



Production in the Commodification of the Selomangleng Cave

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Abstract

Commodification is an intriguing phenomenon to discuss in the modern era. Commodification production occurs at the Selomangleng Cave site in accordance with commodification theory, which includes production, distribution, and consumption. The Selomangleng Cave site, as a tourist attraction, has signs that are packaged into tour packages, which are then offered and sold to tourists, including (1) Selomangleng Cave, which is equipped with a description of its long history based on archaeological remains dating from the 10th century, cave typology, function of the cave as a sacred place, and status of the cave as cultural heritage, (2) cultural heritage in the form of sculptures, inscriptions, architectural aesthetics, and others.

Keywords: *Commodification; Cultural Heritage; Selomangleng Cave*

Introduction

Tourism is the primary driver of modern society's commodification, which converts tourism objects or activities into commodities to be exchanged for profits. The commodification of tourism should have a significant impact on the object's uniqueness (e.g. culture, lifestyle). Commodification, from an essentialist or objectivist perspective, destroys originality and replaces it with a substitute for "gradual authenticity" (Cannell, 1973:8), reducing its cultural value and attractiveness to tourists (Cole, 2007:948).

According to Khaldun (in Mulyanto, 2012: 12), production is the process of transforming something into something that can meet human needs by utilizing available power. If it is associated with commodity products at the Selomangleng Cave site as cultural heritage, then the concept of change in production does not change shape, but changes appearance. This understanding implies that the form of cultural heritage objects used as commodities for tourist attraction remains intact, but they are packaged to look appealing in order to satisfy visitors.

According to Hadiwijoyo (2012), tourist attraction objects are interconnected formations and facilities that become the reason tourists visit a specific area or place. There are three types of tourist attractions: (1) natural or environmental tourism objects (ecotourism), (2) socio-cultural tourism objects, and (3) special interest tourism objects. Cooper et al (1997) proposed that a tourist destination must own 4 (four) components in order to develop tourism potential, namely attraction, accessibility, amenity, and ancillary.

Cultural heritage is now receiving a lot of attention. There is an understanding that saving cultural objects is evidence of past history, but it is also an economic opportunity for tourism that uses these cultural objects. As was the case at the cultural site of Selomangleng Cave.

Cave, as an archaeological heritage in Kediri City, has characteristics and uniqueness in comparison to other cultural heritages, making it an attraction and interest for tourists to visit; additionally, some visitors who come use this cave as a holy place. This was due to the hermitage of Dewi Kilisuci, King Airlangga's crown princess during the Kediri kingdom. As a result, it comes as no surprise that the Selomangleng Cave site is a popular tourist destination. The numerous statues and reliefs that surround Selomangleng Cave are one of its attractions (Adrinda, et al. 2017: 2).

The Main Part

Selomangleng Cave is a man-made cave that serves as a place of worship. This cave can be found at the Selomangleng Cave Site, which is located in the east of Kediri, East Java. This site is located on a hill on the slopes of Klotok Mountain, which runs from north to south, and the cave faces east.

According to field data, the Selomangleng Cave site was once a wilderness area. Klotok mountain could not be separated from being a place to perform sacred religious rituals at the time because it is part of the Wilis mountain range, which is considered sacred by the people of East Java. Asceticism, worship, and a religious life consultation center are among the activities carried out.

Several data sources, including (1) textual data, (2) artifactual data, (3) eco-factual data, and (4) oral data, were used to reveal the history of the hermitage in Selomangleng Cave. Based on textual data in the form of chronogram data and literature about the life of two hermit brothers “Bubhuksah - Ganggang Aking” who appeared during the Majapahit kingdom in the 14th century. The artifactual data included (a) the architecture of the Selomangleng Cave and Selobale Cave, which are nearby, (b) reliefs, and (c) statues. Eco-factual information in the form of paleocology surrounding Selomangleng Cave. Oral data about the Legend of Dewi Kilisuci is in the form of oral traditions.

In addition to these data sources, several archaeological remains discovered in recent years in the Klotok mountain area, including (1) Klotok Temple I, II, and III temples, (2) Pathirthan Klotok, (3) Maskumambang Site, (4) Dedehan Cave, and other discoveries archeological site in the courtyard of the 16th Infantry Brigade/ Wira Yudha based in the village of Gunung Klotok. The existence of Puri Agung Kili Suci and the tombs of Thionghoa are also used as additional data sources to demonstrate the continuity of the Mount Klotok area's sanctity over time. According to oral history, Selomangleng Cave was once used as Dewi Kili Suci's hermitage. Kili Suci means “female hermit” in reference to the cave function as a place of meditation. This is supported by the “Karsyan” area indicator on Klotok’s eastern slope. During the ancient Mataram kingdom, Dewi Kili Suci was the crown princess of King Airlangga. Sanggramawijaya’s spiritual designation is Kili Suci. Another source of information is a statue believed to have come from the Singasari Kingdom (XIII century AD), specifically during the Kertanegara period, when Singhasari was placed in the Dhaha region as viceroy (Yuvaraja Kumamaraja) Singhasari on the land of Kediri. This demonstrates that the statue in the front yard of the hermitage cave is a continuation of the Selomangleng cave’s function during the Singasari kingdom. Selomangleng Cave was still used for meditation during the Majapahit Kingdom. This argument was founded on the data source, specifically the chronogram (year number pointer). The stone pillar in Selomangleng Cave’s forecourt on the bingkar side has been carved with instructions for the 1353 years Saka (1431 AD) during the Majapahit era during Queen Suhita’s reign (1427-1447 AD). Furthermore, at Selomangleng Cave, there are decorations in the form of (a) a lower-jawed Kala head, (b) a pair of decorative medallions on the right-left wall of the room II-room I entrance. This medallion decoration can also be found on the legs and body of Kidal Temple and on Terrace I of Penataran Temple, both of which were built during the Majapahit Kingdom’s heyday; (c) Reliefs of Garuda holding a snake, which is part of the story “Garudeya” can be found in Kidal

Temple, Suku Temple, and Kedaton, all of which were built during the Majapahit Kingdom's heyday (XIV – XV AD).

Based on this evidence, it is possible to conclude that the Selomangleng Cave is a historical site. It is even stated in 'Serat Centhini' that Selomangleng Cave has a continuation function. Pilgrims continue to use this cave as a ritual location.

The community's and pilgrims' reliance on Selomangleng Cave for worship or rituals cannot be separated from the Selomangleng Cave site as archaeological remains. The relics discovered on this site are a synthesis of Shiva (Hindu) and Buddhist teachings. This was demonstrated by the discovery of two streams in different spaces in the same location. The cultural remains at the Selomangleng Cave Site are divided into four areas:

- Cave Room I

The cave room is located at the north end. Visitors must enter room I through the entrance in room II. This room is square in shape, with dimensions of 260 cm long, 267 cm wide, and 170 cm high. Room I is only opened if there is a ritual interest, and any visitor is not permitted to enter. The cave room I has two statues for ritual purposes. However, the statue has vanished, and only two statues supporting the statue (*stella*) carved on the north wall.



(Figure 1 : Cave room I, Relief Kala's Head on the entrance)

- Cave Room II

Room II is located to the south of room I. Because of the light from the east entrance, this room is quite bright. This room is square in shape, measuring 290 cm in length and 190 cm in height and stretching from east to west. Floor at Room II is slightly elevated, forming a rectangle that stretches from north to south. Some experts believe that this location was used for meditation or as a place to lie down for those who meditate. This is similar to the 'Sleeping Buddha'.

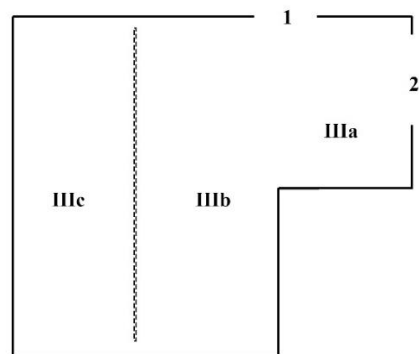
On the north and south sides of the cave wall, there are several relief carvings. Meanwhile, a relief of two ornaments in the shape of a medallion flanks the entrance to Room I on the north side. Above the door to Room I is a relief of Kala's head with a lower jaw and both hands gripping it. A sculpture in the shape of a Garuda holding a snake's tail with its left hand can be found on the east side of the upper part of the connecting door between rooms II and III. In addition, there are carvings on the ceiling in the form of rows of triangular decorative motifs with detailed Gelung carvings that resemble clouds.



(Figure 2: Cave room II and the first door)

- Cave Room III

In comparison to the previous rooms, Cave III is the largest. Except for the southern part, which is blocked by the east wall, this cave room III receives adequate lighting from the direction of the cave entrance to the east.



(Figure 3: Plan of Cave Room III)

According to the room plan above, room III is divided into three rooms by a horizontal line running from north to south. Room IIIa has a length of 155 cm and a width of 233 cm, room IIIb has a length of 337 cm and a width of 179 cm, and room IIIc has a length of 313 cm and a width of 140 cm. When compared to the previous rooms, this room provides the most relief. Except for the southern wall, almost all of the walls in Room III are sculpted in various reliefs. Carved reliefs depict the landscape surrounding Klotok mountain on the north and south walls. A relief of a “Dewata” figure in a cross-legged position on the padmasa in the center of the room is seen doing ascetic activities. Relief of a hermit in a robe with curly hair and small curls at the top, indicating that this is a Dhyani Buddha.



(Figure 3 : Cave room III and reliefs)

- Cave Room IV

Cave IV is located near the cave's southern end. The floor of Cave IV is raised, unlike the other rooms. The connecting door between cave rooms III and IV features a ladder that blends in with the cave's walls and floor. Room IV is in the same condition as room I, with no lighting. This room has a length of 240 cm and a width of 200 cm. Dhyani Wairocana, or Buddha Matahari, is the only relief carved on the walls of Cave IV.

Selomangleng Cave Site as a Tourist Attraction

The Selomangleng Cave site, as one of the city's cultural heritages, plays an important role in cultural tourism in Kediri. Cultural tourism can be viewed as an opportunity for tourists to experience, comprehend, and appreciate their culture's richness or diversity. Cultural tourism also provides opportunities for members of the community to gain firsthand knowledge of a cultural object (Setiawan, 2011: 132-133).

Along with the development of tourism in the Kediri area, one of the commodity products that is used as a tourist object or attraction, aside from natural beauty, mountains, customs, religious ceremonies, and so on, is cultural and cultural heritage.

Visitors to the Selomangleng Cave site undoubtedly hope to leave with a sense of satisfaction or a lasting impression. This is due to the superior cultural heritage's uniqueness and distinctive characteristics. As one of the cultural tourism attractions in Kediri, the Selomangleng Cave site, as a cultural resource in the development of tourism in Kediri, is open to tourists, both those on vacation and those who want to worship (pilgrimage).

This Selomangleng cave tourist attraction, as a cultural heritage, must be valued as a source of knowledge, a source of learning, a source of information, a source of culture, and not as a source of entertainment.

According to Bourdieu's explanation (in Barker, 2005), such cultural wealth is used as cultural capital by the community. By developing cultural tourism, the government of Kediri or the community surrounding the Selomangleng Cave site is transforming cultural capital into economic capital.

Conclusion

Based on the explanation above, it is possible to conclude that production is involved in the commodification of the Selomangleng Cave Site as a place of worship or pilgrimage. According to field data, this site is a holy place as a place of meditation from the Kediri kingdom to the Majapahit kingdom. The Selomangleng cave site was commodified as a cultural tourism product in order to improve the community's welfare under Law No. 11 of 2010.

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