in terms of tourism. Especially because by studying the tourism imaginaries, we can see the latent relation in contestation between economy, social, and identity in a society (see Salazar and Graburn 2014: 35).

For Siak case study, we would like to examine the situation which the tourism imaginaries constructed from self-commodification (see Bunten 2008) in the community level. Located in Riau province, tourism in Siak is famous for their Malay tradition and heritage, like the Siak Palace and Malay tradition that is still done by local people, especially those who consider themselves as Malay ethnicity. The palace and the tourism event initiated by the local government is usually held in the capital city of the district (which is also a kecamatan), called Siak Sri Indrapura. Despite the dominance of Malay ethnic groups, there are others live there like Batak, Minang, and Javanese.

One of the districts who has prominent Javanese people is Bungaraya. Javanese people are known for their agriculture tradition, hence Bungaraya landscape is dominated by extensive rice fields. In terms of tourism, not until a few years ago that Bungaraya initiated their own specific tourism imaginaries. With the capital comes from themselves, not from outside investment, they constructed agriculture tourism. The spot that has the most establishment is the area located in the middle of the rice terrace with pond and tower of view, which they called Taman Bunga Mekar Lestari (TBML). The emergence of TBML as the new tourism destination has shown that they have the agency to construct their own tourism imaginaries, to contrast with the common tourism imaginaries in Siak, which is Malay Tradition.

As a social field, tourism has given a new sphere for migrant people to articulate their agency. This is to counter the previous situation where the dominant culture in Siak is shown through the common tourism imaginaries in Siak, which is Malay culture. Furthermore, tourism has also giving a space for people in Bungaraya to articulate their response, which is to commodify their own land, and changing it into a tourism destination. Making them able to self-commodified themselves. When talking about changing value in commodification, this case also shown that there are value changing of landscape in Bungaraya, from cultivation into a tourism activity (i.e fruit orchard which its fruit is used to be sold into experience of fruit picking from tourist). The term of self-commodification here is used to not limited to just a person, or a society (which is used by Bunten in her term: commodified persona), but also for what they have, in this case is their landscape.

The other site is Singkawang, which is known as a multicultural city. Various ethnic groups consisting of Malays, Dayaks, Chinese, Javanese, and Bataks, inhabit this city. The interesting thing about Singkawang is the ethnic diversity that there can live a life of mutual respect and respect. Also, the Singkawang government policy that promotes the value of tolerance and cultural diversity is one of the supporters of the creation of a harmonious life in Singkawang. On that basis, too, in 2018, Singkawang has been named as one of the Tolerant Cities in Indonesia.
Another uniqueness in Singkawang, besides multicultural cities, is the thick Chinese culture there. If you first track your feet in Singkawang, you will see a variety of Chinese cultures attached to house buildings, houses of worship and ethnic Chinese rituals that can still be found. The life of the Chinese community which is characteristic of this city is being worked on specifically by the regional government to introduce this city to the outside world as an icon of tourism (Rahmayani, 2014). In addition, presenting Chinese culture as a tourist attraction, the city also builds images of a multicultural city that is tolerant by showing a harmony between ethnic groups in Singkawang, one of the ways through the Cap Go Meh Festival.

The Cap Go Meh Festival is an annual celebration of Chinese culture and is also one of the tourist attractions of Singkawang City. We track that the study of the Cap Go Meh festival is pretty much reviewed, especially regarding the whereabouts of Tatung. Varanida (2016) explains that Tatung is a communication medium that reflects inter-ethnic integration in Singkawang. Through the attributes used by Tatung, it became a symbol of communication that the Chinese tradition in Singkawang had been assimilated with other local culture, in this case is Dayak culture (see also Purmintasari and Yulita, 2017). Ong, et al. (2017) saw the Cap Go Meh Festival as a tourism performance by displaying Chinese identity in the celebration. The Cap Go Meh Festival is a manifestation of culture in Singkawang because the celebration is a medium to showcase not only Chinese culture but also the mixing of cultures (as a part of negotiation) that occur in Singkawang. By involving various ethnic groups and allowing them to show their culture at the festival, Singkawang is a city that has a "face" that is diverse and can live together in harmony. In the context of tourism, through Cap Go Meh, is also seen not only as an attraction but on the other hand; it becomes a social, cultural and economic space for the community to realise togetherness and security in the city.

Our research is about the interaction between hosts regarding tourism imaginaries for their area tourism imaginaries, and the tourism imaginaries constructed by prominent communities are responded differently by certain communities in the host themselves. Being unfit with prominent tourism imaginaries, a certain community in Siak is making a self-commodification in terms of constructing their own imaginary, while another community in Singkawang is responding to the situation by doing negotiation. Furthermore, we would like to give more consideration on the study of interaction in tourism between the host itself, as the Anthropology of Tourism should already move from the study of global tourism imaginaries made by the west to the non-west to the situation happened between host itself.

Keywords: Host, Negotiation, Self-Commodification, Tourism Imaginaries

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Ong, Chin Ee, Ormond Meghann Ormond and Dian Sulianti
Oral Tradition in the Discourse of Ethnic, Race, and Religion Diversity

Coordinator: Pudentia Maria Purenti Suniarti (Asosiasi Tradisi Lisan), Ninuk Kleden & Sri Murni (Universitas Indonesia)

This panel is questioning the positions, roles, and contributions of oral traditions in dealing with and responding to the development of ethnic, religious and class diversity in Indonesia. Empirical data on oral tradition shows that many traditions that are originally considered as local have disappeared or transformed due to various causes and purposes. Some oral traditions, were used to support practical political interests. For example, in Flores, the *wuat wai* tradition were utilized to support candidate running for the head of regency during regional election’s campaign. On the other hand, oral traditions such as the *Tabuik* ceremony in Pariaman are used by the government as tourism objects to support tourism industries in the region. In another cases, many form and function of oral traditions have been disappeared or changed example as a result of cross-cultural encounters/collision between local culture with outside cultures or divine religions such as the *Saba ritual of Badui* in Banten and *Rambu Solo* in Toraja. There are also expressions of rejections to the existence of oral traditions in which can develop into conflict or at least have potential to be latent conflicts. The burial ceremony in Bantul, Palu namoni in Donggala Sulawesi and *gawai* Dayak in Kalimantan are among the example. Thus, oral tradition can be appropriate for different purposes; as tools to develop regional potential, but it can also be a source of conflict due to the different interpretations of various groups that exist in this country. In other words, oral traditions can lead to the integration or disintegration of the nation. After reformation era, which shape democracy in this country, have its own impact related to diversity and oral tradition. Almost every groups are struggling to maintain their existence, especially those whose existences are threatened by the rejection from the outsiders, which can lead to extinction. After reformation era, movements like that are increasingly widespread throughout the country. Those movements could become a capital or on the contrary it can be a source of conflict if there are collisions. The