

Revitalizing the Local Interests of Tabot in the Effort of Strengthening Identity in the Bengkulu

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Abstract—The Bengkulu Ark is a religious ceremony that was adapted into an ethnic cultural festival. The ceremony originated from the tradition of the Shia sect which sought to commemorate Husen's death Padang Karbala, in 680. The Tabot ceremony was later claimed by the Bengkulu people as a cultural heritage. In this case, the religious element in the ceremony has diminished, while the cultural ethnic elements are getting stronger. This Tabot tradition is from Iraq to the south of Asia by Indians in 136-1405. Then, this tradition was brought from India to Bengkulu by Indian Muslims working in British South Indian company who was working on the Fort Malborough project in 1336. So, the workers were the first people to hold the Tabot festival in Bengkulu. In line with the passage of time, Bukang is only an Indian Shiite who celebrates the festival, but also the Bengkulu people themselves. When workers celebrate the festival as a religious ritual, the Bengkulu people celebrate it as an ethnic cultural ceremony.

Keywords: local wisdom, tabot, community

I. INTRODUCTION

Local wisdom is the heritage our ancestors in the data of life values which are fused in the form of religion, culture and customs. In its development the community conducts adaptation to its environment by developing a wisdom of knowledge that is in the form of knowledge or ideas, equipment guided by customary norms, cultural values, activities in managing the environment in order to fulfill their daily needs. Culture is a deposit of human activities and works. He is no longer interpreted solely as all manifestations of virtuous human life such as religion, art, philosophy and so on. Today culture is defined as the manifestation of life of every person and every group in a broad sense. Unlike humans, humans cannot just live during nature, but always change that nature. Understanding culture includes all human actions, culture is also seen as something which is always dynamic not something static, no longer a noun but a verb. Local wisdom is a combination of the sacred values of the word of God and various values that exist. Local wisdom is formed as a cultural superiority of the local community and geographical conditions, in the broad sense local wisdom is a product of the past culture that occurs continuously and is used as a way of life. Although it is locally valued, the value contained in it is very universal.

Traditional ceremonies are called "Tabot" and are often also pronounced with the name "Ark", in other areas, namely West Sumatra known as "Tabui" is a ceremony of mourning of the Shiites. Because this ceremony has long grown and developed in some parts of the city of Bengkulu, it was finally seen as a traditional ceremony for Bengkulu people. Both from the Sipai community and by the entire Bengkulu Malay

community. Thus, the Tabot Ceremony becomes a Traditional Ceremony from the Bengkulu Malay tribe. As explained earlier, the name "Ark" comes from the Arabic word, the Ark, which literally means a wooden box or a chest. It is said that according to the belief of the Children of Israel at that time that if this Ark appeared and was in the hands of their leader, it would bring good for them. But on the contrary if the Ark is lost then it will be able to bring malapeta for them.

In Bengkulu itself, this Tabot ceremony is a day of turning ceremony for the death of Syaikh Agung Husein Bin Ali Bin Abi Talib, one of the grandchildren of the Prophet Muhammad. The essence of the ceremony was to commemorate the efforts and efforts of the Shiite leaders and their people who sought to collect parts of Hussein's body. After all the parts of his body were collected, they were paraded and buried in Padang Karbala. The entire ceremony lasts for 10 days, namely from 01 to 10 Muharram. The stages of the Tabot ceremony are as follows: Taking Land, Sitting Penja, Menjara, Meradai, Arak Penja, Arak Serban, Gam (period of calm / mourning) and Arak Gedang and Tabot wasted. The tradition of Tabot Bengkulu celebration has become a regional cultural tourism event in Bengkulu Province which was recorded in the National tourism calendar since 1990, along with the birth of the policy of national tourism promotion through years of Indonesian tourist visits, Tabot Bengkulu has its own selling value. Tabot's celebration in Bengkulu is one of the tourist attractions that are always in demand by local and foreign tourists, so that it requires every party involved to prepare it as well as possible.

As a cultural asset with all its uniqueness, Tabot Bengkulu needs to be preserved and utilized by tourism, managed in such a way as to become the mainstay of Bengkulu cultural tourism objects while still paying attention to the sacred values of Tabot Bengkulu celebrations. The Tabot Bengkulu Festival which lasts for 10 days has great potential for tourism activities regardless of the religious values contained in Tabot Bengkulu, not to mention the celebration which is enlivened by several other events to enliven the Tabot Bengkulu Festival. In this paper the author discusses in a focused and detailed manner the culture of Bengkulu TABOT, which is one of the decreasing levels of the community of Bengkulu City.

A. Problem formulation

- 1) What is the origin of the emergence of the Tabot Tradition in Bengkulu Province?
- 2) What is the ritual process of the Tabot tradition in Bengkulu Province?

B. Purpose

- 1) To find out the appearance of the ark in the Bengkulu Province
- 2) Analyzing the process of ritual ark in Bengkulu Province

II. RELATED WORKS / LITERATURE REVIEW

Relevant research is the result of research that has been done by previous researchers who examine objects that are relatively the same as the research that will be conducted. This relevant research is important as a reference source and comparison for researchers to conduct further research. This is done in order to find things that are new and different from the results of previous studies. The following are some relevant studies: Historical writing requires literature studies or theoretical studies to strengthen the meaning of past events and approach an event that happened before in various aspects of life. Literature review is a study of books that support analysis in research. A library source in research is very useful to explain, interpret and understand a phenomenon or phenomenon that we encounter from the results of research.

III. MATERIAL AND METHODOLOGY

A. Research Methods

According to Sukardi, the historical method is one of the studies on collecting and evaluating data systematically thanks to past events to test hypotheses related to the causes and the influence or development of information on current events and anticipate future events Sukardi. The method is a systematic method used to conduct a study. Historical methods are a process of critically examining and analyzing recordings and relics in the past. Writing this scientific paper uses historical research methods through literature. The analysis technique in this study is the analysis using data from the literature. The method taken in analyzing this data is trying to analyze the collected data, processed, classified, then described through sentences according to the source. The analysis technique in this study is descriptive qualitative. Writing uses several approaches, namely social, cultural and religious approaches.

B. Cultural Approach

The cultural concept of Professor Koentjaraningrat is very popular. In this concept, culture is defined as its form, which includes the whole of ideas, behaviors and behavioral results. Using this definition, one observer or researcher will see that everything in his mind, which is done and produced by human behavior is culture. Thus, culture is the target of observation or research and not an approach or methodology for observation, research or study. Because it is impossible to use the whole idea, behavior, and results of behavior, and rounded system can be used to examine behavior or ideas or results of human behavior. The traditional Tabot ceremony contains quite a lot of cultural elements, including:

1) Carved Art

Tabot is a pattern of buildings decorated with beautiful carvings. The carvings are depicted as burqa animals, sentences of wisdom, flowers, mosque domes

and others. The carvings are given colors that are beautiful to the eye.

2) Decorative

The decoration found in the Tabot building is quite high in value. Matching color combinations, floral decorations and other decorative features showcase the uniqueness of Tabot's decoration.

3) Architecture Art

The Tabot building has various forms of buildings that are quite artistic. There is a multilevel Tabot, forming a monument, pyramid which has a high architectural value.

IV. RESULTS AND DISCUSSION

A. History of the Tabot Tradition in Bengkulu Province

Bengkulu was formed in 1968 with the capital city of Bengkulu. Bengkulu became the place of exile of President Sukarno, Indonesia's first president, during the Dutch colonial era. In general, the community in Bengkulu Province is 95% more adherent to Islam. Traditional ceremonies are carried out by many people in Bengkulu Province such as circumcision, traditional wedding ceremonies, ceremonies to shave the hair of a newborn child, Tabot ceremony, and so on. The city of Bengkulu was built by the British in 1685 and is called the name Bencolen.

In 1825 the city of Bengkulu was taken over by the Dutch until the arrival of Japan in 1942, because Bengkulu was a colonial city, trade and interaction with foreign nations had been carried out hundreds of years ago. Humans have traditions or culture. Culture is a product of a society whose function is as a means of expressing various kinds of meanings for both the supporting community and outsiders who have the interests of the community. The scope of society creates different cultures, but the main contents of culture in the world are covered by cultural elements, namely language, knowledge systems, social organizations, living livelihood systems, religious systems, and the arts of Koentjaraningrat. Bengkulu native people come from various ethnic groups with different regional languages and dialects such as Malay, Rejang, Enggano, Serawai, Lembak, Pasemah, Mulak Bintuhan, Pekal and Mukomuko Ramli Achmad. In terms of culture, the Bengkulu community consists of two major groups, namely the People of the Republic and the People of Serawai. The Rejang people are divided into two more parts, namely those who live in the highland region and those who live around the coast which is called the Coastal Zone. The expansion of Islam entered India from 610 AD until the end of the Delhi sultanate. The arrival of Islam certainly had an influence on India. In addition to carrying the army with the aim of the police, namely the expansion of the region such as the Arab invasion of India under the leadership of Muhammad Ibn Qasim and the Islamic forces continued to move until the formation of the Delhi Sultanate. The arrival of Indians to Bengkulu brought a traditional art called the Tabot ceremony.

In Bengkulu the ceremony was acceptable because Bengkulu had previously gained the influence of Islam

from Aceh, Banten and Minangkabau. Badrul Munir Hamidi [1]. This ceremony aims to commemorate the death of Husayn Ibn Ali at Karbala. The tradition of mourning brought from the country of origin is experiencing assimilation and acculturation with local culture, and then inherited and institutionalized into what became known as the Tabot Ministry of Education and Culture, [2]. If at first the Tabot ceremony was used by the Shi'ites to commemorate the death of Husayn ibn Ali ibn Abi Talib, then since the Sipai people (Tabot's family) were separated from the influence of Shiite teachings, this ceremony was carried out only as a family obligation to namely fulfill the will of their ancestors. Later, since the last decade, in addition to carrying out ancestral wills, this ceremony was also intended as a manifestation of the participation of Sipai people in the development and cultural development of the Bengkulu region. The Tabot ceremony in Bengkulu contains two ritual and non-ritual aspects.

Aspe rituals can only be carried out by Tabot's family and are led by a Tabot shaman or just a believer who has special provisions and norms that must be obeyed. The tabot ritual in Bengkulu is grouped into two types. First, Tabot as a rite which means a whole series of ritual activities carried out from evening 1 to 10 every month Muharram: Ministry of Education and Culture [2]. As a ritual, Tabot's ritual is led by a Tabot family member who masters in detail this ritual and considered to have the spiritual ability to carry out the ritual. Second, Tabot is more physical. Tabot in this sense is understood as an ornament in the form of a temple or house that has one or more peaks of different sizes made from certain materials and specifically for the Tabot ritual. Other socio-cultural phenomena are the strong tendency to shift Tabot rituals from pure rituals to art. show. The ritual of Tabot ceremony consists of nine stages in its implementation, including taking land, sitting penja, looting, pawning, tiller, seroban wine, gam, drum wine, and Tabot tebuang.

The New Order and Reformation Period, due to a lot of criticism from various elements of society towards the implementation of the Tabot Ceremony. One of the most fundamental of all these criticisms was the changing of Tabot's ceremonial function from religious-nuanced rituals to mere cultural festivals. Tabot's ceremony is non-Shiite people. The loss of the sacred values of the Tabot ceremony was further aggravated by the emergence of what became known as the Tabot of development. Tardisi Tabot is commemorated every year in welcoming the new year of Islam which until the present is still ongoing as local wisdom in Bengkulu.

Local wisdom according to John Haba because of how the term is explained by Irwan Abdulah "refers to cultural wealth that grows and develops in a society that is thickened with trust and is recognized as important elements capable of strengthening social cohesion among the community". Local wisdom as an alternative to resolution of the conflict of the need for insiders involved in cases of conflict with religious authority. Religion is still debated as an element of culture or not in the social construction of society, but the different beliefs that have lived in Indonesia can take place because of local wisdom in caring for and managing these differences.

Local wisdom is the heritage of our ancestors in the data of life values which are fused in the form of religion, culture and customs. In its development the community conducts adaptation to its environment by developing a wisdom of knowledge that is in the form of knowledge or ideas, equipment guided by customary norms, cultural values, activities in managing the environment in order to fulfill their daily needs. Culture is a deposit of human activities and works. He is no longer interpreted solely as all manifestations of virtuous human life such as religion, art, philosophy and so on. Today culture is defined as the manifestation of life of every person and every group in a broad sense. Unlike humans, humans cannot just live during nature, but always change that nature. Understanding culture includes all human actions, culture is also seen as something which is always dynamic is not something static, no longer a noun but a verb.

Local wisdom is a combination of the sacred values of the word of God and various values that exist. Local wisdom is formed as a cultural superiority of the local community as well as geographical conditions, in the broad sense local wisdom is a product of the past culture that occurs continuously and used as a way of life. Although it is locally worth but the value contained in it is considered very universal. Local wisdom developed in this country still requires appreciation and reinforcement from the elite so that this local wisdom works well. Traditional leaders are drivers who need social harmony in a community.

B. What is the ritual process of the Tabot tradition in Bengkulu Province?

Ark is a traditional ceremony of Bengkulu people to commemorate the story of the heroism and death of the grandson of Prophet Muhammad SAW, Husayn ibn Ali ibn Abi Talib in battle with Ubaidullah bin Zaid's army in Karbala, Iraq on 1-10 Muharram 61 Hijriah (680 Mas'hi). Ark has been held since the 14th century. The Ark celebration in Bengkulu was first carried out by Syeh Burhanuddin who was known as Imam Senggolo in 1685. Syeh Burhanuddin (Imam Senggolo) married a Bengkulu woman, their children, grandchildren and their descendants were referred to as the Ark family. The background of the Ark ceremony is to remember the death of the Prophet Muhammad's grandson Hussein bin Ali bin Abi Talib who died in the Karbala field, Iraq. The Ark ceremony is held from 1 to 10 Muharram every year.

The Ark ceremony was to commemorate the efforts of the Shi'ite leaders and their people gather pieces of Husein's body, parade and burrow him in Padang Karbala. The term Ark comes from an Arabic word which literally means "Wooden Box" or "Crate". The word Ark is known as a chest containing the Torah. The Children of Israel at that time believed that they would get good if this Ark appeared and was in the hands of their leader. On the contrary they will get disastrous if the object is lost.

Bengkulu people believe that if the Ark is not held, the Bengkulu community will have a disaster or disaster that will come from the sea or land. At the time of the Ark event took place, both local and domestic tourists poured along the road to witness the festive event directly. The Ark celebration was held with various exhibitions, band

entertainment, fish competitions, telong-telong competitions, the Ark dance creation competition, dhol music competition, struggle song competitions and others which were participated in by art groups in Bengkulu City.

1) *Rituals of Land Scouring*

At the Ark ceremony, nine stages were carried out from the 1st of Muharram to 10th Muharram, at the first stage of the Ark ceremony the Ritual of Land Scouring which was the main stage held on the 1st night of Muharram, which was the main part of the Ark ceremony. The Land Ritual Process includes 5 stages, namely in the first stage of the Governor and the pickup of the Family of the Ark Harmony (KKT) in the traditional hall or front of the dhol monument, the second stage Opening Dance, the third stage of the Opening of the Ark, the fourth stage who were placed at Tugu Dhol (in front of the Bengkulu City Customary Office) for the opening of the Ark which was picked up by the Governor and the group. bitter, pure milk, Selasi water, sandalwood water, rolled cigarettes, oranges / limes, incense, red and white porridge, white cloth, white rope, land storage (pots / priuk decorated with jasmine flowers and basil leaves). These are taken as mandatory completeness for the Ark Harmony Family (KKT) for those who do not bring will be subject to sanctions. The sanctions given are only in the form of reprimand because not carrying a serkai completely means not respecting tradition and not keeping the cultural traditions of the Ark.

2) *Picking up the Ark Harmony Family (KKT)*

Picking up the Family of the Ark (KKT) by the Governor in Balai Adat (in front of the Tugu Dhol City of Bengkulu) which was opened with welcoming dances or honors accompanied by regional music, Rendai or beladiri dance previously preceded by the Sword dance intended to strengthen their beliefs against the enemy.

The welcoming dance displayed at the time of picking up the Kerukunan Tabut Family (KKT) is the Rendai or beladiri dance. Rendai or beladiri dance for welcoming or respecting grand guests or big guests accompanied by long drum instruments, and serunai which is a Bengkulu traditional musical instrument, then the Tabuk Harmony Family (KKT) giving remarks to the Governor and entourage to request permission to carry out Ark of 2016 in Bengkulu. The Ark Harmony family asked permission to carry out the Ark of 2016 and at the same time Ritual Land Land on the night of Muharram, after obtaining permission from the Governor, the Family Harmony (KKT) along with the Governor and entourage walked to the main stage to carry out the opening of the Ark 2016 accompanied by beatings of musical instruments traditional original Bengkulu named dhol.

3) *Opening Dance*

The opening dance in the ritual of Land Scrambling is Rendai Dance. The dance is in the form of martial arts danced by two people or a pair that is usually used in welcoming grand guests or large guests with shades of martial arts or martial arts. Rendai dance is a martial art that is combined with the beauty of dance movements which are usually accompanied by regional music. The musical instruments used in the Rendai dance are serunai

and long drums which are Bengkulu traditional musical instruments used by Bengkulu people in important events for Bengkulu people or events for the reception of great guests, great guests, respected guests. Carano or betel place is a container that contains completeness of betel, namely betel lime, areca nut, gambier, and tobacco. Carano or betel places are used special offerings and giving respect to great guests or great guests in traditional ceremonies.

4) *Opening of the Ark*

The Ark opening was held after the reception or pickup of the Family Harmony (KKT) by the Governor and the group at the dhol traditional hall / monument walked to the main stage or at the View Tower Bengkulu field, to enliven the Ark festival in the city of Bengkulu starting at 21.00 WIB. The opening of the event featured collaborations on the creation of Ark and dhol music with arts groups or studios in Bengkulu, then the event continued with remarks by the Governor of Bengkulu, Mr. Ridwan Mukti as a speech for opening the Ark as well as releasing the Family Harmony (KKT) to perform a Ritual process of Land Scouring on the night of Muharram 1st. The event took place very lively and crowded and the participation of the Bengkulu community was very enthusiastic in opening the Ark. The opening of the Ark festival in Bengkulu City, various events were held, such as the dance competition created by the Ark, the dhol music competition, the competition Malay dance, folk / fish game dance competition, telong-telong competition (lamp ornaments with character shapes) which are followed by Bengkulu arts and Bengkulu people with conditions provided by the event.

5) *Release of Ark Harmony Family (KKT)*

The Family Harmony (KKT) release event was the Governor's event to carry out the process of releasing the Ark Harmony Family (KKT), the release event began at 21.30 WIB, after the opening ceremony of the Ark with the Governor's greeting on the main stage. The Ark Harmony Family (KKT) is welcome to go up to the main stage to give a speech to the Governor and to do Land Sniffing or Land collection.

6) *Scrambling the soil*

Rituals for Land Picking or land acquisition after the official release of the Family Harmony (KKT) release by the Governor to do Land Scraping which starts at 22:30 WIB. Procession of Tilling the Land on the night of Muharram / 1438H at the time of Land Scouring, the land taken must be pure and clean soil. Pure and clean land means that land grabbing or taking land cannot be done by any place but in a place that is believed to be clean and holy.

Land Scouring Place is carried out by the successor of the direct descendants of the Ark heir namely the Ark of Imam Senggolo, before performing the Land Ritual Rite saying greetings, Shalawat to Rasulullah SAW, and reading surah: Al-Fatehah, Al-Ikhlas, Al-Falaq, An-Nas, Ayat Al-Kursiy. Not only that, when the Ritual of Land Scouring or land acquisition is also by saying greetings, prayers, and prayers that must be recited. After reading the Prayer begins by saying Bismillaahirrahmannirrahim and begins the Land

Scourge procession. Rituals Scouring the Land begins with two pieces of land wrapped in white cloth, then stored in a pot / small container or small container decorated with jasmine flowers and basil leaves. Rituals to Land Land by taking two pieces of soil wrapped in a white cloth, then the left hand tying the ground package on the right hand grip and the ground grip on the left hand tied using the right hand, then the two packages of land stored in a pot or kecil container decorated with flowers jasmine, basil leaves placed and stored in Gerga (small house where the land is stored).

- *Forms of Ritual Shows on Land in the Ark Ceremony in Bengkulu City*

The form of the show is everything that is displayed or displayed from beginning to end to be observed or seen, and in it contains elements of the beauty value conveyed by the creator to the audience. The form of the show on the Land Cruising Ritual in the study is inseparable from aspects of the performing arts which include: motion, sound / music, floor design, make-up and fashion, property, time of execution, venue, art performers and spectators, as follows:

1) *Motion*

Motion in Rituals of Land Scrambling is the motion carried out in performances of Land Scouring divided into four types, namely patterned motion, spontaneous motion, meaningful motion, and pure motion. Patterned motion is a movement that has a pattern both in form, technique, and rhythm, so that in general patterned motion is called a variety or motif that produces movements that vibrate, swing, fracture, or swing. On the Rituals of Land Scrambling motion patterned by means of Land Scraping done by hand using a two-handed technique, right hand and left hand straight forward taking or tapping the ground under the hand using a white cloth to wrap the soil, then the soil taken is lifted and wrapped in white cloth, then tied with white color. Spontaneous motion in the Land Ritual Ritual is carried out by the Ark Harmony Family (KKT) which moves suddenly after reading greetings, Rasulullah prayer, verse Al-Fatehah, Al-Ikhlâs, Al-Falaq, An-Nas, Ayat Al-Kursiy, then by saying Bismillaahirrahmaanirrahiim, then a spontaneous motion of Land Scraping was carried out by one of the Ark Harmony Family (KKT) who took part in taking land.

Meaningful motion is motion that has meaning or motion that means. On the Ritual of the Land the meaningful motion that implies meaningfulness of Land with two pieces of soil wrapped in white cloth reminds that humans come from the ground and return to the ground. Pure motion is motion that is created on the basis of consideration of mere motion without thinking of themes or meanings that are born in that motion. Pure movement on the Land Ritual Ritual is not done because in the Land Ritual Rituals there is no mere thought of themes or meanings without thinking about creating motions or themes.

2) *Sound / Music*

Sound (music) in Rituals of Land Scrambling is a group of arts hitting a typical Bengkulu musical instrument namely dhol, which shows that the Land Ritual Ritual will take place soon, besides the dhol the

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instrument used is tassa. Tassa is a traditional musical instrument originating from Bengkulu in the form of tambourines made of copper, iron plate or aluminum whose surface is covered with dried goat skin.

3) *Floor Design*

On the Ritual Ritual Land the design of the floor is not varied because it is not merely to be displayed in rituals or ceremonies that take place, because Rituals of Land Scraping use floor patterns or floor lines in a show, but in Rituals Landing a straight or horizontal floor line which is used during the Ritual of Scouring Low-level Land, which is while sitting or squatting performed by people who carry out Rituals of Land Scouring, the person who is Scouring the Land is Adil Qurniawan who plays a role in Rituals of Land Scouring on the night of Muharram 1 night.

4) *Make-up and dress*

Makeup and dress in the Land Ritual Ritual do not use make-up that changes the character of the character being brought, because dressing does not function when performing the Ritual of Land Scouring. Makeup at the time of the Land Ritual Ritual is not needed, as according to Jazuli dressing should reflect the character / role, neatness and make-up cleanliness need to be considered, while dressing when Ritual Land Landing does not reflect the character / role at the time of Land Scouring. The clothes used during the Land Ritual Ritual wearing white clothes symbolizing the sanctity of the death or death of Husayn ibn Ali ibn Abi Talib who died in Padang Karbala, Iraq on 10 Muharram 61 Hijriah (680 AD).

5) *Property*

Property used on rituals Land grabbing is a white cloth used for peeling land and then wrapped in a cloth and tied by a white rope, then stored in a pot / small container or small container decorated with jasmine flowers and basil leaves.

6) *Time of Organizing*

The time of holding is the time for performing arts or rituals or ceremonies that have provisions and are not the same for each region of each region. In the Ritual of Land Scraping, the location is behind the Grage Horizon Hotel, which starts at 10:30 a.m. WIB on the night of Muharram 1438H.

7) *Show place*

The place and location chosen for the Land Scouring is carried out in a large yard or field with large trees or certain relics that make a sacred ritual or performance are located behind the Grage Horizon Hotel.

8) *Artists*

Nian on Land Ritual Rituals is the Ark Harmony Family (KKT), which is the same lineage, one of the performers who Land Scrambling is Adil Qurniawan who performs Land Scouring on the night of Muharram 1438 H, while Rustam Effendi is a Rendai dancer and one The Ark Harmony Family (KKT) as the recipient of the Ark cultural heritage.

9) *Audience*

Viewers can be used as indicators or benchmarks of success and success of a show because basically an art performance is intended as something that is shown to the

public to be shared, but in dance performances populist traditions do not always require the audience, meaning whether or not the audience is not problem in the course of a dance or performance. In the Land Ritual carried out in a sacred manner, even though the sacred audience is permitted to see or cover the interests of searching for the real data with the permission of the party who conducts the Land Ritual, the Ark Harmony Family (KKT).

11 V. CONCLUSIONS

Ark is a traditional ceremony of Bengkulu people to commemorate the story of the heroism and death of the grandson of Prophet Muhammad SAW, Husayn ibn Ali ibn Abi Talib in war with Ubaidullah bin Zaid's troops in Padang Karbala, Iraq on 1-10 Muharam 61 Hijriyah (680 AD). The steps taken during the Land Ritual Covering include: a) The Governor and entourage pick up the Ark Harmony Family (KKT) at the traditional hall / dhol monument asking permission to carry out the Ark Ceremony which coincides on the 1st Muharram 1348 Hijriyah, while performing Land Ritual Rituals , b) opening dance is marked by Rendai dance or martial arts which is usually used as a welcoming dance or grand or large guest honor, c) the opening of the Ark is carried out on the main stage or in the Bengkulu View Tower, the opening of the event displays collaboration of creative dances of Ark and dhol music followed by remarks by the Governor of Bengkulu, d) the release of the Ark Harmony Family (KKT) at the release event. The Ark Harmony Family (KKT) asked permission from the Governor and the Bengkulu community to take or take the Land, e) Scrambling the Land in the procession or Ritual Land Scouring conveniently located behind Grage Horizon Hotel Jalan Pantai Nal a Anggut Bawah Ratu Samban District, Bengkulu City. In the Ritual of Land Scouring or land taking is done by saying greetings, prayers, and prayer. The form of the performance at the Rituals of Land Scrambling ceremony is inseparable from aspects performing arts which include: (1) motion, (2) sound or music, (3) floor design, (4) make-up and fashion, (5) property, (6) delivery time, (7) venue, (8) art performers, and (9) spectators.

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