

Religious Values of the Traditional Ceremony in Building a Bengkulu Malay Traditional House

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Abstract

Building a house is part of Bengkulu Malay customs. In the Malay culture, the process of building a house cannot be separated from traditional processions which contain traditional Bengkulu Malay religious values. This research examines the religious values of the traditional ceremony in building a Bengkulu Malay traditional house

It employs a descriptive-qualitative method. Data collection techniques involve notetaking from documents and literature sourced from the museums and libraries in the Bengkulu province and Bengkulu University of Malaysia.

The findings indicated reveal that traditional ceremonies related to building and occupying houses include a preparatory ceremony and building the house ceremony. The preparatory ceremony, which consists of selecting the land and cleaning the land mystically (*disabo*) is aimed at clearing the land from the mystical spirits in the form of *jinnor* others. The building house ceremony consists of getting into or the *bubungan* ceremony, and occupying/getting inside the house ceremony as a sign of gratitude.

Keywords: Bengkulu Malay, Local wisdom, Religious values, Traditional house and Ceremony.

Introduction

Local wisdom values contained in the culture of a community contain positive values that can be passed on to the next generation. These positive values are a form of cultural inheritance with a variety of noble values. They have often been passed down from generation to generation and have lasted a long time and are maintained to this day. A cultural inheritance contains local wisdom values reflected in the various cultures that grow and develop in the community (Dişli & Ankaralıgil, 2023; Syamsurizal et al., 2023; Zainaro et al., 2022; Zalmansyah et al., 2022).

Bengkulu Province of Malaysia also has cultural diversity and noble values contained in it as a legacy from the ancestors. These values are closely related to community life and

function as the guidelines in social life. One of the cultural heritage of the Bengkulu people is the traditional Bengkulu Malay house, such as the house of Fatmawati Soekarno, wife of the first President of the Republic of Indonesia (Putri, 2022). Construction of this traditional house is carried out with traditional ceremonies from selecting the land to starting to fill the house. The traditional ceremony of building a traditional Bengkulu Malay house is one of the cultural heritage of the ancestors of the Bengkulu Malay people which has been passed down from ancient times until now (Ridho et al., 2017). However, recently, this inheritance has experienced a negative shift that tends toward extinction (Astuti, 2016; Hariyanto et al., 2023; Inglehart, 2018; Inglehart & Baker, 2000; Mangundjaya, 2013). Both the ritual implementations and the values are contained in it.

The traditional ceremony of building a traditional Bengkulu Malay house is not just a physical construction activity but also involves a series of rituals and religious values that are believed to have deep meaning for the people of Bengkulu. These religious values are reflected in various aspects of the ceremony, from choosing the location to the process of building the house itself.

There is a possibility that these traditional ceremonial traditions of building a house could soon disappear. This is caused by the loss of a vehicle for transformation and a shift in the system of managing residential construction. The differences in the building materials used also contribute. It is a shame if traditional houses are seen only physically as cultural objects (heritage) or as a type of building that is a historical architectural heritage of the past. It contains philosophical, symbolic, moral, social, and cultural values that need to be explored, studied, and understood by the supporting community (Davis, 2019; Klamer, 2002; Noaime & Alnaim, 2023; Schwartz, 2014). From the types of related traditional ceremonies, shapes, spatial structures, and decorative ornaments of traditional Bengkulu Malay houses, historical development of culture and the values of past community life, such as religious, socio-cultural and ecological values can be understood (As'ari & Hendriawan, 2016; Eko & Putranto, 2019; Heryati & Abdul, 2014; Istiawati, 2016; Tiani & Suryadi, 2021; Titisari et al., 2012).

Bengkulu traditional houses are understood not only as physical objects. Similarly, traditional ceremonies are known not only as rituals, but as very valuable life values (Mardika et al., 2018; Putra, 2019; Samsudin, 2018). Therefore, this research examines the religious values of traditional ceremonies related to traditional Bengkulu Malay houses in Bengkulu City.

Its aim is to offer theoretical insights on oral literature, literacy, and culture related to Bengkulu Malay traditional houses. Its objectives are as follows.

1. To provide appropriate information about Bengkulu Malay traditional houses for writers of literacy reading material books.
2. To provide useful preparing images and contents of literacy reading material
3. To provide for the parties related to the world of education, a point of reference in policy development and literacy development in the future.

Theoretical Framework

The Concept of Local Wisdom

The concept of local wisdom is reflected in communities with a diversity of forms and implementation in people's lives. Principles of local wisdom maintain the noble values inherited from our ancestors so that they remain sustainable, maintained and can be applied in the future (Primayanti & Puspita, 2022; Sinapoy & Djalante, 2021). These noble values contain positive values that are beneficial for social, national and state life, as well as culture. Continuity of noble values as a form of local wisdom of a cultured community can be passed down or inherited from one generation to another while still upholding the honor and dignity of a culture, as well as providing benefits to the community.

Local wisdom is the perspective of a community in the form of culture or traditions which are inherited as a result of collective thinking passed down by ancestors which are maintained and obeyed, and implemented by the next generation. This cultural heritage in the form of local wisdom values can become a foundation, guidance for attitudes, behavior and

actions, both for individuals and communities in balance and harmony with their environment. According to Hasanah et al. (2023), Kanzunnudin (2015), Ramanta & Samsuri (2020), Suyatno (2015) and Syarifuddin (2008), local wisdom is local culture and the perspective of a community applying cultural values in everyday life.

Local wisdom can also take the form of symbols and symbolic interactions that emerge from interactions between communities: cultural symbols originating from local myths, crafts, and rituals that can be studied and presented as a form of local wisdom that reflects the dynamic, eternal, creative nature of its culture. They are innovative. Through symbols, people think more and recognize their meanings wisely. Local wisdom can be a means of inter-ethnic integration in Indonesia as a logical implication and cause-and-effect function that comes from understanding various elements, such as culture, language, worldview, and knowledge that are used to reduce the potential for inter-ethnic conflict (Diab et al., 2022; Khosyi'ah & Rusyana, 2022; Meliono, 2011).

Local wisdom also refers to all forms of knowledge, beliefs, understanding, or insight as well as customs or ethics that guide human behavior in living in an ecological community (Farahani, 2013). These forms of local wisdom are internalized, practiced, taught, and passed down from generation to generation by forming patterns of human behavior towards fellow people, Nature, and the supernatural world (Mahoney & Schamber, 2004; Murniyetti & Anwar, 2016). Evelina (2016) points out that local wisdom is very important in human life because it covers all aspects of life.

Indeed, this is the basis for decision-making at the local level in the fields of health, agriculture, education, natural resource management, and rural community activities. It also contains local cultural wisdom which is integrated with belief systems, norms and culture. This is expressed in traditions and myths which have a big impact on the social life of the Indonesian society (Sauri et al., 2018). Local wisdom, with local values embedded in it, grows and develops in line with the culture of the community. These values are inherited in the form of traditions and customs that are believed and adhered to by the user community. They are believed to have implications for harmonious living, both interactions between community members and community interactions with their environment.

The Concept of Traditional Houses in Oral Literature

According to Dundes, quoted by Danandjaja (1986), the word folklore comes from English, folklore, which is a compound word of two words, namely *folk* and *lore* (Pudentia, 2015). The word *folk* refers to a group of people who have identifiable physical, social, and cultural characteristics, so that they can be distinguished from other groups. It is said that the important thing about this definition is that they already have a tradition, namely a culture that they have inherited from generation to generation, for at least two generations, which they can recognize as belonging to them. Meanwhile, the word *lore* is defined as folk tradition, namely a part of culture that is passed down from generation to generation orally or through examples accompanied by gestures or mnemonic devices (Dundes, 1969, 1980).

There are eleven characteristics of folklore (James, 1994), those are:

- (a) its spread and inheritance are carried out orally, through the speech of one generation to the next;
- (b) it is traditional, that is, it is spread in a relatively fixed form or in a standard form and is spread among certain collectives over a long period of time (at least two generations),
- (c) exists in different versions, due to the way it is spread orally, without permanent notes or recordings, so that folklore can easily experience changes, especially differences in its external parts, while its basic form remains,
- (d) the name of the creator is no longer known (anonymous),
- (e) the structure or form is systemic or patterned,
- (f) it has a use in living together in a group,
- (g) it is prelogical, that is, it has its own logic which is not in accordance with logic general,

- (h) is the collective property of a certain group because its first creator is no longer known, so that every member of the collective concerned feels they own it, and
- (i) is plain and innocent, so it often seems rude, too spontaneous, because much folklore is a manifestation of the projection of the most honest human emotions.

Non-verbal folklore is whose form is not a product of human intelligence, although the method of making it is taught orally (Brunvand, 1971; Fox, 1980). This non-oral cultural group can be divided into two subgroups, namely culture in material or material form and non-material. Folklore forms that are classified as material include folk architecture (original regional house shapes, rice barn shapes, and so on), folk crafts, clothing, jewelry, culinary delights, and traditional medicines. Meanwhile, those that are not material include traditional gestures, sound signals for people's communication (*kentongan* 'knocking for danger in Java or the sound of drums for sending news as is done in Africa) and folk music.

According to the Indonesian Dictionary (KBBI), folklore is a traditional custom which is passed down from generation to generation from ancestors but is not recorded (Badan Bahasa, 2018). Others say that folklore is part of cultural expression (Forth, 2020; Marsoof et al., 2022; Rosman & Rubel, 2020; Setyaningrum et al., 2022; Susila et al., 2020).

The Concept of Traditional House

Traditional houses as a form of local wisdom in the field of architecture are a form of Indonesian cultural wealth (Suntoro et al., 2023). Every ethnicity or culture in the archipelago certainly has its own traditional house. However, one thing that is in common is that the concept of traditional houses in the archipelago refers to local wisdom values which are based on harmony between creatures created by maintaining a balance between people and their natural environment. Therefore, traditional Indonesian houses contain many positive values that grow and develop in line with the times. Traditional houses generally have high architectural values and are a reflection of local wisdom. This is understandable because traditional houses are suited to tropical climates, environmentally friendly, and are appropriate to the local context (Siswanto, 2009).

The definition of a traditional house is a residential building that still displays the characteristics of the original culture, in the sense that it has not been mixed with new/immigrant cultures (Mardika et al., 2018; Nardiati et al., 2023; Nursugiharti, 2021; Sarwono, 2019). A traditional house cannot be separated from several background aspects, such as the natural environment, human needs, economic level and beliefs. Therefore 'traditional houses' in cities do not have the same characteristics of the traditional architecture in the villages.

According to the 'Vancouver Declaration on Human Settlements' organized by the United Nations in 1976, the function of a residence is for security, privacy, and protection (Nemoz, 2023; Reed et al., 2022). Security is a human effort to avoid interference from enemies, thieves, and animals. Loneliness is a human effort to separate oneself from family and the surrounding community so that the desire for solitude, intimacy, and confidentiality is guaranteed. Meanwhile, the protection function is a human effort to protect against natural conditions such as rain, heat, floods, and so on.

Tradition can be interpreted as the inheritance or passing down of customary norms that are passed down from generation to generation (Eko & Putranto, 2019; Keitsch, 2020; Sasongko et al., 2022). Habits that have become customary become the property of the community concerned. A traditional house is defined as a house made with the same procedures or customs and habits that have been rules even though they have not been written down for some generations. For example, the procedures for building a house, materials for the house, offerings and prayers used in building, decorations used, and even the shape of the house itself are well known and strictly adhered to.

Traditional houses as works of architecture are one of the cultural elements that grow and develop along with the growth and development of the culture of a society, tribe or nation whose basic elements have survived for quite a long period. Traditional architecture is a cultural artifact that is one of the identities as supporters of community, ethnic, or national

culture (Frans & Wardani, 2015; Monna et al., 2021; Prasetyo, 2019).

Many things need to be considered in building a traditional house, from the start of construction until the house is completed. Siswono, Minister of Public Housing in the 80s in his book "Houses for All the People" stated that in traditional architecture, the determination of the time to build it, the right time to occupy it, the choice of location and direction facing the building, including all kinds of ritual ceremonies are often more important than the building itself (Nursugiharti, 2021).

Some traditional houses in Indonesia are in the form of houses on stilts. The stilt house shape provides several advantages, especially for agricultural communities. The advantages include: avoiding disturbance from the wild animals, under the house can be used as a livestock pen, a place to work such as menus, a place to store goods, and a place to dispose of waste directly. Some of the features of stilt houses (Hadibroto, 2017; Nawawi & Shamsudin, 2023; Rahayu & Harris, 2017), are:

- (1) Healthy, not directly exposed to humidity and disturbing animal attacks, even dangerous, so hygienic;
- (2) From the physical aspect of the building, it really protects the building against tropical humidity which is very fierce and easily rots building materials, protects against flooding, and is anti-earthquake (Fiharsono et al., 2023);
- (3) Spontaneously expresses human mental awareness felt above; master of nature, king of the fate of nature (Sriyanti, 2012).

Thus, traditional houses are included in the realm of the study of oral literature or folklore in the form of material. As material folklore, traditional houses are also included in ethnographic and cultural anthropology studies. Traditional houses are the result of human cultural evolution in maintaining life. In general, people can try to survive by surviving rain, hot and cold temperatures, and protecting themselves and their group or family from attacks by insects, wild animals, and the evil of fellow human beings by taking shelter in natural places such as caves. At the next stage of cultural development, people made their own houses to live in that were adapted to natural conditions, the type of threat from insects or wild animals, and the availability of existing materials.

Ethnic communities who live in the mountains, lowlands, and waters have different types, structures, shapes, and functions of space in their homes. Traditional houses on land or in the mountains often pose a threat to wild animals. For example, having a building structure that has relatively high pillars ensure that the wild animals cannot easily enter. The materials they use, such as wood, bamboo, rope, or rattan ties and the type of shade roofing material are adjusted to their availability in their natural environment.

Religious Values in Literature

The term *value* is an abstraction attached to an object so that the object displays a different meaning, as an object of value. K. Bertens (1993) in his book, *Ethics*, stated "Value is interesting to us, something that we look for, something that is pleasant, in short something good" (Puspitha, 2023). Value as a trait or quality makes something valuable. Each value connects something good with someone in a concrete way.

According to Bertens, to understand value, it is necessary to compare it with facts (Pudentia, 2015). The fact is found in the context of the description, that all the elements can be described one by one, and the description can in principle be accepted by everyone. According to Koyan, value is everything valuable, namely ideal value and actual value (Anisa et al., 2021; Aniyawati et al., 2023; Nurohmah & Dewi, 2021). Ideal values are values that every person aspires to, while actual values are values that are expressed in everyday life. So, values are something that is sought after and something that is desired which becomes a guide for acting and behaving in everyday life. These guidelines are not only used to determine our attitudes and behavior towards other people, but deep within the values function as forming morals for ourselves.

There are five types of values in works of art, including literary art, namely

- (1) Hedonic value: This is a value that gives direct satisfaction as mere pleasure,

- (2) Artistic value: the value of beauty contained in an object,
- (3) Cultural values: values that are beneficial to society,
- (4) Ethical, moral or religious values,
- (5) Practical values, namely values that are useful in everyday life (Nyoman, 2014).

In Indonesian literature, various values are found contained in literary works, including religious values. Religious values are those that underlie and guide human actions in divine life. Religiosity is a comprehensive unity of elements, which makes a person called a religious person (being religious), and not just claiming to have a religion (having religion). Religiosity includes religious knowledge, religious beliefs, practice of religious rituals, religious experiences, religious behavior (morality), and religious social attitudes. In Islam, religiosity is generally reflected in the practice of faith, sharia, morals, or other expressions: *iman*, *Islam*, and *ihsan* (Fitriani, 2016; Siregar & Sabrina, 2021). Literature often contains religious values. This happened because initially, all the literature was religious. The existence of religious values in literature is a logical consequence of the fact that literature is born from authors who are actors and observers of human life (Putri, 2022; Saputra, 2020).

According to the Indonesian Dictionary (KBBI), the meaning of the word religious means being religious or relating to religious beliefs (Bahasa, 2018). Lexically, the meaning of religious values relates to belief and religious values. In line with this understanding, the Ministry of Education and Culture determines religious values as one of the characteristics that must be instilled in the students. Religious values are defined

"...as attitudes and behavior that are obedient in carrying out the teachings of the religion one adheres to, tolerant towards the practice of worship of other religions, and an attitude of living in harmony with followers of other religions."

Religious values are based on tolerance and harmony of life. It can be said that religious values influence people to be more human, divine, and social values.

According to Subagya, religious values are meaningful; They are the abilities of the human soul, as a result of the cooperation of reason, will and feeling, which is called *budi*. They function as a driving force for the religious attitudes and actions of a person and people in general (Purwanto, 2021; Ridwan, 2022). A person's religious value is valued highly if he or she has great attention to ensuring the purity of his or her belief in the Creator who always protects his or her life so that he/she feels always dependent." Subagya defines religious values as the human relationship with the Creator who has the power to inspire and influence the mind, will, and feelings to feel and believe in the Creator.

Symbolic Philosophical Values as Local Wisdom

Cultural symbols are generally conventional (Bell & Kreinath, 2021; Torelli et al., 2023; Xing et al., 2023), but the relationship between symbols and their meanings is not so arbitrary and can be traced back to specific historical developments or facts. Symbols are exemplified as bird feathers for journalism and Ganesya figures as symbols for science, both of which require special historical knowledge to understand them, as local wisdom in a particular group or society.

Local wisdom is defined as the essence of the habits of certain groups of people, as a cultural symptom that has been formed evolutionarily, over many years, even centuries, whether intentionally or not, perhaps even through a trial and error system. At certain times one of the symptoms thrives, at other times it is rarely used, perhaps even forgotten. Therefore, its manifestation in society, whether hidden or explicit, depends on people's awareness of using it. Apart from that, there are three main functions of local wisdom as a supporter of national wisdom (Nyoman, 2014).

They are

- (a) Local wisdom that is the cement that binds various forms of culture that already exist. Its existence is recognized within the cultural universe in question so that it can be maintained and developed optimally.

- (b) Local wisdom functions to anticipate, filter and transform various forms of external cultural influence following the characteristics of local society, so that the stronger the resilience of local wisdom, the more stable the society concerned; and
- (c) Local wisdom functions to contribute to broader culture, both national and international.

Local wisdom contained in cultural products (Prasetyo & Kumalasari, 2021; Sutarto, 2016; Wasilah, 2023) are usually related to five cultural activities. First, as a religious nation, local wisdom is related to attitudes and behavior in communicating with the Creator, God Almighty. Second, related to ourselves, namely how to organize ourselves so that we can receive and be accepted by other individuals outside of us. Third, how to socialize or communicate with the wider community because we are part of it. In this case, local wisdom is related to a sense of justice, tolerance, and empathy which boils down to how to please other people's feelings so that other people accept us as an important and needed part. Fourth, attitudes and behavior related to our family members and relatives, and our other relatives. Local wisdom related to a learning ethos and work ethic will lead us to become creative and productive people. Fifth, local wisdom related to the environment will make our lives safe and comfortable because the environment that we protect and maintain will provide positive benefits to our lives.

Local wisdom is the attitudes, views, and abilities of a community in managing the spiritual and physical environment that provides the community with its existence. Local wisdom is a creative response to local geographical, political, historical, and situational situations. Local wisdom is interpreted as intelligence and strategies for managing the natural world with a human face and maintaining ecological balance that has been tested for centuries by various disasters, natural obstacles, and human negligence (Ferrari et al., 2023; Malakar et al., 2023; Ningsih, 2017).

Every community has local wisdom (Rahman R et al., 2023). Even though local wisdom exists in every traditional community, there is a process for becoming smart and knowledgeable. This is related to the desire to be able to maintain and continue life so that community members will spontaneously think of ways to do or create something. Socio-cultural functions of traditional houses (Pratiwinindya et al., 2017; Verma & Bano, 2023) are the function of the structural parts of space in a traditional house according to their purpose, in human relations with other humans in the family and community, such as the function of space for guests, for family, and for sleeping. The ecological function of a traditional house is the function of the form and structure of the house which is related to the function for the health, comfort, and safety of its occupants concerning geographical conditions, weather, climate, and the threat of wild animals.

Research Methodology

This research was carried out by getting related data from the books, texts/manuscripts, pamphlets, and exhibition materials from various sources, both in the Bengkulu University Library, Bengkulu City Regional Library, Bengkulu Provincial Library, and the Bengkulu Provincial Museum. It was conducted using a literary approach as a social reflection of the supporting community (Endraswara, 2009).

It examines a case study and qualitative descriptive method (Ahmadi, 2019; Hamel et al., 1993; Sugiyono, 2014; Yin, 2012). This method was chosen because essentially the results of data analysis are conveyed through description or presentation using words, not numbers. Qualitative research produces analytical procedures that do not use statistical analysis procedures or other methods of quantification (Moleong, 2017). Analysis of source data (manuscripts/manuscripts, books, and other literature) in the form of content by making inferences through thematic identification and interpretation of the messages of literary works. Literature study is research that uses methods by collecting data by understanding and studying theories from various literature related to the research (Adlini et al., 2022). Data analysis was carried out through intensive reading, recording, grouping, data sorting, and meaning stages.

This research was carried out through steps (1) *preparation*, the activity stages (a) intensive reading of texts about traditional Bengkulu Malay houses, (b) preparing a research design, and (c) reading the literature as an initial step in interpretation; (2) *implementation*, the activity stage of analyzing and interpreting religious values in Bengkulu Malay traditional house ceremonies in detail which are dissected based on the theoretical basis and theoretical constructs that have been determined; and (3) *completion*, the activity stage of compiling a research report in the form of scientific work that can be accounted for objectively.

The data analysis technique is carried out in the following stages: (a) the stage of reading the text which is used as the research object carefully while marking the discourse that is appropriate to the main problem, followed by reading the literature references and theories that support the data source, (b) the recording stage sentences/paragraphs accompanied by the origin of the page on a special sheet, (c) stage of grouping data from the results of the second stage which is referred to the subfocus of the research, (d) stage of careful sorting, data in the form of words, phrases, sentences or discourse that is not suitable with the subfocus of the research, then discarded, and (e) the meaning stage of each word, phrase, sentence or discourse that is concerning to the theory is supported by relevant literature references.

Finding and Discussions

Religious Values in Traditional Ceremonies related to Bengkulu Malay Houses

There are generally three types of traditional ceremonies related to the Bengkulu Malay traditional house, namely the traditional ceremony of preparation, construction implementation, and filling the house. The traditional religious values associated with traditional Malay Bengkulu houses are concrete in the sense that they are expressed in verbal speech acts, behavioral acts, attitudes, and/or in philosophical symbolic form in the use of objects or actions related to certain beliefs.

Religious Values in the Land Selecting Ceremony

The land-choosing ceremony is one of two types of house-building preparation ceremonies carried out by the Malay community of Bengkulu City. This ceremony is called "choosing the land," because it aims to determine land to build a house that has the blessing or freedom from the spirits who are waiting for the land to be built. This ceremony must be carried out at midnight, but in the afternoon before the ceremony is carried out, a hole must be made in the middle of the land where the house is being built. By midnight the perpetrator, who was alone, had to be at the location of the land.

This ceremony does not require many tools, but just bedding, in the form of a mat for the person performing the ceremony to sleep on, and six *calang* goose eggs (goose eggs that failed to hatch). The ceremony begins with:

- (1) The performer of the ceremony performs two *rak'ah* prayers at home when going to the location of the land that has been selected and made a hole;
- (2) The perpetrator went to the ground for a house and lay down until after midnight with his ear pressed to the hole in the ground that had been made;
- (3) If in the middle of the night, the perpetrator is whispered to by the spirits who guard the land, it means that the ceremony is complete; and
- (4) The next day, six goose *calang* eggs were planted in six holes in the ground made at different points, such as, (a) in the middle of the house land, (b) in front of the main door, and four corners. the cardinal points of the house land, namely (c) East side, (d) South side, (e) West side, and (f) North side.

Notes regarding whispers received while sleeping can be in the form of permission, or conversely, in the form of a prohibition to move to another location. This prohibition means that the spirits guarding the land are going against the wishes of those carrying out the traditional ceremony who will build the house. If on the first day, there are no whispers, then the same ceremony is continued for three consecutive nights and if the results are not the same, it means that there are no guards at the location of the yard, then a building can be built at that location. After that, the "upholding the house" ceremony can be carried out because there is no

resistance. On the other hand, if there is rejection from the spirits who guard the land, the landowner can choose two alternatives, namely by looking for another location, or if he wants to continue building in the chosen place, a ceremony must be carried out to expel the land guard by force, (using a shaman) through a ceremony *disabo*. In general, in the traditional ceremony of choosing land, there is a religious value mixed with pre-Islamic beliefs and Islamic beliefs. The religious values in the traditional ceremony of selecting land are (1) the Islamic value of belief in Allah, the Almighty God who is invoked in the two rak'ah prayers, (2) the religious value, that the good and bad of a residence is based on whether or not spirits are guarding the land who can permit or prohibit, (3) religious value relates to the belief that midnight has special value, as the right time to connect with spirits, and (4) religious value relates to the virtue of three repetitions of ritual work, equal to the number of repetitions in the Islamic religion, such as wiping the wudu members and reciting the prayer in each *ruku*, and prostrating three times is sunnah.

Religious Values in *Disabo* Traditional Ceremonies

The continuation of the "Land Choosing" ceremony is the traditional *Disabo* ceremony. This ceremony is based on the belief that every place has spirits as guardians. As explained above, the *Disabo* ceremony can be a continuation of the land choosing ceremony because there has been rejection through whispers in sleep over the hole in the land, or it can be an initial ceremony after choosing the land to build a house, without the ceremonial ritual or prayer for choosing the land. Therefore, the *disabo* ceremony aims to cleanse the land of guardians in the form of genies or other spirits, so that the owner of the house will not be disturbed by these spirits.

This ceremony is carried out at a building site that has been cleaned. The ceremony is carried out in the afternoon, but can also be carried out in the morning or afternoon. The organizer of this ceremony is the family who owns the building, and who is in charge of preparing all the ceremony equipment. The leader of the ceremony is generally the religious leader in the village or the head of the craftsman, however there is no obstacle if the master of the house himself or someone else can do it. The participants are house experts or close neighbors of the housemaster, there are no specific provisions for the number, depending on the abilities and desires of the housemaster himself. There are five types of ceremonial tools, they are (a) three limes, (b) *cocor bebek* leaves (cold), to taste, (c) *setaro/setawar*, to taste, (d) *upai alun*, to taste, and (e) *cekrau*, just like that.

The five required types of ingredients are chopped and then placed in a pan or basin filled with fresh water to soak them. After the leader of the ceremony and other participants were present, the ceremonial equipment above was shown in front of the leader of the ceremony by the house expert accompanied by the words that, the owner of the land of the house asked for help to cool the land of this house because it would be built for their family to live in and asked for prayers. to God Almighty so that later during the construction and placement of the house there will be no obstacles whatsoever.

Next, the leader of the ceremony read "*isim*" and "*salawat*", the other attendees just listened solemnly. Then the basin containing the ceremonial tools is carried by the ceremonial leader around the yard while sprinkling the water on the ground once or three times, usually accompanied by the head of the family who owns the land. Once finished, they gathered back at their original place to carry out additional events, namely eating food provided by the landowner of the house.

The religious value of this *disabo* ceremony is (a) the value of the Islamic belief that praying together and reciting *isim* and *salawat* which are shared by many people, and (b) the wisdom of praying and eating together can expel and defeat the will of spirits who are believed to defend the place to build a house.

Religious Values in the House Building Ceremony

After the selection and cleaning of the building site has been completed, it means that the available land is ready to be built or used as a place to build a house. In the process of

building a house among the Bengkulu Malay community, two ceremonies are usually held, namely the house erecting ceremony and “*upacara naik bubungan*” ‘the ridge climbing ceremony’.

The ceremony of “*menegak rumah*” ‘standing up a house’ or building a house aims to ensure that the house is always “cool,” meaning that its occupants are always in a state of peace, security and tranquility. This ceremony is carried out by the house expert himself, assisted by close relatives or neighbors in the area and neighbors around the location. Ceremony time during the day, you can choose in the morning, afternoon or evening. The leader of this traditional ceremony is the village head or elder in the village. There are five types of traditional ceremonial tools, namely (a) *pedupa* with incense, (a) *nasi pujung* (white rice/yellow sticky rice topped with a grilled chicken). (c) *nasi ketan setaro*, that is sticky rice cooked with sweet sauce, (d) four pieces of white cloth containing verses from the holy Qur'an in black ink, and (e) *magi* enough for four poles.

In addition, there are food and drinks that can be prepared by home experts for lunch and other drinks/snacks. If there are enough participants for the ceremony, a mere introduction to the aim and purpose of the house-building ceremony is given. The homeowner or representative usually expresses thanks, apologizes, and hopes that the audience can help with the construction of the house, and asks for help in praying so that the house being built will not encounter obstacles from the time it is built until it is completed.

Next, the corner pillars were installed by first covering them with “*magi*” and after they were erected, they covered them with “white cloth at the top”. Then, the other pillars were installed, and the entire building was erected. Usually, the ceremony starts at around six in the morning, and by noon all the skeletons have finished standing. After that, all ceremony participants are invited to wash their hands and gather in the place provided by the house experts to eat together. Before the meal begins, food such as rice and side dishes are placed near the seats of religious and traditional leaders, putting *nasi pujung* ‘the *pujung* rice’. This *pujung* rice will not be eaten together but will be handed over to the head craftsman as a symbol of handing over work and work safety to him. The special food for this ceremony is *ketan serao* which is served to all attendees. After the food was completely served, the religious leader led a prayer of congratulations which was agreed upon by all the attendees. The final event is eating sticky *ketan serao* together as a dessert. With the completion of this meal together, “*menegak rumah*.” the “raising the house” ceremony is complete.

The religious value of this ceremony is the value of the Islamic belief that (a) for all events there must be a person in charge, such as the person responsible for building a house is the head craftsman who is entrusted with rice arbor, as a symbol, (b) the value of the belief that the handover of a trust must be witnessed by someone. many, (c) the value of belief in the wisdom and virtue of praying and eating together. In the Islamic leadership system, which is believed to be a system for structuring good social relations and work relations, there is an imam as a responsible leader and the community as followers who should obey their imam.

Religious Values in *Naik Bubungan* ‘The Riding of the Ridge’ Ceremony

The frame of a traditional Bengkulu house is done with cooperation but the installation is perfected by craftsmen so that it is sturdy. If the chief craftsman considers that it is time to install the ridge, before installing the ridge a “*naik bubungan*” ceremony is held.

The purpose of the ridge climbing ceremony is to make the house under construction attractive to people's eyes, safe and peaceful, and to make other people happy to visit the house. This is concerning to the personality of the Malay people, that they feel happy when people always visit their house, and they are always friendly to the guests who visit them.

This roof climbing ceremony is carried out by the house owner, the head craftsman, and the craftsmen. The leader of this ceremony is the head craftsman himself. The ceremonial equipment consists of seven types, namely (a) one stalk of black sugar cane complete with roots and leaves, (b) one *kundur* ‘gourd’, (c) one bunch of golden bananas, (d) one young coconut, (e) *cocor bebek* leaves (as cool) as possible, (f) a white cloth on which the holy verses of the AlQuran are written, approximately able to be wrapped around the middle of the roof

pole, and (g) a modest file of gold or silver. This ceremony is usually held in the morning before the ridge is raised, that is after certain parts of the ridge frame have been adjusted/assembled from below by the craftsmen so that the work of raising the ridge can be carried out practically.

First of all, all the ceremonial tools are collected in the middle of the building to be inspected by the head craftsman. Once it is deemed sufficient, the head builder will recite blessings and prayers, then raise the building frame and install it as it should. After that, the ceremonial tools were raised one by one, starting with the gold/silver file and white cloth. The files are inserted into the small holes in the middle of the ridge pole, then the holes are closed with the nipples provided for this purpose. Next, wrap the white cloth discussed above around the hole.

After that, bananas, black sugar cane, gourd, and cold seeds are also hung near the white cloth. In this era of independence, red and white flags were often added to the display above the hanging equipment. Thus the ceremony of climbing the ridge was completed.

The philosophy of going up the ridge of the house: going up the ridge there are lots of fruits and so on, such as a gourd as a symbol of coolness, golden bananas, black sugar cane, cool leaves, and *setawar* leaves, green coconuts, and white cloth that has been tattooed with Arabic letters. Not everyone knows the meaning of the writing. Since Indonesia's independence, the Red and White flag (symbol of government/state sovereignty) has been installed on the roof of the house. The overall meaning is so that those who live in the house can have a prosperous life, like lots of fruit, safe because it is protected by the Red and White, as a symbol of the legitimate government, and comfortable because they live in faith and are guided by the truth of the AlQuran.

Thus, the religious value of this traditional ceremony is combined with the economic/prosperity, social, and political values of nationalism. Islamic religious values are marked by the writing of the AlQuran.

Religious Values in the House-Filling Celebration Ceremony

When the building that has been erected has been deemed complete and the owner can occupy it, a ceremony called "*ngepras rumah*" or "welcome home" is also held. The purpose of this ceremony is to express gratitude and gratitude to God who has given them the grace of a home where they can take shelter from the heat and rain. Apart from that, to ask God so that they can live in the house always under His protection and receive blessings from Him. Ceremonial equipment consists of three types, namely (a) goat or cow/buffalo to be slaughtered and cooked, for those who can afford it, (b) nasi punjung/ketan kunyit '*punjung* rice/turmeric sticky rice', and (c) *ketan serao* 'serao sticky rice'.

This ceremony can be held during the day or evening, sometimes there are also those held at night, depending on the wishes of the homeowner. The goat or cow/buffalo is slaughtered before the ceremony begins by the religious leader in the village and then cooked by the women at the same time as cooking curry and other foods according to the wishes of the homeowner. At the appointed time, by the invitation of the owner of the house, as the organizer of the ceremony, all adults, men and women are invited, even if the owner of the house is able, even children are invited and enliven the ceremony, but they do not sit in the ceremonial assembly, then by Representatives of house experts (parents from close families) delivered introductory remarks in which they expressed their thanks to the presence of Almighty God who has given His grace to their children, nephews/grandchildren who have now succeeded in having shelter from the rain and heat. for them and their families, and thanks to the village head, religious leaders, and the community, especially to the chief craftsman and his members who have provided moral and material assistance in their activities from the time they were about to build the house until the completion of the house.

The religious value of this traditional ceremony can be seen from the explanation of the host or represented by the village leader, that the purpose of this traditional ceremony is to convey gratitude to God and thank all the people in the village. Religious leaders were asked to lead the *tahlil* and prayer reading event with all attendees participating. With the completion

of the prayer and then followed by a meal, the ceremony ends. In particular, the rice arbor is not eaten together, such as *serao* and rice, as well as the side dishes, but the arbor rice is delivered to the head artisan's house along with basic food ingredients (after the ceremony is finished) as a sign of gratitude from the homeowner's family.

Concerning housing, in Bengkulu Malay society there are several taboos, namely (a) planting *pindu* nails, green coconuts, ivory bamboo, and sapodilla trees in front of the house because it is believed that the house will be disturbed by spirits, (b) placing support poles in front of the house. above the door frame, or (c) connecting wood in the middle of the door, or (d) installing rafters in the middle of the rooftop because (b, c, and d) it is believed that the owner/occupant of the house will die quickly. This taboo shows that there is a hereditary belief related to evil spirits that disturb humans.

Conclusion

From a symbolic philosophical perspective, the odd number of steps is a symbol of the religious nature of Bengkulu society. This proves that the ancestors of the Bengkulu Malay tribe upheld religious qualities. The house has spiritual values that are considered part of social life and religious life. Therefore, building a house is always characterized by traditional and religious procedures, starting from determining the location of the house, choosing building materials, building the house, and ending with inhabiting the new house.

Traditional ceremonies related to building and filling a house include preparation ceremonies (choosing the land and mystical/*disabo* cleaning of the land which aims to cleanse the land of guardians in the form of jinns or other spirits.

The house-building ceremony includes (1) “*menegakkan rumah*” the ‘building the house’ ceremony so that the house being built is always in a state of peace, security and tranquility for its occupants; (2) *naik bubungan* ‘the ridge raising’ ceremony (raising the ridge of the house onto the frame of the house that has been installed) so that the house under construction is pleasing to the eye and makes other people happy to visit the house. This is concerning with the personality of the Bengkulu Malay people, that they feel happy when people visit their house, they are always friendly to the guests who visit them; and (3) the ceremony of filling/boarding the house to express gratitude and gratitude to God who has given them the grace of a house where they can take shelter from the heat and rain.

Besides that, the religious values in the traditional ceremony of building a traditional Bengkulu Malay house are not just a ceremonial aspect, but are also a foundation that strengthens spiritual, social and cultural relationships in society. Religious values include: (1) *harmony with nature and ancestral spirits*: maintaining balance and harmony with nature and ancestral spirits. Choosing the location for building a house, determining the direction, and carrying out the construction process with full respect for nature and ancestors is an effort to ensure that the new house is blessed and protected by spiritual power; (2) *protection and blessings*: this traditional ceremony also aims to ask for protection and blessings from God. The prayers and religious ceremonies held during the house construction process are intended to obtain blessings and protection for the occupants of the new house from various dangers and disasters; (3) *strengthening identity and culture*: through these religious values, the Bengkulu Malay community also aims to strengthen their identity and culture. The traditional ceremony of building a traditional house is an opportunity to celebrate their cultural heritage and maintain traditions that have been passed down from generation to generation; (4) *community building and togetherness*: the process of building a traditional house is also a means of strengthening social ties and togetherness in society. Through the involvement of various community members in this traditional ceremony, solidarity and a sense of mutual support are established between each other; and (5) *building up character and moral values*: values such as simplicity, humility, gratitude, and responsibility towards the environment are demonstrated in this traditional ceremony. People are taught to appreciate what God has given them and to live wisely and responsibly towards nature and fellow humans.

Finally, this research can become a reference for creating teaching materials for education practitioners and policy materials for stakeholders in the world of education. It is expected that the students can learn more about cultural values and local wisdom in building a

traditional house, as well as studying and examining more deeply the types of materials, structural arrangement, construction technology, and socio-cultural functions related to the Bengkulu Malay traditional house.

Notes on Contributors

All three main authors contributed and jointly took a role in data processing, analyzing, editing, and reviewing the final manuscript. The discussion and finalization of article writing were carried out by all authors through online and offline meetings.

The 2nd author is responsible for guiding the 1st author in developing and writing their ideas to finish this manuscript.

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