



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



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ISSN: 2222-6990

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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i1/15991>

DOI:10.6007/IJARBSS/v13-i1/15991

Received: 08 November 2022, **Revised:** 15 December 2022, **Accepted:** 30 December 2022

Published Online: 13 January 2023

In-Text Citation: (Chin et al., 2023)

To Cite this Article: Chin, L. F. H., Khir, R. J. M., & Suhaimi, N. (2023). Tabuik: From Ritual Diaspora to Tourism Performance in Minang Pariaman. *International Journal of Academic Research in Business and Social Sciences*, 13(1), 794 – 806.

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Vol. 13, No. 1, 2023, Pg. 794 – 806

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Tabuik: From Ritual Diaspora to Tourism Performance in Minang Pariaman

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Abstract

Tabuik evolved from Shiite Muharram celebrations in Pariaman, West Sumatra. The *tabuik* ceremony is still done, but is now commemorated as a cultural festival in the neighbourhood. The diaspora of *tabuik* performances is thought to have entered Pariaman in the 19th century by Shia Gujaratis. At first, this ceremony was done due to the beliefs of Shia followers in Pariaman, but Sunnah, Islam has converted the religious rites into a cultural ceremony. Tabuik is still practised and is a major tourist attraction. This study explored the diaspora of *tabuik* performance and the development of the ritual into a tourism performance of the Minang Pariaman group using qualitative and ethnographic methodologies. The outcomes of the study revealed how tabuik offerings have transitioned from a ritual to a cultural product that promotes tourism for Minang Pariaman community development.

Keywords: Tabuik, Minang, Pariaman, Ritual, Culture, Ceremonies, Offering, Performances, Muharram Festival

Introduction

Muharram is the first month of the Islamic calendar that is based on the Hijri, which is also known as the Hijrah year. During the month of Muharram, a number of Islamic historical events of great importance take place. For instance, Muslims observe Ashura Day on the tenth of Muharram to honour the splendour and relentless fight of Muslims during the Hijrah, also known as the call to declare Islam. This day falls on the anniversary of the call to proclaim Islam. In many countries, the month of Muharram is marked with festivals that are an important part of the local culture. These celebrations are held to honour the toil and sacrifice of important personalities in Islamic history. This feast recognises and commemorates the selfless acts of Imam Hassan and Imam Hussein AS. Members of the Shiite religion gather together to commemorate this special occasion. In a number of locations, the celebration of Muharram is intertwined with the celebration of other festivals; these street theatres, which are a part of the culture of the host community, are also used to commemorate the struggle and sacrifice of Islamic figures. One of these celebrations is a memorial to the deaths of Imam Hassan and Hussein AS, and it is held annually. This one-of-a-kind festival is observed solely by adherents of the Shiite branch of Islam. During this special event, which is observed by

Shiites, they carry out ceremonial ceremonies, each of which follows a predetermined set of steps. This spectacular event is being organised in order to honour the struggle and sacrifice of Imam Hassan and Hussein AS, particularly with regard to the battle of Karbala. These Muharram festivals include *takziya* (observed in Lebanon and Iran), Muharram (the Muharram Festival is also known as Muharram in some parts of India, including in Kerala), *hosay* (observed in Trinidad, Jamaica, and Tobago), *azah* ritual (carried out in the United States by immigrants from Iran and Iraq who adhere to Shia), *tabot* (observed in Bengkulu), and *tabuik* (observed in Pariaman). This is a diaspora that has not deviated from its original structure or plot in any way. The word *tabuik*, spoken in that dialect, has its origin. The word "chest" comes from the *tabut*. *Tabut* defined as aforementioned chest stores the covenants and commandments established by God. The tale of the Ark is mentioned in Surah Al-Baqarah verse number 2:248. Another time, their Prophet addressed them as follows: "Indeed, the sign of the kingdom of Talut (which signifies the truth from God) is the arrival of the Ark holding peace from your Lord as well as a portion of what was left by the family of Prophets Moses and Harun; the Ark was transported by an angel." The reconstruction of the Ark is a sign that was meant for devout believers like you, so keep an eye out for it. A *tabut* is a type of procession box that is braided with blades (similar to a *buraq* and other types of boxes) that is used from the first to the tenth of Muharram to commemorate the deaths of Hassan and Hussein. The procession or gathering that makes up this event has the purpose of commemorating the deaths of Hassan and Hussein by moving the Ark. *Tabuik* explains a cultural performance that includes a variety of ceremonial practises that are still practised today in the context of the performance in Pariaman. While rituals are described as procedures in religious, customary, and cultural rites, *tabuik* describes the performance as being a cultural performance. In addition to providing support for the artist's representative, the ceremony's practise also included an audience. The word *tabuik* originates from the name of the primary monument that is included in the highlights of the event. According to legend, the *tabuik* people first settled in West Sumatra in the nineteenth century. But there have been a lot of inquiries and different points of view on whether or not it really exists in the middle of Kota Pariaman in West Sumatra. It is generally believed that *tabuik* originated in the Bengkulu region around the year 1818 AD, when the British were in control of Culcutta and under the patronage of Governor General Lord Minto. In order to prevent this technique from making its way to the Pariaman district, he has given Lieutenant General Thomas Stamford Raffles the responsibility of overseeing operations in Bengkulu. Workers from South India who are of Madras-Bengali descent and who adhere to the Shiite branch of Islam are the ones that practise this culture. The British recruited these individuals in order to construct and maintain control of the Malborough Fort in Bengkulu. The Indian soldiers who were tasked with protecting these were referred to as sepoys. According to Siregar (1998), this ceremony was carried on and eventually spread to other locations including Solok, the Painan Coast, Padang Panjang, Agam, and even Padang. There is also the assumption that this culture has expanded to the locations of Padang Pariaman, Pidie, Aceh, Maninjau, Meuleboh, and Singkil. It is believed that Qadar Ali, an Indian from Pariaman, was responsible for the founding of *Tabuik*. After after, Mak Sikarama, Mak Sikaujauna, and Pak Wan Labuh kept on this custom, and for a very long time after that, it was maintained by the residents. Once upon a time, a few of them were under the impression that additional help would be sent their way if they were unable to accomplish this rite (Yasma, 1999). Having said that, this perspective has now completely transformed. At this point in time, the execution of *Tabuik* consists only of a cultural event. In Padang Pariaman, West Sumatra, Anak Nagari Pasar and Limo Koto

Alam Pampangan today practise this culture as a performance art. There are others who assert that this particular *Tabuik* offerings has been practised in Pariaman ever since the year 1831. This event is part of the Indonesian National Tourism Program and takes place annually on the shores of Gondoriah. In this study, the diaspora and the transformation of this ritual into a cultural commodity in the behaviours of the Minang Pariaman community in regard to this revered tradition will be investigated. This transformation has had a significant effect on urbanization, resulting in a labour force shortage in rural areas and a rise in unemployment in urban areas. The difficulty generated by structural changes in economic development can be solved by the use of the local community's common sense. This paper examines the Pariaman community, focusing on the *tabuik* ceremony as an annual ritual. *Tabuik* in Pariaman necessitates that the community remaining in Pariaman follow a routine as an agricultural community, as there are several ceremonies and particular demands that require ceremonial materials from the agricultural field. In substantial urbanization scenarios, the local knowledge of Pariaman residents is irrelevant. As a result of *tabuik's* ability to regulate the flow of globalization, the community and economic operations in Pariaman, which are based on traditional agricultural economic models and sufficient manpower, are naturally manageable (Fadri, 2019).

Methodology

This is a qualitative investigation that makes use of ethnographic research methods. This study offers a comprehensive look at the mindsets and actions of the people, as well as the performances they experience while attending the event. Academics are able to have a better understanding of how members of the Minang Pariaman culture perceive the environment and how they interact with everything in it by observing *tabuik* performances. Direct observation, a literature study, video recording, photography, and an analysis of the documentation that was carried out throughout the course of the event are all things that the researcher does as part of their research. In the vicinity of the location where this event is going to take place, observations will be made. A time for study This study was carried out between the first and tenth days of the Islamic month of Muharram. The investigation of the documentation items is a time-consuming process that takes several months due to the fact that it is conducted during the ritual period. The researcher uses methods such as passive observation and contextual interviews, in which they interact with *tabuik* practitioners while witnessing them carry out their daily events and rituals for a period of ten days during the ritual. This takes place while the researcher is observing the *tabuik* ritual. Unstructured interviews are held in their natural settings wherever possible. Throughout the course of the practitioners of *tabuik's* daily rituals, questions were posed to elicit their perspectives in order to make observations about them. Following that, an examination of all the findings obtained via the use of the relationship diagram was carried out as the final step of the study. Using this strategy, the researcher is able to take all of the observations from the inquiry and collect them in order to establish a connection between the study pattern and the environment that is being investigated.

Discussion of The Results of The Study

The *tabuik* festival is comprised of rites or a sequence of ceremonies beginning with the *maambiak* rite of the land to the river, *maambiak/manabang batang pisang*, *maatam*, *marandai*, *maarak jari-jari*, *maarak saroban*, *tabuik naiak pangkek*, *maoyak tabuik*, and concluding with the *mambuang tabuik* rite to the sea. The ceremonies are designed as

processions (parade). The duration of the processions at the beginning of the month of Muharram ranges from 10 to 14 days, and might extend even farther. In terms of the sacredness and spirituality of the Pariaman community in passing through the *tabuik* procession, there have been modifications in the *tabuik* tradition from the initial implementation to the present day. These changes include the head of *buraq*, *auang tuo tabuik*, material on the *tabuik* framing, removal of *tabuik*, and uprooting of *tabuik* (Dalmeda & Elian, 2017). The process of *maambiak tanah*, which literally translates as "seizing land" in Malay, is the first step in the *tabuik* ritual. It is an act of ceremony that serves as a symbol and presents an icon. An icon is an image or picture that represents the origin of human events from the earth. This activity works as a symbol and presents an icon. A performance that teaches moral and religious concepts in conjunction with remembering the events of Karbala, with loads of emotions and dramatic parts full of soul conflict included in it, *tabuik* in Padang Pariaman is the framework within which the performance exists. On the first day of Muharram, the *maabiak tanah* ceremony was performed. This took place between 4:45 and 7:00 in the evening. The *tabuik* ceremony then got underway. This ceremony begins in their respective *daragas*, where two groups, *tabuik* Pasar and *tabuik* Subarang, serve to wake up the crowd to go to the designated place. The designated place is in Pauh, which is represented by the *tabuik* Pasar group, and in Subarang, which is represented by the *tabuik* Subarang group; however, the *tabuik* music beat, which consists of *dhol* and *tasa* drums. A drumbeat is played as a signal for the beginning of the first rite that will take place during the event. The beating of this drum serves the role of appearing to be part of another traditional piece of Malay theatre, which is an activity that tries to convince the local populace to come out and watch the ceremony that is about to start. At this moment, the elders of *tabuik* Pasar are actively preparing their *tabuik* offering for the next competition. They will line up, with the front line consisting of two people holding lanterns, three people holding black flags, and two people holding white flags at a height of two metres each. The back line will include three people holding black flags and two people holding white flags (during the 2008 study, the Subarang group held all white flags). The spirituality and purity of Imam Hussein's fight, as well as his patriotic spirit, are symbolised by the white flag, whereas the forceful spirit of Imam Hassan is symbolised by the black flag. Both flags represent the spirituality of their respective imams (Chin, 2018).

One of them is carrying what is known as a *drabuka*, which is a massive banner measuring three metres in height and coated in three colours: black, red, and yellow. The spirituality of those who support Imam Hussein is represented by this *drabuka* that has a golden hue to it. Then, three other people were coerced into carrying a two-meter-tall lamp that was dark all the way in front of him along the line. In the meantime, musicians from *tabuik* will be marching alongside the front lines and playing hammer music to provide the essential enthusiasm. The ambience is enlivened by a drumming pattern that begins softly and builds in volume over the course of the performance. The traditional elders and practitioners will then accompany the queue and mix with the audience by following the queue in front of them. This will allow them to blend in more seamlessly. The line of adolescents and young men will move toward *tabuik's* home in a methodical manner as the queue moves forward. According to Chin (2008), in former times, the female charmer who lived in the *tabuik* home would wait for the group on the porch of her house with other male charmors, who comprised of first cousins and other family members. The other male charmors would also wait for the gathering. The family is only made up of a small number of Kling's direct descendants. After

the guests had come, the members of the household went inside and emerged with platters, earthen pots, incense, and miniature bottles of sherbet water. But as of right now, there are no more feminine charmers. Following the recitation of a prayer, he would deliver this tray to the male magician, who would then elevate a little child by placing him on the platter and raising it above his head. Following that, the release ceremony is presided over by this female operator. They will go around the *daraga* three times while reciting a prayer for protection in each of those times. In the first iteration of the process, they would know they had arrived at their destination when the call to prayer for Maghrib rang out. The practise of this ceremony, however, does not intrude into the periods designated for prayer any longer. This ceremony had already taken place in the past. Afterwards, shaman (*pawang lelaki*) will go to the middle of the river while dressed in white apparel and wait there. A white cloth will be held out by four honourable men (*urang tuo/ninik mamak*), and a container will be placed in it so that it may be filled with the soil that will be carried in. The operator makes a deep dive into the water and retrieves a chunk of dirt from the bottom. He then hides the material he has acquired by going under the white fabric and covering it up. The soil is placed inside of a container that is situated on top of a tray. After that, a white cloth was put around the earthen pot, and it was then transported back to the pier.

According to Siregar (1998) the presence of this *tabuik* in the middle of the Pariaman community as being between the traditional and national systems. The autonomous community serves as a model for the traditional state system, which is referred to as the traditional system in this community. This traditional system operates as a model for the scope of the community. For instance, *tabuik* is a dualistic society since it is made up of two different halves, namely *tabuik Pasar* and *tabuik Subarang*. This means that the reality of *tabuik* itself consists of two different modes that cannot be reduced to one another. This ceremony is seen as a cognitive reflection in the process of organising the structure of performance events between co-figurative and post-figurative perspectives on cultural development. It is at this ceremony that changes take place within the sociocultural context of the Pariaman community in the process of organising the symbolic system of the *tabuik* Festival. This encompasses the process of evolution that occurs between the introduction of new elements and the maintenance of existing elements throughout the evolutionary history of their application. Amri (1995), who states that Islam entered Southeast Asia not directly from its original region (the Arabian Peninsula), but rather through Iran and also India, contributes to the strengthening of this evolutionary change. He states that Islam entered Southeast Asia not directly from its original region (the Arabian Peninsula). Because of this, the traditions and practises of the civilization had a substantial effect on the Islamic teachings that eventually made their way to Minangkabau. It is widely held among Indonesia's Muslim population that India and Iran were the primary inspirations for the development of their mystic traditions. As a result, the practise of Islam in the Pariaman area is influenced by a value system that is not consistent with the teachings of Islam. Some of them, on the other hand, are diametrically opposed to the principles that the Quran and the hadiths, which together form the foundation of Islamic law, lay out. However, the formality is really peculiar, and it completely undermines the usefulness of the information. This occurs as a result of the pre-Sunnah and post-Sunnah periods of both cultural and religious aspirations having an influence on the assimilation and development of cultural and religious practises throughout the transitional period.

This diaspora is something that takes place not only in Caucasian countries but all over the world. This is shown by the presence of many different arts and cultures during the celebration of the Muharram Festival. Some examples of these include *dabus*, *dabuih*, *doria*, *rawda khani*, *hosay*, *ta'ziya*, *tabot*, *tabuik*, and others. The beginning of the offering that is based on the Shia Islamic culture basically preserves the philosophy and stories from Islamic history, while the formality of the presentation is influenced by aspects of nationalism according to the local identity and revolution of the practitioners at the present time (Korom, 2003). The history of the initial strain of ritual that invaded Pariaman has numerous distinct interpretations, despite the fact that there are commonalities in rituals that are practised on different continents. There is a school of thought that holds that the custom was brought to Pariaman by way of Bengkulu in the middle of the nineteenth century. This school of thought is held by some. Others think that this cultural practise began in Iran and was brought to Paradise by traders; however, it is believed that this event took place prior to the 19th century (Amri, 1995). According to a comparative historical analysis of the revolution, the growth of religion, and the impact of this culture, this viewpoint is the most pertinent of the available options. On the other hand, if *tabuik* is presumed to have been brought into the country via Malaysia, then this is a dubious assumption. In point of fact, Malaysia is home to a variety of performing arts that serve the similar function. *Boria* is the name given to this form of art. According to Bujang (1987), it is believed that *boria* was imported into Penang in 1845 when the 21st Regiment from Madras was stationed there to work on the ports ruled by the British. At the time, Penang was still under British administration. In reality, it was brought by two different groups of practitioners, each of whom carried a different cultural rite with them. The first group consisted of the Indian soldiers who were known as sepoys. They were given the responsibility of overseeing the building of the port. The second group consisted of British prisoners from India who had been brought to Malaya at the time to labour in the port. They had been relocated there from India. The first group, known as the sepoys, was made up of individuals from the southern region of India, while the second group was made up of people of a variety of races from both the northern and southern regions of India. These two communities are both members of the Shia religion.

When it comes to people who are Indian and hail from the Madras region, it should come as no surprise that this variable will indicate that they are from the south. Hinduism is practised by the vast majority of people living in the southern area of India. The northern part of India is where the majority of India's Muslim population lives. This organisation is made up of Shia Muslims. It is asserted that Shiite culture was brought to the Malay Peninsula by sepoys and labourers from southern India. Please explain how this occurred. People from both the north and the south of India contributed to the development of this civilization, which in turn resulted in a mingling of their respective religious practises, social mores, and cultural practises. Consequently, when the month of Muharram draws near, these Shiites will welcome it with a ceremony that honours their Imams through the arts of *ta'ziyeh*, *bori*, *ashura*, *hosay*, *husseini dalan*, *tabot*, *tabuik*, and a variety of other practises that were developed for the same reason as those mentioned above. This is because the celebration is based on the events that took place in Karbala, which include a variety of rituals such as beating oneself, marching, weeping, playing drums, dancing, jumping, and chanting, in addition to other regional influences from all over the world. India. As a direct consequence of this process of cultural assimilation, a fresh turn in the application of this art was given birth.

For example, *boria* has lost some of the impact it had when it was first introduced and is now primarily composed of singing and dancing elements performed by these two groups. This event served as the impetus for the production of the show. Following its short run in Penang, the drama has won a position of significance in the affections of Indians as well as Jawi Peranakans. Jawi Peranakans is the name given to the children that were born as a result of marriages between traders from northern India and local women. As a direct result of this, it becomes much simpler to apply this culture not just to these forebears, who are now a member of the local community, but also to their descendants. The striking contrast that can be drawn between the spiritual struggle of an individual and the conflict between these two imams is what makes this cultural performance so interesting to observe. In spite of this, the battle order shown in *tabuik* Pasar and *tabuik* Subarang appears to reflect the conflict between the two opposing factions (the side of Muawiyah and the side of Imam Hassan and Hussein A.S.). On the other hand, these two *tabuiks* tell the same story and explain the same concept about Imam Hassan and Hussein without addressing the group that opposed them (the faction led by Muawiyah). The re-enactment of the battle displays the spirituality that these two imams displayed when they were facing forth against their opponents. The disagreement that appears to have occurred between *Tabuik* Pasa and *Tabuik* Subarang does not actually result in a conflict that is visible to the outside world between the two parties. They are the ones responsible for the tension that develops within their own heads. This gives the impression that the spiritual conflict is separate from the action that is portrayed on the outside.

It is believed that Indian soldiers who were stationed at Bengkulu Marlborough fort-building were responsible for introducing *tabuik* to the local population. These people are thought to be Madras-Bengali from southern India by the residents of the area, hence they are referred to as *Sepoys*, *Sipahis*, or *Cipai* by the locals. The fourth edition of Hall's Dictionary uses the term *Sipahis* to refer to these Indian military contingents. The term *Sipahi* refers to Indian army members who served for the East India Company of the British Empire. *Sipahi* is credited with being the first person to perform the *tabuik* ceremony, which was then passed down through the generations until it influenced the local Muslim community. After a considerable amount of time spent practising it, this *tabuik* is now considered to be an integral component of the Pariaman community's traditional culture. The surrounding population, which includes populations of Muslims who do not practise Shi'ism, has been impacted as a result of this tragedy. This is due to the assimilation of Islam's presence in Sumatra and the Minangkabau Land, which resulted in a number of government upheavals that led to a number of religious influences and a number of schools, including Shia. The assimilation of Islam's presence in Sumatra and the Minangkabau Land is responsible for this phenomenon. The explanation of the roots of the religious revolution in Minangkabau according to the period will disclose the impact and influence on Minangkabau's adoption of foreign culture and customs. This will be the case if the religious revolution is understood in terms of its historical context. This entails providing a reason for entry as well as the community's acceptance of *tabuik* artwork.

Returning to the central theme that served as the impetus for the creation of this piece of art, the story was retold based on the events that took place in Karbala in the year 61 H, including the beheading of Imam Hussein at the hands of Muawiyah's soldiers. A ceremony to commemorate this event is held annually, beginning on the first day of Muharram and continuing until the tenth day of the month. According to Chin (2008), Shahab, H. said that the name Karbala is derived from the terms Karbun, which means melancholy, and bala,

which means pain. Chin cited these two phrases as the source of the name. The expression "grief and sorrow" can be derived from the combining of these two elements to form the phrase "Karbala," which means "the place of mourning." The occurrence that took place in Karbala is known as a martyrdom, and it represents the jihad that was waged by the Prophet Muhammad's family in order to uphold and fight for the al-Haq sentence. The Muhammadan and Umawi subgroups of Muslims were at odds with one another during the Battle of Karbala. It is a symbol of the contention that existed between Ahlul Bayt (Prophet Muhammad S.A.W Family) and the people who followed him. In this clash, the Shia group demonstrated the presence of Imam Hussein as a fighter for Islam, together with relatives and friends who are competent at preserving the truth and removing evil or deception. In addition, the Shia group was able to win. As a consequence of this, it is abundantly clear that the warriors of Karbala are held in high esteem by this Shiite religion. The war, in the eyes of the Shia, is a virtuous one that brings attention to the plight of humanity. *Tabuik* art and other practises similar to it are used in this Shia interpretation as part of a specific religious ceremonial to display Shia adherents' affection for Imam Hassan and, in particular, Hussein A.S. The ritual that established the way of life of the ancestors and was at first viewed as a religious ceremony grew into a prolonged cultural event as a result of migration that took place throughout the colonial era. According to Amri (1998); Darwis (1985), if this *tabuik* is viewed through the lens of (pure) Islamic Sharia, then the acts that are performed during this performance are riddled with superstition and heresy. This is the conclusion that can be drawn from the findings of both of these researchers. However, the pre-symbolic presences continue to acknowledge that this topic entails theological subtleties based on Islam. The ceremony recalls the struggle and sacrifice of Imam Hassan and Hussein a.s., particularly at the Battle of Karbala. Muharram celebrations such as *ta'ziyeh*, *hosay*, *rawda khani*, *tabot*, and *taba'ik* share the same history, objective, and attitude. One such celebration is the Muharram Festival, held in Kerala, South India. This festival will be commemorated by the Shia community with gatherings and ceremonies at the Ashur Khanna, a residence or temporary structure created exclusively for the celebration of Muharram 1–10 (Korom, 2003)

In addition, Trinidad and Tobago and Jamaica also celebrate the *hosay* rite done alongside the name of Imam Hussein A.S. It is believed that Shiite Indian labourers who emigrated from India in the nineteenth century brought this tradition with them when they settled in the United States. In the nineteenth century, Shia Muslim indentured labourers from India brought the Muharram celebration to the Caribbean, according to Korom's account. The first *Hosay* festival was held in Trinidad in 1854, which was eleven years after the arrival of the first indentured labourers from India. Bahrain also commemorates Muharram similarly. They are more impressed by the ritual of beating their chests during the funeral of Imam Hussein A.S. This rite is referred to as *matam* or *matham*. *Matam* was formed to memorialise the anguish faced by Imam Hussein A.S. during the horrible war that ended his life. Some of them are willing to use a sharp sword to stab themselves. Occasionally, the procession stops, and a group of men and boys, naked below the waist, beat themselves with a collection of sharp blades till blood flows down their backs, or, forming a huge group, they beat their chests in a rhythmic pattern of wailing. all: "Ya Hassan!" Oh Hussein! The appearance of this phrase is analogous to the *maatam* that occurs in the Pariaman *tabuik* performance. Nonetheless, the function of *maatam* in the *tabuik* Pariaman ceremony consists exclusively of regretting the sacrifice of Imam Hussein A.S., without chest-beating. This may be owing to certain constraints during *tabuik's* entry into Pariaman, as the original concept or formality of

maatam is not preserved in similar ceremonial activities. The Pariaman *tabuik* ceremony is comprised of two different rites that are collectively referred to as *maarak jari-jari* and *maarak saroban*. Similar to *maatam*, other Muharram Festival ritual deeds likewise involve both actions and language.

For example, during the Muharram Festival in Kerala, India, the temporary building of Ashur Khanna, was covered with a piece of black fabric with Quranic verses. This event is celebrated throughout India with the construction of permanent stone monuments. Within this temporary or permanent building is the *ta'ziah* or *tabut* monument, which is adorned with bright paper and gold tinsel. These things are crafted and adorned with artistic flare. This edifice will also feature replicas of the turbans, fingers, shields, swords, and bows and arrows believed to have been used by Imam Hussein A.S. during the Karbala conflict. It is here that an artificial imitation tool in the shape of a human hand with five spokes that represent five members of the Prophet Muhammad S.A.W.'s family has been placed. These family members include the Prophet Muhammad S.A.W., his son Fatimah Az-Zahr, his son-in-law Ali Bin Abi Talib, and his two grandsons Hassan and Hussein A.S. The Pariaman group, on the other hand, has a different interpretation of the symbolism. According to their perspective, the counterfeit hand or fingers known as *panja* represent the portion of Imam Hussein's body that was mercilessly killed and dismembered during the fight. *Tabuik's* residence contains a selection of ritual implements, including turbans and these fingers. While items such as spears, *drabukas*, and candles are placed around or next to the *daraga*. These instruments stand in for the weaponry that Imam Hussein utilised during combat. Typically, the *daraga* is constructed in the compound, adjacent to or near the *rumah tabuik*. This emblem is an Islamic paradigm icon that connects Imams Hassan and Hussein a.s. with Prophet Muhammad S.A.W and members of his temple. In order to comprehend Islam throughout history. This relationship is fundamental to the Shiite religion. A translation of Martin, R. C.'s article includes a discussion of this analogy. The study of Islam can also be approached from a perspective that is shaped by Muhammad, the Prophet. A more honest starting point acknowledges that the Prophet Muhammad cannot be placed on any one "plane," whether social, political, psychological, or theological. In terms of the history of religions, he is a paradigmatic figure for comprehending Islam over time.

Nonetheless, these religious acts are a manifestation of this group's spiritual remembrance of the sacrifice of Imam Hussein A.S. in sustaining their battle. These ceremonial ceremonies communicate the same knowledge and philosophy as the account of the Prophet Muhammad S.A.W two grandchildren's struggle and sacrifices. The sites or temporary structures for meetings of Shia members and those who celebrate the Muharram Festival have different names in accordance with the local language, despite the fact that they adhere to the same essential concept. Some are called *hussaina*, *huseini dalan*, *tabut khannas*, *imambara*, *imambarghah*, *rumah tabuik*, *rumah tabut*, and etc. Regardless of its name, its function stays unchanged from its initial aim. Nonetheless, the formality of each venue is relatively distinct and subject to changing based on the approval of the local population after enduring several assimilations during the process of constructing this performance. In India, for instance, the Shia community let Christians and Hindus enter the ceremonial huts (*tabut khanas*) and partake in the Muharram holiday; only Sunni Muslims were forbidden access, and under British control they were prohibited from doing the same. When the ark was ultimately transported to the Muslim cemetery, Sunnis and Shiites confronted one another in front of

the open tombs of Hassan and Hussein. Their disagreements, which had lay latent for years, were regularly battled to the point of bloodshed (Reckord, 1977). *Tabuik* at first look, is a massive annual religious offering in Pariaman, West Sumatra, Indonesia. The ritual ceremony has evolved into a cultural performance due to the restrictions imposed by religious individuals. This transformation is largely due to the religious practise part, but the commodification factor should also be regarded a primary factor in sustaining this festival, which is well recognised as an annual event that creates a profit. The Muharram celebration varies from the majority of other festivals around the world in that it is organised to attract visitors and increase revenue (O'Sullivan & Jackson, 2002). Some legacy festivals are cultural products that rely largely on the recreation or staging of ethnic or cultural practises (Chhabra et al., 2003). In addition to being a cultural relic, the *tabuik* rite is also a performance that attracts people, both local and international, to Pariaman as a tourist attraction. Culturally, the *tabuik* procession also has educational value. Consequently, the *tabuik* ritual procession is crucial for the community and administration in Pariaman City at the present time (Nelri, 2019).

Conclusion

At this point in time, the Minang Pariaman community does not carry out this *tabuik* performance in fulfilment of a religious mandate; rather, they do so because they have made it a custom to celebrate this event on an annual basis in the past. As a result, a growing number of ritual activities are being discontinued, and the *tabuik* representation is now merely a cultural celebration that is an essential component in maintaining this performance so that it can be maintained in the future. It is regarded as a piece of cultural property that helps make Pariaman more appealing to visitors from other places or tourists. In addition, it is now a cultural performance that serves as a social mediator by luring members of the Pariaman community in particular to congregate and party while appreciating other cultures and arts that are also held throughout the *tabuik* celebration. These events are spread out over the course of the *tabuik* festival. As we know, most Muharram celebrations are community-based and are never promoted as tourist attractions through the official tourism channels of the organisers. Nevertheless, there are a number of modest non-profit organisations formed of local tour operators that give trips to the Muharram festival in order to encourage cultural and religious tourism in cities holding important events. This proves that the ceremony assists the local community financially. 79% of the Pariaman community's overall source of earnings is sourced from agricultural pursuits. Therefore, the lack of marketing and promotion for the Muharram celebration may result in agriculture being the primary source of income. With randai and tambu tasa drum music, silat, dabus rantai, and *tabuik* as examples of intangible heritage resources involving art and culture and these are seen as a commodities' asset that has drawn tourists to this region. Every year, the *tabuik* Pariaman Festival is celebrated on a grand scale among other arts that have contributed to the local community's economy. To witness the celebration of this anniversary, people from all throughout the nation would descend on Pariaman. Indirectly, many local communities have built varied enterprises to suit the needs of tourists, particularly in the food logistics, hotel, and transportation industries, among others. Therefore, the observance of this ceremony is no longer a religious rite but rather a cultural product. Findings from this study show that the preservation of this ritual needs to be given great attention because it offers a great competitive advantage in terms of authenticity. This is due to the fact that the commodification and commercialization of taboo culture no longer contribute to the

maintenance of the authenticity and original goals of the rituals carried out; on the contrary, making it a cultural commodity is something that has an impact on the economic development of Pariaman. This is due to the fact that this culture has a large amount of untapped potential in terms of driving the economic generation of the local community and further promoting the richness of Pariaman art to the world community, especially in terms of the development of national opinion during the string of global economic recessions following the COVID-19 epidemic.

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