



HERITAGE OF THE LAMPUNG COASTAL COMMUNITY AT THE KEKHATUAN SEMAKA MUSEUM

ADI SANJAYA

Social Sciences Education Masters Study Program, University of Lampung

Email: adisanjaya285@gmail.com

Abstract

The Semaka Kekhatuan Museum is a relic of the Semaka Palace which contains objects from the coastal Lampung community. In addition to storing a collection of historical objects, it turns out that the Semangka Kekhatuan Museum itself has an important role to maintain and care for the objects left behind so that their authenticity is maintained and not physically damaged. The purpose of this study is to find out the relics of the coastal Lampung community in the Kekahahtauan Busha museum. Located in Sanggiunggak Village, Bandar Negeri Semuong District, Tanggamus Regency. The research used is qualitative research using historical methods. The historical method is divided into stages, namely, heuristics, criticism, interpretation, historiography. The data collection techniques are library techniques, documentation techniques, interview techniques and observation techniques, while the data analysis techniques used in this research are in stages, namely data reduction, data presentation, and data verification. The results of this study are that the objects of the Lampung coastal community have become Lampung's cultural heritage and become educational and cultural tourism for the people of Lampung and the general public.

Keywords: Museum, Semaka Kekhatuan, Lampung Coastal Community

I. Introduction

The role of the museum is to accommodate various cultural products of society from several decades as cultural heritage. The manifestation of local cultural development can be reflected in these relics. Museums, in their development, still seem static; one of the problems that often arises is the lack of appreciation of the younger generation for the existence of museums because they have not been able to experience the benefits of the presence of museums as institutions that carry out the task of preserving natural and cultural heritage, as well as places of education, research, and recreation, which are fun.¹ So museums have a very important role in improving the quality of history learning; apart from being a learning resource, they can also be a learning medium.² This is because the museum is a place for the history of the development of a nation's culture, such as writings, carvings, the results of people's work, and initiative in the embodiment of objects left behind as a memory of the nation's culture. Many tourists visit the museum because it offers a very interesting collection of objects.³ This is proof that museums have an important role in preserving national culture and safeguarding everything that is passed down from generation to generation. It is believed that the

¹ Irna Trilestari. 2017. Apresiasi Masyarakat Terhadap Museum: Peran Media Massa Terhadap Pemberitaan Museum Di Yogyakarta. diset ujui 1 Agustus 2017

² Laely Armiyati, Dede Wahyu Firdaus. 2020. Belajar Sejarah Di Museum: Optimalisasi Layanan Edukasi Berbasis Pendekatan Partisipatori. *Jurnal Artefak*, Vol.7 No.2

³ Ani Wijayanti, Dkk. 2017. Upaya Mewujudkan Peran Edukasi Melalui Budaya Berfikir Di Museum Biologi Yogyakarta. *Jurnal Khasanah Ilmu*, Vol 8 No. 2

museum has very high historical value for the local community; that is, it depicts many values that are stored neatly and glorified and have a sense of pride for those who see them. This is in accordance with Indonesian Government Regulation No. 19 of 1995; a museum is an institution and location for storage, care, security, and utilization of material evidence of human culture, nature, and the environment to support efforts to protect and preserve the nation's cultural wealth. Meanwhile, based on Government Regulation Number 19 of 1995 (in the Indonesian Museum Guidelines, 2008), museums have the task of storing, caring for, securing, and utilizing museum collections in the form of cultural heritage objects.⁴ The function of the Museum is as a form of cultural preservation, having a commitment to the community, namely serving the community in its development, especially in non-physical aspects, museum services as a forum for cultural preservation, in its development the Museum has a role and function as a preservation of natural and cultural historical heritage, a medium for passing on values. Culture, educational facilities, inspiration centers, information centers, and media for cultural introduction between tribes and nations are also important.

As a storage location for national cultural heritage objects, the museum itself is a cultural park that explains civilization from time to time by telling the story of the development of a culture's life and the tools used in that society. Apart from being a place to store collections of historical objects, museums themselves have a role in maintaining and caring for them so that their authenticity is maintained and their physical properties are not damaged. Maintenance must be carried out by the museum on a regular basis. This is because these objects are old and fragile and worn out over time. Especially collectibles made from cloth and paper, so special care needs to be taken so they don't get damaged. The difference is with objects made from clay, ceramics, wood, leather, and metal; even though they are old, they are relatively easy to maintain. That is one of the important roles and functions of museums in preserving local cultural heritage. So that artistic and cultural preservation can be passed down to the next generation as part of the wealth of local wisdom (Widanita et al., 2021).

The Kekahtuan Semaka Museum is one of the museums in Lampung, after the Lampung museum (Bandar Lampung) and the Transmigration museum (Pesawaran). The Semaka Kekhatuan Museum is located in Pekon Sanggi Unggak, Bandar Negeri Semuong District, Tanggamus Regency. It is a relic of the Keratuan Semaka Kingdom, one of the kingdoms in Semaka Bay between the 15th and 18th centuries. Previously, he continued, the Semaka Kingdom was based in Tanjung Burnai (currently Tanjungan Beach in Pematang Sawa District).⁵ This museum stores relics from the Semaka tribe, which existed in the 15th century AD and experienced its glory until the 18th century AD. The Semaka Kekhatuan Museum is a historical journey of the people of coastal Lampung, which contains the objects left behind. Looking at these relics shows a high level of civilization in coastal Lampung society in the past. Currently, the Kekhatuan Semaka Museum is looked after by the owner Abu Sahlan, who has the title Prince Punyimbang Ratu Semaka, the 13th descendant of Ratu Tunggal Balak Kuasa, who was the king of Kekhatuan Semaka.⁶

⁴ Indah Tjahjawan, Adityayoga. 2019. *Penyajian Koleksi Museum Sejarah dan Budaya Kota Malang*. JSRW (Jurnal Senirupa Warna) Vol.7 No. 2.

⁵ Radar Tanggamus. 2018. *Museum Kekhatuan Semaka Simpan Benda Bersejarah*. <http://www.radar.tanggamus.co.id/2018/02/20/museum-kekhatuan-semaka-simpan-benda-bersejarah/>. Diakses pada 23 september 2021 pukul 03.30.

⁶ Ibid.

The construction of the Kekahtuan Museum will certainly have significant value for the people of coastal Lampung. People want to preserve their history and immortalize it in the form of a museum. So that children, grandchildren, and the young generation of coastal Lampung can see, learn about, and be proud of their culture. With the Semaka Khatuan Museum, the younger generation can learn the values of ancient Lampung cultural remains as a national identity the role of the Kekhatuan Semaka Museum can be to provide insight and information about the cultural heritage of ancient coastal Lampung. The values contained in heritage objects can be implemented as Lampung's cultural wealth. The Kekhatuan Semaka Museum itself has important psychological values for the people of coastal Lampung, not only cultural values but also a long historical value regarding the journey of the Lampung coastal people of Kekhatuan Semaka. It also shows the existence of the coastal Lampung community from the past to the present. For this reason, the Kekahtuan Museum continues to live on in coastal Lampung society as a cultural heritage.

The heritage objects in the Kekahtuan museum are the result of coastal Lampung culture, and all activities are depicted in these objects. Many of the objects left behind were influenced by foreign regions or countries, which shows that the people of coastal Lampung also interacted with foreign people in the form of trade. This interaction causes the acculturation of local culture with foreign culture. Evidence of the existence of cultural acculturation that has become the culture of coastal Lampung is the entry of the Islamic religion, which influences beliefs and musical instruments with Arabic nuances. There is also ceramic kitchen utensils, which are influenced by Chinese culture. These objects prove that coastal Lampung had a high civilization and are stored in the Kekhatuan Semaka museum. The Kekahtuan Sema Museum also contains weapons of war used during the war against the Dutch colonialists, such as machetes, swords, and cannons. There are still many other objects stored in the Semaka Kekhatuan Museum.

II. Research Methods

The method is a method used in research to search for data and process it and its sources systematically. This research uses qualitative research with historical methods, which means a systematic collection of regulatory principles intended to provide effective assistance in efforts to collect materials for history, evaluate them critically, and then present a synthesis of the results.⁷ This method is considered quite good when used for this research because it has detailed stages. Each stage passed during research aims to make it easier to obtain valid and relevant information and data. The historical method is divided into stages, namely, heuristic, criticism, interpretation, historiography.⁸ This research will run well if it applies heuristics in searching for data, collecting, analyzing, and providing as clear an explanation as possible about the description that is appropriate to the research. The data that has been collected needs to be criticized again regarding the authenticity of the sources obtained from the field so as to separate valid and invalid data. The researcher's interpretation stage begins by combining the sources that have been received by interpreting the data and analyzing the data that will be used and appropriate to the heritage objects of the Lampung coastal community in the Semak Khatan Museum. At the historiography stage, the researcher begins to write a research report.

The research carried out was field research, so the historical method described above was used. So, the development of this research is more suited to data collection techniques, namely

⁷ Nugroho Notosusanto. 1964. *Hakikat Sejarah Dan Metode Sejarah Pusat*. Jakarta: Pusat Sejarah Angkatan Bersenjata. Hal 11.

⁸ Ibid. Hal 36

library, documentation, interview, and observation techniques. Meanwhile, the data analysis techniques used in this research are in stages: data reduction, data presentation, and data verification. If the research process is carried out systematically, the results obtained can answer this research problem's questions. The answers are given as a data presentation that has undergone a long process. So the researcher draws a temporary conclusion (hypothesis) from this research that the heritage objects of the Lampung coastal community become Lampung's cultural heritage and become educational and cultural tourism for the people of Lampung and the general public.

III. Result and Conclusion

a. Government policy regarding museums

Relics on land and at sea that have historical value for the country, tribe, religion, and others over 50 years old can be proposed to become cultural heritage protected by the government. For this reason, museums are an essential part of the development of Indonesian society in the past and present. The government stipulates Law of the Republic of Indonesia Number 11 of 2010 concerning Cultural Heritage, which reads:

- a. that cultural heritage is the nation's cultural wealth as a form of thought and behavior in human life, which is essential for the understanding and development of history, science, and culture in the life of society, nation, and state so that it needs to be preserved and managed appropriately through efforts to protect, develop and utilization in order to advance national culture for the greatest prosperity of the people;
- b. that to preserve cultural heritage, the state is responsible for regulating the protection, development, and utilization of cultural heritage;
- c. that cultural heritage in the form of objects, buildings, structures, sites, and areas needs to be managed by the government and regional governments by increasing community participation to protect, develop, and utilize cultural heritage;
- d. that with the change in the paradigm of cultural heritage preservation, a balance of ideological, academic, ecological, and economic aspects is needed to improve people's welfare;⁹

The government also has an obligation to protect and care for cultural heritage, as stated in Article 3. Preservation of Cultural Heritage aims to:

1. Preserving the nation's cultural heritage and the heritage of mankind
2. Increasing the honor and dignity of the nation through cultural heritage;
3. Strengthening the nation's personality;
4. Improving people's welfare;
5. Promoting the nation's cultural heritage to the international community.¹⁰

With the explanation above, it is clear that the government wants to preserve the legacies left by previous Indonesian people, both physical and non-physical. The government has also determined that nature reserves, which are referred to as museums, are places to store and care for abandoned objects. The objects left behind will become a cultural and national heritage. Cultural heritage shows that Indonesia was a country with a high level of civilization in the past. For this reason, the Indonesian government really wants to protect cultural heritage in various regions

⁹ Undang-undang No. 11 tahun 2010 Tentang Cagar Budaya hal. 1

¹⁰ Ibid. hal 18

of Indonesia. Because each area of Indonesia has a different form of cultural heritage and unique characteristics, this heritage becomes Indonesian cultural wealth that must be cared for and used as information that explains the condition of previous communities. For this reason, the government prohibits the destruction, erasure, removal, and buying and selling of cultural heritage objects from ancient humans to the present.

Regulations made by the government to protect and care for relics of the past need to be coordinated with regional governments. To implement existing regulations by educating the public about the importance and value of cultural heritage objects stored in the community and museums. All of this has long historical value for the local community. These cultural values need to be conveyed to today's young generation (Adha, 2015; Santoso & Adha, 2020) that the Indonesian nation has a long history of becoming the unitary state of the Republic of Indonesia today.

b. Understanding Museums

A museum is a place of cultural heritage that functions as a container for storing objects from the past that originate from the community. The role of museums in society is as a medium of information and education for the local community. According to the Association of Museums, "A museum is a body that collects, documents, protects, exhibits, and displays material evidence and provides information for the public interest."¹¹ These museums can be said to have a role in preserving cultural heritage originating from society. Likewise, the Semaka Kekhatuan Museum, which is located in the Bandar Negeri Semong area, Tanggamus Regency, has the same role as museums in other regions. The Semaka Khatuan Museum is a museum that contains objects left by the families of the Watermelon Khatuan and former Lampung people. These objects were passed down from generation to generation to the descendants of the Semaka Kekhatuan, and they are guarded and preserved in the Semaka Kekhatuan museum. The objects in the Khatuan Museum have long historical value and explain the life of the people of coastal Lampung in the past.

This historical value is the basis for the importance of the Kekhatuan Sema Museum for the people of coastal Lampung, especially for the Kekhatuan watermelon community itself..

c. History of the Kekhatuan Semaka museum

The Semaka Kekhatuan Museum is a museum in Lampung province, located in the current Tanggamus district, Semoung sub-district, Sanggi Unggak village. The emergence of this museum comes from the history of the development of ancient Lampung, where local people say that there was a Semaka Khatuan kingdom located in Semaka Bay that started in the 13th century AD. This kingdom is one of the descendants of Sekala Brak Buai Anak Tumi or the ancient Sekala Brak kingdom, which inhabited Sekala Bay, which was nomadic and started from the peak to the coast of Sekala Bay. The development of the Buai Anak Tumi community continues to proliferate and spread to the coast of Lampung to become a large community.

The development of the Buai Anak Tumi community became increasingly known around the 15-18 century AD due to their struggle to help the Banten kingdom. Apart from the existence of the people, it is known that there was a change from Buai anak Tumi to Paksi Pak; this occurred as a result of the change of rulers in the Sekala Brak kingdom at the peak or now Liwa, West Lampung. This change also had quite a significant influence on the work of the Semaka Khatuan, which can be seen from its belief system, which initially embraced animism and dynamism in the Islamic religion. This change also changed the patterns of life of the people, which we can see in the Kekhatuan

¹¹ Museum buildings, By Laurence Vail Coleman

Semaka Museum. In this museum, menhirs were found as places of worship. So, the Kekhatuan Semaka Museum was established to preserve and maintain the relics of the Sekala Brak Buat Anak Tumi and Sekala Brak Paksi Pak communities, which are full of historical values for the Kekhatuan community in the past or the current Semoung.

To maintain and preserve this heritage, a watermelon khatuan museum was built using the watermelon khatuan's own lineage. This is to show today's society that the Kekhatuan Semaka kingdom played quite a significant role and had a high civilization in its history. Today's young generation can see and learn about Lampung's high cultural values. As a provision for the younger generation in implementing Lampung cultural values.

d. Types of relics at the Semaka Kekatuan Museum

The Kekatuan Semana Museum was built to store and archive the relics of the people of the Kekatuan Semaka kingdom, which are now neatly arranged in glass cabinets. The objects that are composed have a long history from the beginning until now for the people of Lampung. These relics start from everyday equipment to the people's weapons for survival or war. The objects in the Kekatuan Museum are:

1. Weapon

The equipment stored in the Kekatuan museum is one of the weapons used in the past for everyday life, which was used for cutting, splitting, or protecting oneself from danger. Local people cannot live without weapons because there are still many wars taking place between tribal groups or invaders who come to Lampung. Therefore, the role of firearms is vital for the people of Lampung so that everyone has their own weapons. Therefore to preserve and guard weapons in the Unity Museum consists of:

a. Spear

Tombok is a traditional tool that is well known to the wider community, from ancient humans to modern society today. This weapon is straightforward to find in ancient cultures because its uses are very versatile for society, namely:

1. Used to protect yourself from wild animals and criminals
2. Used to hunt animals such as fish, deer, antelope, pigs and others.
3. Used to fight enemies in war
4. Used as an honorific for adult males
5. Used as a belief ritual

b. Sword

The sword is one of the weapons used by people to protect themselves, protect their group, and show power. The swords here have levels based on the quality of the sword and the magic within it. The more powerful the sword you have, the more powerful it shows that the person has significant influence and power over society. The sword also indicates the high and low social status in Lampung society because apart from having strength, the sword also has its own prestige value (luxury), which is its own characteristic. So, the role of the sword in society is of high use.

c. Cannon

The cannon is one of the weapons stored in the Kekhatuan Semaka Museum, which is located on the museum's terrace. Cannons were weapons owned by the ancient Lampung people; this shows that the Lampung people already had the knowledge to make and use these weapons well. This understanding is the result of the exchange of knowledge and arts from various other nations, such as Arabs and Chinese, who are more technologically advanced. This exchange of knowledge resulted in the Lampung people themselves having the ability and knowledge to make various weapons, one of which was cannons. The cannon here shows that the people of Lampung carried

out many roles by sharing the Dutch kingdom and nation. This also shows clearly that the Semaka Kekhatuan also had good relations with the Banten kingdom and Radin Intan.

2. Clay material

The development of clay in Lampung has been going on for a long time since the development of the legal era in Indonesia. Clay management has become a tradition and profession for some Lampung residents before they became familiar with various metal and glass equipment in the community. Land development often increased in Lampung society during the Semaka Khatuan kingdom, which developed with many contacts with other countries. The results of the craftsmanship of the ancient Lampung people, which became relics made from clay, are in the Kekhatuan Semaka museum, namely:

a. Jug

Jugs are one of the clay crafts that can still survive and become kitchen utensils. The jug here was used by the people of Lampung in the Kekhatuan Semaka kingdom and became one of the prima donnas of its time. For this reason, the development of craftsmen during the Kekhatuan Semaka kingdom became an income for the community. Jugs were not only used by small communities but also by the Kekhatuan Semaka kingdom. This is proven by the large number of jug relics in the Semaka Kekhatuan Museum. Evidence of community development regarding clay soil management is relatively high.

b. Pottery

Pottery is kitchen utensils made from clay. It is one of the tools that is inseparable from the life of the people of the Kekhatuan Semaka kingdom. Pottery functions as containers for household utensils that are used every day, such as food supplies.

c. Plate

Dishes made from clay are tools that people cannot leave behind. Because plates are tools used by the people of the Semaka Kekhatuan kingdom, both ordinary people and royal circles.

d. Water kettle

Water kettles, also known as water jugs, are made of clay because when water kettles are made to hold water, it will be fresher.

e. Glass

Metallic glass tends to be more expensive than clay, which is cheaper and more economical for society. Glasses made from clay were tools the people of Lampung used in the past.

3. Ceramic material

The ceramic heritage objects in the Kehatuan museum are proof that the Kekhatuan Semaka people at that time were already trading with other nations. This established relationship became the starting point for the Kekhatuan Semaka community to become familiar with various crafts made from ceramic materials. Apart from the beauty offered by these objects, it turns out they contain luxury values when you own them. For this reason, objects made from ceramics are sought after by the working class and wealthy traders who collect these objects. Because these objects are used as home or palace decoration to convey a luxurious impression. When the heirs of the Semaka Khatuan, they will inherit all the legacies that came from the previous leader. These objects also consist of several relics from the Tang dynasty; this means that the watermelon farming community itself has been in contact with Chinese traders for a long time. Relics of the Kekhatuan Semaka community in the Kekhatuan Semaka museum are:

a. Urn

- b. Glass
- c. Water kettle
- d. Plate
- e. Mug

Many of these objects are displayed in the Lemali museum as local cultural heritage of the people of the Semaka Khatuan kingdom, which has been passed down from generation to generation. So that cultural values are not lost and are passed on to the young generation of Lampung. By knowing this, the younger generation can continue to preserve Lampung culture in the context of a museum as a cultural forum.

4. Old money

In the Khatuan watermelon museum, there are also various currencies ranging from ancient Indonesian currency to the present, as well as several foreign currencies that were in effect during the time of the Semaka Khatuan kingdom. The money is worth 1 rupiah, 5 rupiah, 10 rupiah, 25 rupiah, 50 rupiah and so on. Meanwhile, the types of currency from outside are yen, dinar, and yuan. There was also Dutch colonial currency, namely guilders, gold or silver. The shape of the ungu eye used in the form is:

- a. Paper
- b. Metal

Based on the explanation above, the payment methods used in the Kekhatuan Semaka community vary according to the period and validity of the money. This is proven by the large number of currencies found in the Semaka Kekhatuan Museum.

5. Lampung Community Traditional Equipment

Lampung people are known for their culture, which is very strong in their processions, so the equipment for Lampung cultural events is very diverse. The Khatuan Semaka museum also has a collection of traditional equipment, including the throne of the ruler of the Khatuan Semaka, because Lampung traditional equipment is a symbol of objects that the Khatuan community needs to own and use when traditional sessions are held. Because this equipment contains a cultural philosophy that is sacred to society. People live by noble cultural values and will always carry them out firmly. The traditional equipment found in the Kekhatuan Semaka Museum is:

- a. Siger
- b. Umbrella
- c. Throne
- d. Traditional clothes
- e. Tapis
- f. Peci
- g. Bracelet

The equipment in the Kekhatuan Semaka museum is the result of the cultural development of the people of coastal Lampung over time. This shows that the people of Lampung still adhere to primordialism in their own culture. Thus, the descendants of Kekhatuan Semaka currently want to show their identity. Kekhatuan customs still exist even though they are less existing than they used to be in coastal Lampung society.

6. Metal objects and musical equipment

The Kekhatuan Sema Museum also contains several musical instruments and other instruments made of bronze. The musical instruments in the Kekhatuan Semaka Museum have a powerful

influence on Islamic teachings because the tambourine is a typical Arab instrument. Meanwhile, tools such as lanterns and vessels in the museum bear similarities to objects from Sina. For this reason, there is a form of acculturation between Lampung culture and foreign culture (Arab, Chinese), which can be seen in the objects in the museum. Gamelan and gongs are musical instruments from Java (Sunda, Java). This shows there is closeness between Lampung people and people on the island of Java. Usually, when there is closeness between two tribes, there will be symbols that become souvenirs as the bond is well established. So, the objects in the Kekhatuan Semaka Museum are:

- a. Old Chinese era lantern lamp
- b. Lantern light
- c. Vessel
- d. Tambourine
- e. Gong
- f. Gamelan

All equipment is maintained in good condition and functions well because maintaining all inherited heritage is an obligation and necessity for the people of Lampung.

IV. Conclusion

The Semaka Khatuan Museum is a place or container to maintain and preserve heritage objects from the Semaka Kekhatuan kingdom. The objects inherited will become an embodiment of local wisdom for the people of coastal Lampung. Objects have cultural values that can be used as learning for the people of Lampung, especially the younger generation. Inherited cultural values can be practiced in everyday life for the people of coastal Lampung. These objects show the development of Lampung culture from traditional to the present.

Bibliography

- Adha, M. M. (2015). Pendidikan Kewarganegaraan Mengoptimalkan Pemahaman Perbedaan Budaya Warga Masyarakat Indonesia Dalam Kajian Manifestasi Pluralisme Di Era Globalisasi. *Jurnal Ilmiah Mimbar Demokrasi*, 14(2), 1-10.
- Ani Wijayanti, Dkk. 2017. Upaya Mewujudkan Peran Edukasi Melalui Budaya Berfikir Di Museum Biologi Yogyakarta. *Jurnal Khazanah Ilmu*, Vol 8 No. 2
- Indah Tjahjawan, Adityayoga. 2019. *Penyajian Koleksi Museum Sejarah dan Budaya Kota Malang*. JSRW (Jurnal Senirupa Warna) Vol.7 No. 2.
- Irna Trilestari. 2017. Apresiasi Masyarakat Terhadap Museum: Peran Media Massa Terhadap Pemberitaan Museum Di Yogyakarta. diset ujudi 1 Agustus 2017
- Museum buildings, By Laurence Vail Coleman
- Laely Armiyati, Dede Wahyu Firdaus. 2020. Belajar Sejarah Di Museum: Optimalisasi Layanan Edukasi Berbasis Pendekatan Partisipatori. *Jurnal Artefak*, Vol.7 No.2
- Nugroho Notosusanto. 1964. *Hakikat Sejarah Dan Metode Sejarah Pusat*. Jakarta: Pusat Sejarah Angkatan Bersenjata.
- Radar Tanggamus. 2018. *Museum Kekhatuan Semaka Simpan Benda Bersejarah*. <http://www.radar.tanggamus.co.id/2018/02/20/museum-kekhatuan-semaka-simpan-benda-bersejarah/>. Diakses pada 23 september 2021 pukul 03.30



Santoso, R & Adha, M.M. (2020). Inovasi Pendidikan Karakter Melalui Pembelajaran Berbasis Lingkungan Sosial Dan Budaya. Seminar Nasional Pendidikan FKIP Universitas Lampung 2019, 568-575.

Undang-undang No. 11 tahun 2010 Tentang Cagar Budaya.

Widanita., Sinaga, R.M., & Adha, M.M. (2021). Tabot Culture: Local Wisdom of the Bengkulu Community and Effort to Preserve it. *International Journal of Multicultural and Multireligious Understanding*, 8(9), 272-279.