

Celebrating the local traditions for global heritage tourism

Saiful Anwar Matondang

Abstract

Celebrating the local traditions either as rituals or aesthetic cultural performances in currently globalizing the world create a new cultural phenomenon in a great variety of forms. A number of religious processions, festivals, carnivals that often organized by local governments, universities, performers' groups, business joint-venture groups and local communities shows the revival of cultural identity. To address this cultural phenomenon and propose theories of culture based on anthropological data, this research was conducted in a specific field in 2014 to explore the local traditions of urban communities of two polyethnic cities; Medan in North Sumatra and Georgetown in Malaysia. The aforementioned two polyethnic cities are rich in local traditions which were brought by their parents from the South East Asia, India, Middle East, and South China surrounds. The rituals and cultural performances of Chinese Straits Chinese (**Lion and dragon dances**) are reenacted in the Malaysian city of Georgetown while the **Mak Yong and Mak Inang** Malaysian performances are performed at the Maimoon Palace in Medan North Sumatra, Indonesia as key sites to identity construction, maintenance, contestation as well as a heritage for regional and global tourism.

Key words: Celebrating local traditions, regional and global tourism, rituals and cultural performances.

Introduction

The dramatic growth of local traditional celebrations has jogged ethnologists memories that there will be a future shift from ethnology to heritage where living heritage would be the field of cultural reproduction. The intersection of local tradition with reconstruction of cultural identity in regional and global contexts results in the preservation and promotion through tangible and intangible heritages. What Eric Hobsbawm and Ranger call "the invention tradition" (1983) glorifies the meaning and values of the significant ritual or symbolic functions (1983: 3). The invented tradition accepts the shared myths, popular beliefs and memories of a community or social group.

Celebrating local traditions in a global context significantly highlights the revival of the local tradition trajectory as well as identity reconstruction and tourism development. A special focus on the local traditions needs to link the customs of regional folks and global collaboration. Heritage tourism is regarded as a new subfield in Humanities –specifically anthropology. The traditional way of life, according to Michael Hitchcock and Victor T King (2003) is the range of dance, drama, music, and the visual and plastic arts (Hitchcock and King, 2003: 3). Through the “invention tradition” (Hobsbawm and Ranger, 1983) the local governments could formulate and implement tourism policies to promote activities which would bring the communities, artisans and business joint-venture groups to the small but illustrious celebrations of local cultures. The celebrations capture the re-created and re-authenticated local traditions as commodities for tourism. Jonathan Friedman (2000) argues that the local culture in the globalizing world plays an important role in the mosaic of cultures. Thus, the growth of local traditional attractions in the form of rituals and cultural performances as intangible heritage contributes much towards regional and global tourism. Manuel Castells’ (2010) *Power of Identity* reminds us of this situation.

The emergence of rituals and aesthetic cultural performances in two polyethnic cities, that is, Georgetown in Malaysia and Medan in North Sumatra could be potential tourist attractions. Moreover, this emergence could bring with it a tremendous effect as well as explore certain anthropological research. In fact, due to the revival of ethnic identities in urban areas such as the aforementioned polyethnic cities, in this current globalized world, it has brought about the dramatic growth of local traditions which have been widely spread to the regional and global spheres. In addition, the use of technology such as the internet, videos and recording devices enables the distribution of local traditions much easier to reach the neighboring countries, regions and other continents. This cultural phenomenon is a paradox; on the one hand, American globalization spreads its culture to all developing countries; however, on the other hand, the authentication of local traditions such as rituals and folk dances became consolidated.

Background and Literature Review

The increasing attention by sociologists and anthropologists on the growth of local traditions in the globalizing world has resulted in explaining the micro-system of the specific socio-cultural functions and meanings of local culture in regional and global spaces. Anthropology currently utilizes a multi-sited approach (Marcus, 1993 and 1999) in order to follow the

cultural heritage reproductions which involve the local traditions, regional and global cultural productions that have been enhanced through Information & Communication Technology (ICT). The need for a grounded theory based on the observations of the cultural phenomenon of the ethnic cultural reproductions in the urban areas of Georgetown and Medan provides a strong background to enrich a micro theory of cultural complexity which engaged Processual Analysis.

The anthropological theory of Social Drama or Metatheatre of the Symbolic Anthropology were widely accepted after ethnographic publications by Victor W Turner (Turner, 1974 and 1987) in Rhodesia Africa and Clifford Geertz (1973 and 1982) in Bali Indonesia. Symbolic actions as core texts conform to the anthropological interpretation of Cultural Performance by Milton Singer (1980) which contributed much in Anthropology. The social drama is not limited to universal social structure and function, but to the system of knowledge and culture if constructed socially and culturally in a symbolic way. Symbolic Anthropology explores the cultural heritage for ethnic identity reconstruction and tourism development in regional and global spaces.

Victor W Turner's Social Drama which was inspired by Van Gennep's *Rites of Passage* (Arnold Van Gannep, 2004) involves the system of significance embodied in symbols. The anthropological perspective of social drama is used as the research foundation to seek the trajectory relations of cultural performances, reconstruction identity and global tourism. The Social Drama procession in this sense is a grand theory to conduct a specific and in-depth analysis of the current intensive interrelationship among the local, regional and global cultures.

The reconstruction of cultural identity for the development of the tourism industry in regional and global scopes is the interest of research on ethno culture plurality which involves "a wide range of collective discourse and social strategies in the globalized landscape that thematize and put into practice the current manufacturing of cultural differences, which are devised in political and intellectual spheres as well as in everyday life" (Giordano, 2009: 96). Looking at the Robertson's Global-Local (*Glocalization*) phenomenon which swept to all the former Western Colonies in Asia, this research follows the Anthropology of Performance (Turner, 1987) to compare the ethnic identity reconstructions in the Straits of the Melaka region to respond to the regional ethnification and global tourism culture.

In seeking the perennial process of reconstruction or revival of cultural identity albeit loyalty to religiosity and ethnicity of communities in regionalism and globalism, the British ethnographer, Anthony D Smith suggests tracing “ a given cultural unit of population” (1992: 58) in which the perception and understanding of the communal past depends on each generation. It indicates that the ethnic allegiances have already and will be continuously proliferated (Smith 1992). According to Anthony D Smith, the interaction of “a sense of shared continuity and a sense of shared memories”, leads from local communities to the regions, city-states and globally. Smith also argues that the reconstruction of collective identities through true religious and ethnic identities tend to be pervasive and persistent (1992: 59). The intersection of religious and ethnic identities such as unification of Spanish under Catholic monarchs (Smith, 1992) and “the annual Festival of Nine Lessons and Carols in the chapel of King’s College, Cambridge on Christmas Eve” (Hobsbawm and Ranger, 1983: 1) show the reconstruction and official institutionalization of the identities of communities based on shared popular beliefs and ethnicity.

Cultural Heritage Studies in Global Context

Ethnicity formation with various forms in the urban environment as a mode of ‘Ethnification’ (Giordano, 2009) is a new phenomenon in the globalized world. Global context has harnessed the awareness of ethnic identity in the cities. Fortunately, the Processual Analysis which was found in the ethnographies of the Manchester School of Anthropology under the direction of Max Gluckman contributes much to the understanding of ethnification and its process of the global cultural process. Victor Turner explores the symbols in tribal rituals and their connections to human relations. Turner’s ethnography was conducted when the British colony initiated modernity and industry in Africa. This situation is continued through the globalization processes. The revival of ethnic culture awareness soon motivated the local artists and intellectuals to initiate and recast the symbols with new dimensions to the tourism prospects. The symbolic meaning of heritage in the context of the regional and global tourism industry created the cultural reproduction of complex activities in the Straits of Melaka, where the polyethnic Sister Cities of Medan, North Sumatra and Georgetown, Malaysia are located. . This phenomenon, in the fieldwork, shows the process of identifying the cultural resources which represent past experiences in the current situations (Giordano, 2005) as heritage. It involves the reconstruction of ethnic identity and re-authentication of patrimony. It is thus followed by the reproduction of ethnic heritage in the regional and global contexts.

In line with Christian Giordano's idea of ethnic power in the globalized world, Saskia Sassen contends that "a proliferation of originally highly localized cultures have now become prevalent in many large cities" (1989: xxxi) while the local culture might have been enjoyed by the elite in the global cities. In conducting Anthropology of Global Culture, Jonathan Friedman (2000) even suggests that anthropologists observe the rise of indigenous movements, regional movements, and immigrant minority politics in terms of ethnification and re-identification (2000: 650-652). Accordingly, a transition process from the local tradition into the global one or from the national culture to transnational one is needed for direct observation (Friedman, 2000: 640).

The study by Hoffstadter (2009) of the Malaysian cultural performance show for global tourism industry reveals two contradictory directions, namely: "the state's desire to homogenize and essentialize ethnicity internally, whilst displaying ideals externally" (Hoffstadter, 2009: 527). The current development of representation of past experiences to re-create the social group identity in the regional and global contexts makes reference to Christian Giordano's statement that: "ethnic power should not be regarded as a relic of the past, i.e., of the 19th and 20th century, but should also be seen as a phenomenon linked to the several territorial redefinitions, regionalizations, and reconfigurations of identities in times of globalized late modernity" (2009: 97). Moreover, there is a need to explore re-contextualized performances.

The ethnic cultures (heritages) for the development of the tourism industry have great attraction factors and led to the investigation of the symbolic meanings where the heritage and their values reside in social interactions. Furthermore, the rituals, festivals, carnivals and cultural performances as heritage of the polyethnic Sister Cities of Medan and Georgetown are the potential data sources of ethnic identity reconstruction and pluralism as well as the potential development of the tourism industry.

In relation to heritage and the reproduction process, the listing of the Historical Cities of the Straits of Malacca in July 2008, Georgetown has been imbued with layers of history, with tangible and intangible multicultural heritage set in a historical townscape. After UNESCO listed Georgetown as the World Heritage in 2008, there has been a series of religious and cultural festivals taking place throughout the city. The festivals can be managed either by the state or community organization. In the Spring Celebration (Chinese New Year or *Imlek* in Hokkien), the Chinese community hosts a number of mega festivals. Georgetown is well-

stocked with red colored Chinese New Year ornaments. The lion and dragon dances are usually performed as rituals for public entertainment. The *Jade Emperor God's* birthday on the eve of 9th day of Chinese New Year is celebrated by the local community and tourists at the Chew Jetty in Georgetown. This celebration mixes the ritual and cultural performances with various food offering for rituals, lion and dragon dances, modern Chinese songs, fire crackers and burning incense.

Purposes and Scope

Viewing the cultural reproductions as medium to reclaim ethnic identity, this study adapts the Victor Turner's idea of the symbolic meanings of rituals and theater implications to the wider socio-cultural contexts. In exploring and analyzing the functional meanings of ritual and local culture festival celebrations in the current globalized world, and in creating a micro-theory of cultural process based on the ethnographic data of interplay between local tradition and global culture, this research engaged the symbolic action and power relation (Cohen, 1976: 18; Gluckman, 1962) to the understand ethnicity reconstructions in the regional and global contexts (Appadurai, 1990; Giordano, 2009; Castells, 2010). I shifted from a single unit ethnography to multi-sited ethnography (Marcus, 1999) in order to reach the rituals and celebrations held by the Malays and Chinese Nanyang in Georgetown-Penang Penang, Malaysia and Medan North of Sumatra in Indonesia. I adapted Victor W Turner's social drama theory which stresses breach, liminal/ betwixt and redress / recovery and reintegration. The rites of the passage of ethnic groups that manifested in the reproductions of heritage as the subject of the exploration and interpretation of this study were methodologically analyzed with the unified local, regional and global system.

Definition of Terms

Local cultural traditions are intangible heritages (UNESCO) that experience a rival process in the urban areas due to community awareness of ethnic identities. The past experience as a source of heritage reproductions resulted in several attempts to signify the symbolic meaning of traditions (Michael Hitchcock and Victor T King (2003). In global tourism, we now observe that local communities actively encompass those steps. Dennison Nash theorizes tourism as the largest industry in the world as well as the number of people who form part thereof (2007). Nash sees the global tourism industry phenomenon through observing the interrelation between the humanities and local heritage. The author also investigates the

comparative technique and relativistic view of human cultures on cultural tourism which embrace the cross cultural range of tourism subjects (Nash, 2007).

Limitations

This article covers the approaches held by two predominant ethnic groups- the Chinese and Malay- in Strait Melaka which celebrates cultural traditions to enhance and attract tourism. The discussion of data is based on the fieldwork in two polyethnic cities namely: Medan in North Sumatra and Georgetown-Penang in Malaysia.

Hypothesis

The interaction of local cultures with regional and global cultural productions will enable two predominant ethnic groups in the Strait of Melaka create new cultural strategies through rituals and festivals in the urban areas of Medan and Georgetown.

Methodology: Comparative Cultural Ethnography

This anthropological comparative study seeks to demonstrate the many cultural re-authentications in music and dance performances with identities in the polyethnic cities of Georgetown and Medan urban areas. The research was conducted to respond to the questions related to the local traditions which contribute to regional and global tourism. The observation was conducted to follow the new modification of performances for tourism by the representatives of urban communities either in religious, cultural sites and public spaces which demonstrate the preservation of local traditions with knowledge and technology. The exploration on the cultural heritage for the regional and global tourism industry development can be conducted on the social drama procession plot. It focuses on the analysis of performing social actions and to frame an approach of living, local culture (*genre de vie* of Paul Vidal De La Blanche as quoted in Victoria Razak, 2007), their relationships to the heritage as well as tourism industry. In addition to the Social Drama of Symbolic Anthropology, the globalization process has been a trigger of the dramatically growing awareness of ethnicity and symbolic meaning of cultural heritage results in “the intense competition across the tourism and recreation industry” (Razak, 2007: 1999).

Seeking the celebration of local traditions of the Malays and Chinese, the fieldwork was conducted in two cultural sites in Medan; the *Maimoon Palace* and Temple of *Vihara*

Maitrya Cemara Asri. The study was also conducted in Georgetown Temple of *Mercy Goddess* and *Chew Jetty Pangkalan Weld*. It was revealed during the fieldwork that the traditions of the Malay (Melayu) and the Straits Chinese (Peranakan) have moved from insidious performances into regional and global contexts which eventually appear as a cultural attraction for the tourists. I observed the shift from rituals to public entertainment. The data revealed that the music and dance performances of *Mak Yong*, *Mak Inang* and *Serampang XII* in Maimoon Palace not only revived the heritage of Malays but those attracted visitors. The Chinese *lion and dragon dances* are performed both in Chinese New Year celebration and national holidays in public spaces. The Georgetown Festivals which are primarily held in July until August have supported the performances of the Malay such as *Boria* and *Pantuns* to be the world culture. Those performances hitherto have upheld the local traditions in the global tourism network in the South East Asia region.



Figure 1 Celebrating “Ampau” (A Red Envelope) in Chinese New Year in a shopping mall in Medan.

Those performances recreated the identity of ethnic groups by representing traditions inherited from where their origins. Local traditions have a link to regional and global tourism. Giordano was correct in his observations of the current phenomenon of ethnicity, regionalization and globalization. Ethnicity through the authentication of traditions created an idea that “ethnicity is an extremely multiform phenomenon, which, according to circumstances, historical space of experience, and social needs, both symbolic and material,

is conceived rather differently” (Giordano, 2009: 97) and leads to a thorough exploration of a close relationship between ethnicity and traditional ceremonies in supporting the culture reconstruction as the foundation of the current cross-cultural exchanges within globalized situations. There is potential data of ritualized acts and cultural performances that needs to be revealed. .

The argument proposed by Roland Robertson on *glocalization* in globalization (1995) is correct whenever the rituals and cultural performances which are classified as ‘original’ and others as ‘hybrid’ after all those have been popularized and commercialized for the identity reconstruction and attraction for tourism. Global meets local in a package; there is a blended of urban and rural taste for the folks who have drawn from this repertoire according situational goals. Considering Roland Robertson’s (1995) glocal, Saskia Sassen’s (1998) ethnic power in global cities, Christian Giordano’s (2009) past in present, there is a new crucial cultural phenomenon that should be addressed anthropologically. Those interplayed cultures in this study lead to a micro cross cultural analyses in which the tourism industry is based to uphold the communities.

Data Finding, Analysis and Cultural Interpretation

The data finding, analysis and cultural interpretation encompassed the celebrations of the Chinese and Malay rituals and festivals in 2014. The celebrations were analyzed and interpreted as following:

Celebrating the Chinese Lion and Dragon Dances

The Chinese Lion Dance performance in the urban life, primarily in the Lunar Month Chinese New Year and national holidays, not only revealed the heritage of the Chinese cultural practices in Georgetown and Medan, but also reconstructed the meaning of the Chinese community in those two polyethnic cities. The performance of lion dance is one of the unique cultural heritage values present in the city of Medan and Georgetown. These two polyethnic cities are fast becoming the sites for the evolutionary process of the lion dance performance in the city scape. Lion dance (*bu lang say* in the Hokkien) is a performing art or art of dancing that is usually performed by two persons using resembles of a lion costume with accompanying Chinese traditional musical instruments. In the past it was considered a sacred performance usually organized by the religious activities in a temple or monastery, but

its current popularity in the global culture sphere in the urban environment, the lion dance has become an ethnic identity of the Chinese community in Medan and Georgetown.

Nowadays, the lion dance is considered a leading global entertainment and sport. The lion dance performance is rich in cultural heritage which uses symbols and functions which the Chinese community preserves. For the Chinese community in Georgetown and Medan the significance of symbols in lion dance performance are important as those are their cultural patrimony.



Figure 2 Lion Dance in Georgetown of Malaysia.

In my observation, before the lion dance commences, it takes a few minutes to pay tribute to the audience, follow a story line which depicts the lion expression as if he was thinking and to purge. The lion starts to move when the music begins to beat. The lion dance motions or movements symbolize the meanings and values of the Chinese cultural heritage, therefore, the Lion dance is commonly accompanied by three musical instruments, namely: drums, gongs and cymbals which are restored icons and indexes in Chinese tradition. With the accompaniment of the drum, gongs and cymbals musical instruments, the lion dancers follow the sounds of the music.

The role of the drums in a lion dance performance is a command that determines the tempo of the game cymbals and gongs. In Chinese society, a drum is historically a tool flagman to advance and retreat in battle. It leads the lion dance and this functional view places a drum as

the most important instrument in the performance. A drum is played by one who uses a pair of wooden sticks followed by the harmony of the lion's motions. It is observable that the beat of a drum is a companion musical instrument of the lion dance. The dancers follow the drum commands in all the performances as it determines the motions and tempo of the gongs. In performing the lion dance, the cymbal-shaped musical instrument pair made of metal is sounded. The two cymbal Chinese music instrument symbolizes repelling evil and bad luck. The cymbals are played by two persons who each play a pair of cymbals. In the tradition of the Chinese community from past time, the cymbal is an important musical instrument that is often used in Chinese rituals. The loud sounds made by the cymbals bring value and symbols. For the Chinese community, it is believed that the loud sounds which emanate from the cymbals could repel the evil spirits and wild animals that might bring bad luck.

In the art of the lion dance performances, the dancers centralize their movement or motions to imitate a lion. The lion dance conveys a message to the public. The message is a form of expression of the lion as a human emotion in a real social interaction. There is a vivid interaction in this instance.

Celebrating Mak Yong and Mak Inang in Maimoon Palace

The Maimoon Palace (or the Sultan of Deli Palace) in Medan North of Sumatra was built in 1888 when Sultan Ma'mun Al Rasyid Perkasa Alam ruled the kingdom. The Maimoon Place has is now become the center of cultural performance for the Malay communities. The Maimoon Palace management arranges the cultural *Mak Yong and Mak Inang* performance to display the Malay heritage through theater, dance and live music. The visitors in Maimoon Place enjoy the Mak Yong as an ancient Malay dance-theater form which incorporates the elements of rituals, stylized dance and acting, vocal and instrumental music. *Mak Yong* is renowned in Peninsular Malaysia and East Coast of Sumatra. The performance of *Mak Yong* in Maimoon Palace is regarded as a celebration of nature and natural phenomena. *Mak Yong* symbolizes the "Semangat Padi" or the Harvest Goddess.

The second performance in Maimoon Palace that shows characteristics of Deli Kingdom is *Mak Inang*. The Palace preserves and promotes this performance to display a specific genre that the Maimoon Palace owns. Celebrating the tradition of the *Mak Inang* performance to the tourists reveals that the Sultan of Deli in the past held a high regard for the tradition that the public needs to enjoy and be aware of.

Conclusions and Recommendations

The celebrations of local traditions in the two polyethnic cities of Georgetown in Malaysia and Medan in North Sumatra have changed the characters of these two cities as tourist destinations and as urban cultural attraction centers that are surrounded by the blended rituals and aesthetic performances. Therefore, the uniqueness of the cities is promoted with a series of festivals, carnivals and the restoration of colonial buildings. Tourist centers have been rebuilt with regional and international exhibitions. While the reconstruction of the cities is primarily supported by the urban shopping malls, there too a great variety of reconstruction focuses on the new images of polyethnic cities by re-contextualization of folkloric symbols (Georgetown as the Legacy of British, Georgetown as polyethnic people, Georgetown is different from other Malaysian cities). There is a buzzword for the city of Medan: “Medan is millionaire town of Dutch Indies”.

Based on data analysis and interpretation, three principle recommendations are proposed:

1. The Humanities or Social Sciences should work on the interaction of local traditions with regional and global cultural productions to further the ethnographical fieldwork and to construct the body of knowledge of Humanities about cultural heritage reproductions.
2. Due to the rich and increased cultural productions of ethnic groups in urban areas, the local government should invite the anthropologists and artists to create a cultural map and build a well prepared cultural agenda.
3. A more intensive and detailed research on cultural heritage of ethnic groups is recommended to understand the cultural interactions from local to regional and global spheres.

References

- Appadurai, A. (2005). *Moderinity at large, cultural dimensions of globalization*, Minneapolis: Minesota University Press.
- Aziz Sohaimi, A. & Derak, R. (2010). *Syair boria biografi Abdullah Darus*, Georgetown: Persatuan Karyawan Pulau Georgetown.
- Castells, M. (2010). *The power of identity*. Second edition, Willey-Blackwell: Sussex: UK.

Cohen, A. (1972). *Two-dimension man: an essay on the anthropology of power and symbolism in complex society*, California: UCLA Press.

Cohen, P. (2006). *The Symbolic construction of community*, London: Routledge.

Friedman, J. (2000). Globalization, class and culture in global systems. *Journal of World - Systems Research*, Fall/Winter Edition, 5(3).

Geertz, C. (1980). *Negara: the theater state of nineteenth century Bali*, Princeton University Press.

Geertz, C. (1973). *The Interpretation of cultures*, New York: Basic Books, Inc, Publishers.

Geertz, C. (1983). *Local knowledge: further essays in interpretative anthropology*, Basic: New York.

Geertz, C. (1988). *Works and lives: the anthropologist as author*, Stanford University Press.

Giordano, C. (2005). The past in the present: actualized history in the social construction of reality. In Don Kalb, Herman Tak (eds), *Critical junctions. Anthropology and history beyond the cultural turn*, New York, Oxford: Berghahn, 53-71.

Giordano, C. (2009). Political regionalisms in a globalized world-system: local identity constructions. *Acta Historica Universitatis Klaipedensis XIX, Studia Anthropologica III*, 93-106.

Gluckman, M. (1965). *Politics, law, and ritual in tribal society*, Oxford: Basil & Blackweel.

Gluckman, M. (1962). *Essays on the ritual of social relations*, Manchester: Manchester University Press.

Gluckman, M. (1964). *Closed system and open minds: the limits naïvety in social anthropology*, Oliver & Boyd: Edinburg & London.

Hitchcock, M. & King, T. (2003). Discourses with the past: tourism and heritage in South-East Asia. *Indonesia and the Malay World*, 31(89).

Hobsbawm, E. & Terence, R. (1983). *The Invention of Tradition*. Cambridge University Press.

Hoffstadter, G. (2009). Contested spaces globalization, the arts and the state in Malaysia. *Ethnicities*, 94(4), 527-545.

Marcus, G. (1999). What is a stake – and is not- in the idea and practice of Multisited Ethnography. *Canberra Anthropology*, 22(2), 4-6.

Marcus, G. (1995). Ethnography in /of the world system, the emergence of multi-sited ethnography. *Annual Rev. Anthropology*, 24(1), 95-117.

Nash, D. (2007). *The study of tourism anthropological and sociological Beginnings*. UK: Emerald Group Publishing.

Razak, V. (2007). From cultural areas to ethnoscaples: an application to tourism Development. *The Journal of Regional Analysis & Policy*, 37(3), 199.

Robertson, R. (1995). *Glocalization: time-space and homogeneity –heterogeneity in Mike Featherston*. Global Modernities, London: Sage Publication.

Sassen, S. (1989). *Globalization and its discontents*. New York: The New Press.

Singer, M. (1980). Emblems of identity: a semiotic exploration. In Fernandez James, M Spiro & M Singer (1982). *On symbols in anthropology essays in honor of Harry Hoijer*, Malibu: Undena Publications.

Smith, D. (1976). National identity and the idea of European unity. *International Affairs*, 68(1).

Turner, V. (1975). *Revelation and divinity in Edembu ritual*. Cornell: University Press.

Turner, V. (1974). *Dramas, fields and metaphors*. Ithaca: Cornell University Press.

Turner, V. (1982). *From ritual to theatre: the human seriousness of play*. New York.

Turner, V. (1987). *Anthropology of performance*. New York: PAJ Publication.



Van Gannep, A. (2004). *The rites of passage* (Reprinted Version). London: Routledge.

HOW TO CITE THIS PAPER:

Matondang, S. A. (2016). Celebrating the local traditions for global heritage tourism. *International Humanities Studies*, 3(1), 1-15.

ABOUT THE AUTHOR:

Saiful Anwar Matondang, PhD. Social Drama, Anthropologist & Multilingual Education Specialist, Faculty of Education, Universitas Muslim Nusantara AW, Medan, Indonesia & University of Fribourg-Switzerland. sammatondang68@gmail.com