

ACCULTURATION OF ISLAMIC VALUES AND LOCAL CULTURE: A SEMIOTIC ANALYSIS OF SYMBOLS AND RITUALS IN THE SEKURA FESTIVAL TRADITION IN WEST LAMPUNG

Sri Fatmawati, Machfudz Fauzi, Rahmat Hidayat

Universitas Islam An-Nur Lampung, Indonesia

Institut Agama Islam Tulang Bawang, Lampung, Indonesia

Universitas Islam An-Nur Lampung, Indonesia

Srifatmawati629@gmail.com, machfudzfauzi@gmail.com,

hidayatrahmat677@gmail.com

Abstract

Article History

Received :30-06-2025

Revised :11-09-2025

Accepted :22-09-2025

Keywords:

*Islamic Values,
Islamic and Cultural
Acculturation,
Sakura Festival*

The Sekura Festival custom in West Lampung is one of the many fascinating acculturation phenomena that Indonesia has to offer, given its rich cultural heritage and predominately Muslim populace. However, as modernization advances, traditions may lose their relevance. Because of this, people may view these customs as merely amusement without appreciating the Islamic principles they represent. There will be a conflict between adhering to Sharia principles and preserving culture as a result. Examining how Islamic ideals are represented in the symbols and customs of the Pesta Sekura tradition practiced by the residents of West Lampung is the aim of this study. Relevant literature content analysis was used to perform library research. According to the study's findings, the Sekura Festival is full of Islamic principles that are internalized through seven key elements: friendship (ukhuwah islamiyah), thankfulness, tolerance and cooperation (ta'awun), joy within the bounds of Sharia law, education and cultural da'wah, simplicity and unity, peace and reconciliation, and gratitude. Sekura symbols (Betik and Kamak) and the ritual system as a whole are excellent means of conveying these principles. According to this study, the Sekura Festival is a tangible illustration of cultural da'wah (dakwah bil hikmah), which is the integration of Islam with regional culture while adhering to Sharia law. In the face of modernity's problems, it is also a crucial means of preserving cultural legacy and fortifying the community's Islamic identity.

Introduction

Indonesia is known as a country rich in cultural diversity, ethnic groups, languages, and customs. This diversity is not only the identity of the nation, but

also a reflection of local wisdom that coexists with religious values, particularly Islam as the majority religion in Indonesia. One of the regions that possesses this cultural wealth is Lampung Province, which is inhabited by various ethnic groups, including the indigenous Lampung people with their various traditions and noble values that they hold dear. One of the distinctive traditions that is still alive and well among the people of Lampung, especially in western Lampung such as in the Liwa area, West Lampung Regency (Rachman et al., 2024b:23), is the Sekura Festival. The Sekura Festival is a tradition that has been passed down from generation to generation and is held after Eid al-Fitr, usually on the second or third day of Eid. During the festival, young people and the community wear traditional clothing or unique costumes and perform artistic attractions and socialise in a joyful atmosphere.

The word “sekura” itself comes from the Lampung language, meaning “masked” or ‘disguised’, reflecting the essence of this tradition as both a form of entertainment and a means of conveying moral messages. The Sekura Festival is not only a celebration or entertainment for the people, but also has noble values that reflect the philosophy of life of the Lampung community (Sihombing et al., 2020:22). Behind the festive atmosphere, this tradition holds many moral, social, and spiritual messages, which originate from Islamic values. This is very interesting considering that the people of Lampung, especially those who adhere to the Pepadun and Saibatin customs, are a Muslim community that strongly upholds the teachings of Islam. Therefore, it is important to explore more deeply how Islamic values are reflected in the implementation of the Sekura Festival tradition. In the context of Islam, the Sekura Festival can be seen as a vehicle for strengthening ties between residents, reinforcing Islamic brotherhood, and demonstrating a spirit of sharing happiness in the context of victory after a full month of fasting during Ramadan. Islam itself strongly emphasises the importance of maintaining social relationships and strengthening brotherhood. In a hadith, the Prophet Muhammad Saw said:

الْإِيمَانُ حَتَّى لِنَفْسِهِ مِثْلَ أَحَبِّ أَخِيهِ لِأَخِيهِ يُحِبُّ الْمُسْلِمَ أَحَدُكُمْ لَا يَوْمِنُ

“A person's faith is not perfect until he loves his brother as he loves himself” (Shahih Al-Bukhari pada Kitab Al-Iman, Hadis No. 13 dan 45).

According to Pesta Sekura Susantri (2020), it has become a means of actualising this spirit, where people come together regardless of social status, age, or background, in a bond of culture and faith. In addition to ukhuwah, other Islamic values reflected in this tradition are tolerance, compassion, cooperation, and respect for parents and fellow human beings. These values are instilled through cultural symbols, art performances, and verbal advice conveyed implicitly and explicitly in a series of Sekura Festival activities. In its implementation, traditional and religious leaders also play a role in ensuring that these activities do not deviate from Islamic teachings but rather strengthen the Islamic identity of the community.

However, in this era of modernisation and globalisation, the continuity of traditions such as the Sekura Festival faces various challenges. The influx of foreign cultures and changes in the lifestyle of the younger generation (Artisna et al., 2022:10), and shifts in societal values tend to shift the sacred meaning and Islamic values contained in these traditions. In fact, it is not uncommon for the Sekura Festival to be regarded merely as a form of entertainment, without a deep

understanding of the philosophical and spiritual values contained within it. Therefore, academic research is needed that not only documents this tradition but also uncovers and interprets the Islamic values present in the socio-cultural practices of the Lampung community.

The Sekura Festival tradition is divided into two types, namely Sekura Betik and Sekura Kamak (Ramadhan et al., 2021:56). Sekura Betik is more polite and orderly, often accompanied by refined cultural attractions aimed at families. Meanwhile, Sekura Kamak is more free and tends to be eccentric, but still remains within the cultural corridor controlled by traditional and religious norms. This difference reflects the dynamics between entertainment values and Islamic values in a single living culture (Deradjat, 2019:45). In this context, it is important to examine how each form of Sekura conveys Islamic messages or even deviates from these values.

From an Islamic educational perspective, traditions such as the Sekura Festival can be a medium for teaching Islamic values in a contextual and practical manner (Walad et al., 2025:34). The community, especially the younger generation, can learn about the importance of togetherness, mutual respect, and maintaining noble character within the framework of local culture. This is in line with the concept of *ta'dib* in Islamic education (Hasib, 2010:41), namely the process of internalising values of etiquette and morality into a person through cultural and spiritual approaches. Sociologically, the Sekura Festival tradition also represents how local Muslim communities acculturate Islamic teachings into cultural practices. Islam did not come to eradicate local culture, but to Islamise it so that it is in line with the values of monotheism, morals, and Sharia law (Faris, 2014:11). This is evident in the role of religious leaders in preserving the purity of Islamic teachings in traditional practices, as well as the influence of Islamic teachings in shaping the ethics and norms of the Sekura Festival.

On the other hand, there are serious challenges in maintaining a balance between cultural preservation and the implementation of Islamic values. Some parties may criticise that certain aspects of this tradition have the potential to deviate, such as the excessive use of costumes, uncontrolled interaction between the opposite sexes, or entertainment elements that exceed boundaries. These criticisms need to be addressed with a wise and scientific approach, through a reinterpretation of cultural symbols within the framework of Islam. Thus, research on Islamic values in the Sekura Festival tradition is not only important for the preservation of local culture, but also as an effort to strengthen the Islamic identity of the Lampung community within the framework of culture. This study is expected to contribute scientifically to the development of Islamic and local cultural studies, as well as enrich the wealth of Islamic education based on local wisdom (Firnando et al., 2023:20).

Research Methods

This research is library research. Library research is a data collection technique that involves studying books, literature, notes, and reports related to the problem being solved (Creswell, John W. & Creswell, 2018:90). Literature review is an important step where, after a researcher has determined the research topic, the next step is to conduct a study related to the theory and research topic (Mestika Zed, 2018:11). In their search for theories, researchers will gather as

much information as possible from literature related to Islamic values in the Sekura Festival Tradition of the Lampung Community (Kusuma & Pepilina, 2024:7). The secondary data sources here are relevant books, scientific papers, and websites that discuss topics directly or indirectly related to the title and subject matter of this study but are relevant to the issues to be examined.

Data collection techniques are the most important step in research, because the main objective of research is to obtain data. Without knowing data collection techniques, researchers will not obtain sufficient data. The data collection technique used in this study is documentation (Mazhar, 2021:6).

After the data has been collected, data analysis techniques are an important stage in the research process. This process is carried out after data collection by analysing, processing, organising and compiling the data, then drawing conclusions from the overall results of the research (Mestika Zed, 2018:21). To analyse the data collected, researchers utilised content analysis methods.

Discussion

Acculturation of Islamic Values and Culture

Just imagine, on the lush green slopes of Mount Pesagi, around the 13th century, stood a magnificent kingdom called Ancient Sekala Brak. This kingdom was not merely an administrative region, but a spiritual centre for its people, led by a strong woman, Queen Sekerumong, who was also the last leader of the dynasty. This queen was known as the unifier of local tribes, who upheld the teachings of animism as the foundation of their beliefs. In the middle of the kingdom stood the legendary Belasa Kepampang tree, a giant tree that was considered a manifestation of ancestral spirits and the power of nature. The Sekala Brak community worships the tree with simple but profound rituals, such as harvest ceremonies or healing rituals, in which they believe that the spirit of the tree can bestow blessings or punishments. This is not mere myth; animism such as this reflects the harmonious relationship between humans and nature, something that we today realise is so important amid the global environmental crisis. In contemporary studies, anthropologists such as Clifford Geertz often discuss how animistic beliefs in indigenous communities like this become a form of resistance against destructive modernisation (Durrant, 2022:23). In Sekala Brak, the Belasa Kepampang tree is not only a symbol, but also a centre for decision-making. The queen often consulted it before wars or royal marriages. The daily lives of the people are also closely tied to it: farmers pray for rain through dances under the tree, while local shamans use its leaves for traditional medicine. However, this harmony began to be disrupted when winds of change blew in from outside.

At the end of that century, four scholars from Pagaruyung, a Minangkabau kingdom that had begun to embrace Islam, arrived in Sekala Brak. They brought new teachings that promised eternal salvation, but also challenged the foundations of animism that had existed for centuries. The meeting between these scholars and Queen Sekerumong became a turning point, where new ideas began to permeate society. Some of the queen's followers, especially young people who were curious about the outside world, were attracted to the simple and egalitarian concept of Islamic monotheism. However, for others, leaving the Belasa Kepampang tree felt like a betrayal of their ancestors. In the contemporary era, this story is relevant to discussions about cultural syncretism in Indonesia, where major religions often

blend with local traditions, as discussed in the book “Islam and the Making of the Minangkabau” (Moore et al., 2021:12) from Taufik Abdullah. Today, amid globalisation, we see how indigenous communities in West Sumatra are struggling to preserve their animism from the pressures of urbanisation, similar to the struggle of Sekala Brak in the past. Sacred trees such as Belasa Kepampang have now become symbols of ecotourism, attracting tourists who want to experience the spiritual depth of the past, while reminding us that preserving heritage is not just about nostalgia, but also about future sustainability.

From the initial hopeful meeting between Queen Sekerumong and the four clerics from Pagaruyung, cracks slowly began to appear in the social fabric of Sekala Brak. These clerics, known as the bearers of Islamic light, did not come with the force of the sword, but with gentle preaching through stories about the Prophet Muhammad and the promise of paradise. Many ordinary people, tired of animist rituals that sometimes felt complicated and full of taboos, began to convert. They saw Islam as a more just path, where everyone was equal before God, without having to depend on trees or nature spirits (Tarih et al., 2025:78). However, for Queen Sekerumong's loyalists, this was a direct threat to their identity. The Queen herself, who was born and raised in the animist tradition, was initially open to conversion but ultimately rejected it completely, as the Belasa Kepampang tree was a symbol of her power. This division is not only about belief, but also politics: some of the Queen's followers feel that the clerics want to seize the kingdom's influence to spread Islam more widely (Oglu, 2025:34).

The tense atmosphere reached its peak when some members of the community began building small mosques on the outskirts of the kingdom, while others reinforced tree altars with wooden statues. It was here that the seeds of civil war, known as the Sekala Brak War, began to grow. The battle was brutal, but unique in that both sides wore face coverings not merely to conceal their identities, but as a symbol of spiritual protection. For animists, the coverings were decorated with Belasa Kepampang leaves to summon guardian spirits; while Islamic groups used them as a veil of purity, similar to a shroud that protects against magic. Contemporary studies of religious conflict in Indonesia, such as those analysed by Sidney Jones in a Human Rights Watch report, often refer to a similar pattern: how differences in belief can trigger civil war in small communities, but also pave the way for long-term tolerance (Jamaludin, 2021:56) (Huda et al., 2024).

Today, in West Sumatra, we still see traces of this division in cultural festivals that combine Islamic and traditional elements, such as Tabuik in Pariaman, which has syncretic roots. The Sekala Brak War ended with the victory of the Islamic group, but not without casualties: Queen Sekerumong was killed in battle, and the kingdom broke up into small communities. Interestingly, the tradition of covering the face survived as ‘sekura’ (Ragaman, 2023), which is now part of cultural identity. From a modern perspective, sekura can be seen as a metaphor for the ‘social mask’ in our society today, where people hide their beliefs amid religious polarisation on social media. Research from Andalas University shows how this story is used in tolerance education, teaching young people that past conflicts can be lessons for harmony today, especially amid the recent emergence of radicalism. The war was not the end, but the beginning of a

rich cultural hybridity, where local Islam was born from a mixture with animism, similar to how the Batak or Minang formed their own identities.

From the ruins of the Sekala Brak War, the tradition of sekura was born, which now serves as a bridge between the past and the present. The word 'sekura' itself, which comes from the face coverings worn by warriors, is no longer just a simple piece of cloth, but a symbol of resistance, identity and adaptation. After the war, a mixed group of survivors, consisting of Muslims and remnants of animism, adopted sekura in their daily rituals, such as in wedding or harvest ceremonies, where the face covering symbolises respect for ancestors while maintaining spiritual privacy. Queen Sekerumong, despite her defeat, is remembered as a hero who defended cultural roots, and the Belasa Kepampang tree, though damaged in the war, was replanted as a monument.

In the 21st century, sekura has evolved into a contemporary element that lives on in West Sumatran cultural festivals, such as the Minang Cultural Week in Bukittinggi, where dancers wear it to tell the story of the civil war. Contemporary studies from a popular culture perspective, as discussed by Ariel Heryanto in 'Identity and Pleasure', view sekura as a form of traditional 'soft power' that resists global homogenisation. In the digital age, where local sekura culture appears in documentaries such as TVRI's 'Warisan Lereng Gunung' (Heritage of the Mountain Slopes), it attracts millennials to explore their roots. Its relevance today is undeniable: at a time when religious conflicts are still rampant, such as the cases of intolerance in Poso or Ambon, the story of Sekala Brak teaches us that divisions can be resolved through dialogue, not violence.

The local government even supports preservation through UNESCO programmes for intangible heritage, in which local communities train young people to make sekura from traditional woven fabrics, while integrating moderate Islamic values. As a cultural observer, I often think how ironic it is that the face covering that was born out of war has now become a tool for revealing the past to a new generation. In a contemporary context, sekura is also relevant to gender issues: Queen Sekerumong, as a female leader, challenged stereotypes, and today, Minang women use sekura in indigenous feminist movements to assert their voices. Research from LIPI shows that this tradition helps reduce communal conflict by promoting a shared narrative. Ultimately, sekura reminds us that history is not a dead book, but a living tool for building an inclusive society, where animism and Islam can coexist, like the Belasa Kepampang tree whose roots still penetrate modern soil.

The word 'Sekura' comes from the word 'Sakukha', which means face covering or face protector. The change from "Sakukha" to 'Sekura' was mainly due to the development of the Indonesian language, making it easier to pronounce for both the local Lampung community and newcomers. The war resulted in the death of Queen Sekerumong and the collapse of the Sekala Brak kingdom, leading to the establishment of the Paksi Pak Sekala Brak kingdom, which was led by four umpu, namely Umpu Pernong, Umpu Nyerupa, Umpu Belunguh, and Umpu Lapah in Way, marking the first phase of sekura (Rachman et al., 2024a). After the establishment of the Paksi Pak Sekala Brak kingdom, sekura was maintained in accordance with Islamic teachings. Whereas previously sekura was used for warfare, during the Islamic period sekura became a gathering for socialising after fasting during Ramadan and was turned into a cultural festival lasting one week,

from 1st to 7th Shawwal, rotating from one village to another. The sekura cultural festival in West Lampung during this period depicts an atmosphere of joy, group togetherness, and freedom of creativity and expression. The sekura festival is held as a celebration and/or expression of the community's joy together with masks (covering the face) and changing appearances in such a way as to entertain with the main purpose of maintaining friendship. Participants in the Sekura cultural festival parade around the village where the event is held. The highlight of the Sekura festival is climbing the areca nut tree in groups using the beguai jejama (mutual cooperation) system (Arif et al., 2021).

There are two types of sekura masks, namely sekura helau and sekura kamak. The naming of these two types of sekura is not dependent on and determined by the use of certain mask expressions, but is related to the integrity of the clothing and the movements and behaviour of the wearer. The word helau means clean and good. The word sekura helau reflects the clothing worn, with all clothing in clean and good condition. Sekura helau often depicts scenes and human figures with complete and neat costumes. Sekura kamak means dirty. The clothes worn are dirty, tattered, and even muddy. The sekura kamak character is inspired by the custom of hunting animals in the forest. The completeness of the clothing reflects the wilderness. The black shirt and trousers depict farmers with shabby, ugly, tattered and dirty clothes. This role gives the wearer more freedom to dress up and appear in a free style (Oktavia et al., 2022).

The Sekura Festival is one of the unique cultural traditions of the Lampung people, especially in the West Lampung region. This tradition is held every year on the second day of Eid al-Fitr and lasts for several days as an expression of joy after completing the Ramadan fast. The word 'Sekura' comes from the Lampung language, which means a person who wears a mask or covers their face. Participants in this tradition are called sekuraan, and they wear traditional or funny costumes accompanied by face coverings. Sekura Kamak tends to be more free and humorous, using funny or strange costumes. Sekura Betik features more traditional clothing with an elegant and authoritative impression, usually complemented with traditional symbols such as siger and tapis (Rachman et al., 2024a). Although different in expression, both carry the same spirit: spreading kindness and celebrating ukhuwah (brotherhood). In Islam, differences are not a source of division, but rather a blessing, as stated in Allah's words in Surah Al-Hujurat verse 13;

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۚ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ ۚ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

"O mankind, indeed We have created you from a male and a female and made you into nations and tribes that you may know one another. Indeed, the most noble of you in the sight of Allah is the most righteous. Indeed, Allah is All-Knowing and All-Aware" (QS. Al-Hujurat (49): 13)

The Absorption of Islamic Values in the Sakura Tradition

The Sekura Festival is not merely entertainment or an expression of local culture, but has a strong spiritual dimension because it is held in the context of gratitude after Ramadan. This tradition is a medium for the community to strengthen ties, forgive one another, and reinforce solidarity and human values.

The following are the Islamic values in the Sekura Festival tradition of the people of West Lampung.

The Value of Friendship (Ukhuwwah Islamiyah)

The Sekura Festival tradition is one of the cultural heritages of the Lampung people, particularly in the West Lampung region. This tradition is usually held annually to coincide with Eid al-Fitr, as a form of gratitude, joy, and social gathering for the community after the holy month of Ramadan. The Sekura Festival not only provides entertainment for the people, but is also rich in noble values, one of which is the value of friendship. Friendship, in the context of Islam, is a bond of love between fellow human beings that is encouraged to be maintained and strengthened. In the Sekura Festival, this value is clearly reflected through various social interactions and a spirit of togetherness that emerges during the tradition (Ragaman, 2023).

One important aspect of Islam is establishing and strengthening bonds of brotherhood among fellow Muslims. In the tradition of the Sekura Festival, people actively visit the homes of neighbours, relatives, and friends while wearing sekura costumes. This moment becomes an opportunity to greet one another, shake hands, and forgive each other. The Hadith of the Prophet Muhammad states: “*Tidak akan masuk surga orang yang memutuskan silaturahmi*” (HR. Bukhari no. 5982 dan Muslim no. 2557)

In this context, the Sekura Festival not only preserves local culture, but also fosters the spirit of Islamic brotherhood that is encouraged in Islam. Silaturahmi is a form of social worship that can strengthen family ties, reinforce solidarity among the community, and expand harmonious social networks. This value is not only related to the nuclear family, but also to the wider community. In the context of indigenous communities, such as in Lampung, the value of silaturahmi is also maintained through various ceremonies and collective traditions. The Sekura Festival involves the participation of almost all elements of society, both old and young, male and female. The community gathers in one place to watch and participate in various performances and competitions. During this time, they greet each other, share stories, and renew social relationships that may have become strained over the past year. Eid al-Fitr and the Sekura Festival are times when many migrants return to their hometowns. This tradition serves as a meeting point for extended families, thereby strengthening family and kinship ties. This is where silaturahmi, as a social and spiritual value, has a very important meaning (Nasir, 2019).

1. The Value of Gratitude

In the context of Islamic culture, gratitude (شكر) is an attitude of acknowledging and being grateful for all the blessings that have been given by Allah SWT, whether in the form of sustenance, health, safety, or happiness (Muhammad, 2021). This value is explicitly reflected in the celebration of Pesta Sekura, which is held as an expression of joy and appreciation for the achievements during Ramadan and the successful completion of religious trials. Pesta Sekura is held as an expression of the community's gratitude for the successful completion of fasting during Ramadan. Islam strongly

emphasises the importance of being grateful for all of Allah SWT's blessings. This is reflected in Allah's words:

وَإِذْ تَأَذَّنَ رَبُّكُمْ لَئِنْ شَكَرْتُمْ لَأَزِيدَنَّكُمْ وَلَئِنْ كَفَرْتُمْ إِنَّ عَذَابِي لَشَدِيدٌ

“(Remember) when your Lord proclaimed, ‘If you are grateful, I will surely increase (My blessings) for you, but if you deny (My blessings), My punishment is indeed severe” (QS. Ibrahim (14) : 7)

Expressions of gratitude are not only verbalised in prayer, but also manifested in joyful celebrations, as seen in the Sekura tradition. The variety of costumes and behaviours of the participants signify a joyful atmosphere, which is essentially a form of gratitude for the freedom of expression after restraining oneself during Ramadan. Preserving the Sekura Festival tradition is also a form of gratitude for the cultural heritage of our ancestors. The community shows that they appreciate and cherish the values that have been passed down to them, as a form of gratitude to previous generations. Even in the context of education and tourism, this tradition is now promoted as a cultural asset that can provide economic and social benefits. This shows that gratitude is not only spiritual, but also actualised in action.

2. The Values of Tolerance and Mutual Cooperation

Gotong royong in the context of Indonesian culture is a spirit of togetherness, mutual assistance, and cooperation in completing a task or activity without expecting anything in return. In the context of Islam, the value of gotong royong is also closely related to the principle of ta'awun (mutual assistance in doing good) (Basyari, 2022). During the Sekura Festival, there is a spirit of tolerance among the residents. Everyone, young and old, rich and poor, participates in this celebration. It is not uncommon for participants to come from different religious or belief backgrounds, but they still respect the Islamic values that form the basis of the celebration. Islam commands its followers to live in harmony and help one another:

يَا أَيُّهَا الَّذِينَ آمَنُوا لَا تَجْلُوْا شَعَائِرَ اللَّهِ وَلَا الشَّهْرَ الْحَرَامَ وَلَا الْهَدْيَ وَلَا الْقَلَائِدَ وَلَا أُمِّيْنَ الْبَيْتِ الْحَرَامِ يَنْتَعُونَ فَضْلًا مِنْ رَبِّهِمْ وَرِضْوَانًا وَإِذَا حَلَلْتُمْ فَاصْطَادُوا وَلَا يَجْرِمَنَّكُمْ شَنَاْنُ قَوْمٍ أَنْ صَدَّوْكُمْ عَنِ الْمَسْجِدِ الْحَرَامِ أَنْ تَعْتَدُوا وَتَعَاوَنُوا عَلَى الْبِرِّ وَالتَّقْوَىٰ وَلَا تَعَاوَنُوا عَلَى الْإِثْمِ وَالْعُدْوَانِ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ شَدِيدُ الْعِقَابِ

“O you who believe, do not violate the sacred symbols of Allah, do not violate the sanctity of the sacred months, do not disturb the sacrificial animals and those marked for sacrifice, and do not disturb the pilgrims to the Sacred House while they seek the bounty and pleasure of their Lord! When you have completed your pilgrimage, you may hunt. Let not your hatred of a people, for having prevented you from the Sacred Mosque, incite you to transgression. Help one another in righteousness and piety, but do not help one another in sin and enmity. Fear Allah; indeed, Allah is severe in punishment” (QS. Al-Ma'idah (5) : 2)

Gotong royong is reflected in the preparation of events such as setting up stages, cooking food together, and maintaining security during the celebrations. The Sekura Festival is often accompanied by folk competitions such as pencak silat, tug-of-war, and art performances. All of these activities require coordination and cooperation. Participants and organisers work without

expecting financial rewards, but rather out of a spirit of preserving culture and strengthening relationships between residents.

3. The Value of Joy within Sharia Limits

The Sekura Festival tradition is one of the cultural heritages of the people of West Lampung, especially in coastal and mountainous areas, which is still preserved today. This tradition is usually held a week after Eid al-Fitr and is an important moment for strengthening social relations among residents. In its implementation, the noble values of the Indonesian people, especially mutual cooperation, are strongly felt. Before the festival takes place, the community works together to prepare everything needed for the event. From cleaning the venue, building the stage, managing local traffic, to providing food and performance equipment, everything is done collectively. There is no specific payment; everyone feels a moral and cultural responsibility to participate.

This involvement shows that the value of mutual cooperation is not limited to physical labour, but also represents a sense of togetherness and collective awareness of the importance of preserving local culture. Sekura is a masked figure dressed in unique clothing, who is the main icon of this festival. Sekura costumes are usually made from traditional materials such as banana leaves, palm fibre, burlap sacks, or old cloth. The process of making these costumes is also carried out collaboratively, mainly by the village youth. Usually, a group of young people will gather a few days before the event to design and assemble the costumes together. They help each other, exchange ideas, and divide tasks voluntarily without expecting anything in return. This is a tangible form of the value of mutual cooperation in cultural creativity (Susantri, 2020) (Susantri, 2019).

In Islam, joy (*farah*) is a form of expressing gratitude and pleasure, as long as it does not violate the boundaries of Sharia law (Rasjid, 2015). The Sekura Festival shows that Islam does not prohibit entertainment as long as it does not conflict with Sharia law. Entertainment at the Sekura Festival generally takes the form of art performances, traditional games, and pantun competitions, all of which are conducted in a manner that maintains ethics and modesty. In the hadith, it is stated:

“O Ansar! Every people has a festival, and this is our festival” (Sahih al-Bukhari (Kitab al-'Idain, hadis 949) dan Sahih Muslim (Kitab al-'Idain, hadis 892)

This means that holidays are special moments to have reasonable fun. In the context of the Sekura Festival, joy is expressed within the framework of culture and religious values. During the festival, all levels of society participate regardless of social status. Those involved are not only from one family or one hamlet, but from various parts of the surrounding area. This shows that mutual cooperation in the Sekura Festival also serves as a tool for uniting the community and strengthening a sense of solidarity (Fatmahandayani et al., 2019). In an atmosphere of joy, the value of mutual cooperation emerged spontaneously and blended into harmonious social interactions.

4. The Value of Education and Cultural Da'wah

The Sekura Festival is not only entertaining, but also serves as a medium for cultural da'wah. Many moral and Islamic messages are conveyed symbolically through costumes, folk dramas, and rhymes that contain exhortations to do good, reprimand wrongdoing in a polite manner, or depict heroic stories with religious value (Saefulloh & Malik, 2024). With a local cultural approach, the message of da'wah becomes more easily accepted by the community, especially the younger generation who are more familiar with visual and performative approaches (Riyadi et al., 2024) (Al Fazzatil A'la & Al Farahil A'la, 2023). Through the costumes and masks worn by the sekura (party participants), the community is invited to recognise cultural symbols that represent life values, including symbols of good and evil. This is an effective form of symbolic education because it is visual and ritualistic (Qiu et al., 2022).

In addition to cultural education, there are moral values that can be explored. The Sekura Festival is often associated with the month of Shawwal, after the community has observed the Ramadan fast. In this context, the festival is a form of thanksgiving and an expression of happiness, but it remains within the corridor of Islamic values such as self-control, friendship, and peace. The traditional elders involved in the planning and implementation of the Sekura Festival act as moral teachers who provide guidance to the younger generation on the importance of maintaining manners, boundaries, and ethics in every activity. This is a form of non-formal education that is participatory and intergenerational.

Cultural da'wah is a form of conveying Islamic teachings using a local cultural approach (Ismail & Januri, 2023). In the context of the Sekura Festival, this preaching is not delivered through formal lectures, but rather through symbols, local narratives, and social practices that embody Islamic values. The Sekura Festival tradition plays an important role in educating the younger generation about cultural identity and religious values. They are encouraged to love their ancestral culture while understanding how Islamic values can be applied in everyday life. This becomes a kind of process of internalising values, in which young people are taught to become agents of cultural preservation as well as preachers who are relevant to the local context.

5. The Values of Simplicity and Togetherness

The Sekura Festival also teaches simplicity. There is no need to dress extravagantly. Masks or costumes can be made from simple materials. The most important thing is participation and a sincere intention to celebrate the day of victory. The community does not use fancy costumes to become Sekura. Sekura costumes are generally simple creations made from materials available around the house, such as old cloth, paper masks, banana leaves, coconut fibre, and other natural ornaments. This reflects the philosophy of life of the people of West Lampung, who value creativity within limitations, and shows that happiness does not have to come from luxury.

The musical instruments accompanying the Sekura Festival are also simple, such as tambourines, drums, and other traditional instruments made from natural materials. They do not require sophisticated technology or large expenses to create a festive atmosphere. This demonstrates the values of

thriftiness, practicality, and respect for ancestral heritage. After the Sekura Festival, there is usually a communal meal. The menu served is not expensive or excessive, but rather local foods such as seruit, pindang fish, and vegetables. This reinforces the values of simplicity in consumption and sharing (Purnama Sari & Susilo, 2020).

The Sekura Festival also brings together various indigenous groups in a spirit of tolerance and unity. The festival serves as a medium for building social cohesion and strengthening cultural identity. In Islam, simplicity is highly valued as a form of humility and a way of distancing oneself from arrogance.

6. The Value of Peace and Reconciliation

The momentum of Eid al-Fitr is synonymous with mutual forgiveness. The Sekura Festival tradition provides a space that reinforces this practice. Participants who previously had conflicts or arguments will find it easier to make peace during the celebration. The words of the Prophet Muhammad SAW;

‘Whoever forgives when he is capable of retaliation, Allah will raise his rank.’ (Sunan Abu Dawud (no. 4777), Musnad Ahmad (no. 7640), dan al-Mu'jam al-Kabir karya at-Thabrani)

In the context of modern society, where social fragmentation and polarisation sometimes arise, the Sekura Festival can serve as a concrete example of how local culture acts as a guardian of peace and a social glue. This tradition creates an egalitarian shared space, emphasising humour and togetherness, and distancing the community from potential conflict. The Sekura Festival does not belong to just one group, but has become a symbol of the collective identity of the people of West Lampung, capable of uniting various elements within a framework of culture and spirituality.

Sekura acts as a ‘social pressure release valve’. Through performances, jokes, and interactions between participants wearing unique masks and costumes, individuals who may have previously had personal conflicts or social tensions can mingle in a relaxed and laughter-filled atmosphere. The masks worn at Sekura parties symbolise anonymity, allowing individuals to temporarily shed their social identities. In this way, people are no longer bound by social status, age, or position, making interactions more equal. In this atmosphere, open and inclusive communication can take place without awkwardness, supporting the process of reconciliation among residents.

Although steeped in Islamic values, the Sekura Festival faces the challenges of modernity that could shift its original values. Some individuals sometimes abuse this moment with behaviour that is not in accordance with Islamic law, such as dressing immodestly, inserting alcoholic beverages, or causing disturbances. It is important for religious and traditional leaders to play a role in realigning the spirit of Islam in this tradition. The Sekura Festival can continue to be preserved if it can become a pleasant and relevant medium for da'wah among the millennial and digital generations.

Conclusion

The Sekura Festival tradition in West Lampung demonstrates the assimilation of Islamic principles with a rich local culture. This study found that the tradition practised after Eid al-Fitr is not only a recreational event, but also contains Islamic values through seven main elements: friendship (*ukhuwah islamiyah*), gratitude, tolerance and mutual cooperation (*ta'awun*), joy within the corridor of Sharia law, education and cultural *da'wah*, simplicity and togetherness, peace and reconciliation. The dissemination of Islamic messages in a contextual and participatory manner can be done through cultural symbols such as the Sekura Betik and Kamak masks, as well as the ritual system as a whole. This tradition also illustrates the idea of *dakwah bil hikmah*, which means that Islam does not eradicate local culture, but rather Islamises it so that it is in accordance with *tauhid* and *akhlak*. However, the Sekura Festival faces major challenges amid modernisation and globalisation. Younger people are beginning to lose a deep understanding of the philosophical and spiritual meaning contained in this tradition, which can cause them to lose its sacred value. In addition, deviant behaviour, such as wearing inappropriate clothing or abusing situations that are contrary to ethics, has emerged. This is where the important role of traditional and religious leaders is crucial in maintaining a balance between cultural preservation and the purity of Islamic values. Although the Sekura Festival has succeeded in bridging cultural and religious identities, critical analysis shows that continuous reinterpretation and education are necessary so that this tradition does not get stuck in the romanticism of the past or become merely a tourist commodity. One of the challenges ahead is translating these noble values into a language that is appropriate for the digital generation while maintaining the spirit of Islam and local wisdom that underpin them. Therefore, the Sekura Festival serves as a guardian of cultural heritage and a strategic tool to strengthen the Islamic identity of the Lampung community amid changing times.

BIBLIOGRAPHY

- Al Fazzatil A'la, & Al Farahil A'la. 2023. Cultural Da'wah Method of Rapai Geleng During The Golden Ege: An Analytical Approach to Islamic Religious Education in Aceh. *Journal of Islamic Education and Ethics*, 1(2), 169–184. <https://doi.org/10.18196/jiee.v1i2.20>
- Arif, S., Lestari, N. I., & Sumargono, S. 2021. Integrasi Nilai Filosofis Tari Topeng Sekura pada Pembelajaran Sejarah Lokal. *Jurnal Pendidikan Sejarah, Volume 1*(1).
- Artisna, P., Naswa, F., & Rohmah, M. 2022. Respon Generasi Milenial Indonesia Di Tengah Masuknya Budaya Asing. *Universitas Negeri Surabaya 2022* |, 695, 695–705.
- Basyari, M. H. 2022. Peran dan Fungsi Pendidikan Islam dalam Masyarakat. *Risâlah, Jurnal Pendidikan Dan Studi Islam*, 8(2), 865–879. <https://doi.org/10.31943/jurnalrisalah.v8i2.292>
- Creswell, John W. & Creswell, J. D. 2018. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (5th ed.)*. Thousand Oaks: SAGE Publications.
- Deradjat, E. D. 2019. *Topeng Lampung: Tinjauan Awal Drama Tari Tuppeting dan Pesta Sekura*. Departemen Pendidikan dan Kebudayaan Kantor Wilayah Provinsi Lampung.
- Durrant, S. 2022. Critical Spirits: New Animism As Historical Materialism. *New Formations*, 104(104), 50–76. <https://doi.org/10.3898/newf:104-105.03.2021>
- Faris, S. 2014. Islam Dan Budaya Lokal (Studi Atas Tradisi Keislaman Masyarakat Jawa). *Thaqafiyat*, 15(1), 75–89. <http://blogkejawen.blogspot.com/p/wikipedia.html>.
- Fatmahandayani, S. I., Anggraeni, P., Haromain, N., & Komalasari, M. A. 2019. Konstruksi Solidaritas Sosial Besiru Masyarakat Di Desa Sembalun Bumbung. *Jurnal Warta Desa (JWD)*, 1(2), 149–167. <https://doi.org/10.29303/jwd.v1i2.47>
- Firmando, Anwar, C., & Syafe'i, I. 2023. Analisis Nilai dalam Tradisi Manjau Maju Perkawinan Adat Lampung Saibatin. *Hikmah*, 20(1), 13–30.
- Hasib, K. 2010. Pendidikan Konsep Ta'Dib Sebagai Solusi Pendidikan Islam Di Era Global. *At-Ta'dib*, 5(1), 43–57. <https://doi.org/10.21111/at-tadib.v5i1.583>
- Huda, S., Al Amin, M., & Muhsinin, M. 2024. Religious Conflict Management: A Study on the Ansor Youth Movement and Muhammadiyah in Lamongan, Indonesia. *Abrahamic Religions: Jurnal Studi Agama-Agama*, 4(1), 16. <https://doi.org/10.22373/arj.v4i1.22512>
- Ismail, M. S., & Januri. 2023. Hukum Dakwah Dalam Alquran; Mengkaji Makna Perintah Dakwah. *Salam : Jurnal Sosial Budaya Syari, Volume 10*(3).
- Jamaludin, A. N. 2021. Cities and villages in the religious conflict circle: Socio-demographic factors of communal and sectarian conflict in west java, indonesia. *HTS Teologiese Studies / Theological Studies*, 77(4), 1–7. <https://doi.org/10.4102/HTS.V77I4.6854>

- Kusuma, N., & Pepilina, D. 2024. The Values Of Islam Nusantara's Civilization And Religious Moderation In Lampungnese Culture Community. *Paradigma*, 21(1), 157–178. <https://doi.org/10.33558/paradigma.v21i1.8276>
- Mazhar, S. A. 2021. Methods of Data Collection: A Fundamental Tool of Research. *Journal of Integrated Community Health*, 10(01), 6–10. <https://doi.org/10.24321/2319.9113.202101>
- Mestika Zed. 2018. *Metode Penelitian Kepustakaan*. Yayasan Obor Indonesia.
- Moore, B., Poss, C., Coast, E., Lattof, S. R., & van derMeulen Rodgers, Y. 2021. The economics of abortion and its links with stigma: A secondary analysis from a scoping review on the economics of abortion. *PLoS ONE*, 16(2 February), 1–19. <https://doi.org/10.1371/journal.pone.0246238>
- Muhammad. 2021. Ruang Lingkup Ilmu Pendidikan Islam. *Kajian Pendidikan Islam*, 3(1), 55–65.
- Nasir, M. A. 2019. Revisiting the Javanese Muslim Slametan: Islam, local tradition, honor and symbolic communication. *Al-Jami'ah*, 57(2), 329–358. <https://doi.org/10.14421/ajis.2019.572.329-358>
- Oglu, K. P. F. 2025. The Role of Religious Clans in The Political History of Iran. *International Journal of Religion*, 6(1), 200–206. <https://doi.org/10.61707/gkk74330>
- Oktavia, M., Istiqomah, I., Sakti, M. B., & Perdana, Y. 2022. Resiliensi Pendidikan Karakter Melalui Transformasi Nilai-Nilai Local Wisdom Tupung Sekura. *Intelektualita, Volume 10*(2).
- Purnama Sari, E., & Susilo, S. 2020. The Meaning of Sekura Cakak Buah Tradition of Saibatin Community. *Jurnal Pendidikan Humaniora*, 8(2), 70–76. <http://journal.um.ac.id/index.php/jphISSN:2338-8110>
- Qiu, Q., Zuo, Y., & Zhang, M. 2022. Intangible Cultural Heritage in Tourism: Research Review and Investigation of Future Agenda. *Land*, 11(1). <https://doi.org/10.3390/land11010139>
- Rachman, M. R., Anantama, M. D., & Prasetyo, H. 2024a. Eksistensi Tradisi Sekura Sebagai Identitas Budaya Lampung. *Punyimbang, Volume 2*(1).
- Rachman, M. R., Anantama, M. D., & Prasetyo, H. 2024b. Literature Review: Eksistensi Tradisi Sekura Sebagai Identitas Budaya Lampung. *Punyimbang*, 2(1), 20–27.
- Ragaman, F. 2023. Implementasi Pesta Sekura Dalam Menanamkan Nilai-nilai Pancasila Sebagai Pandangan Hidup Bangsa Di Pekon Kubu Perahu Kecamatan Balik Bukit Lampung Barat. *Jurnal JKD, Volume 1*(1).
- Ramadhan, D., Jalu, E., & Safromi. 2021. Makna Tradisi Sekura sebagai Kekayaan Budaya Nusantara. *Perpustakaan Internasional Waqaf Ilmu Nusantara*, 2, Volume 1(1).
- Rasjid, S. 2015. *Fiqh Islam*. Sinar Baru Algensindo.
- Riyadi, A., Sulistio, S., & Karim, A. 2024. Social Harmony through Local Wisdom: Da'wah in the Kalang Obong Tradition. *Jurnal Dakwah Risalah*, 35(1), 68. <https://doi.org/10.24014/jdr.v35i1.29909>
- Saefulloh, A., & Malik, A. A. 2024. Cultural Da'wah Harmony of Suran Punden Papringan Gede Tradition in Gunung Tugel Purwokerto. *Ilmu Dakwah: Academic Journal for Homiletic Studies*, 18(2), 263–282. <https://doi.org/10.15575/idajhs.v18i2.37860>

- Sihombing, P. M., Silva, A. F. Da, & A, N. L. 2020. Pesta Sakura: Identitas Sosial Masyarakat Lampung Barat. *Perpustakaan Internasional Waqaf Ilmu Nusantara, Volume 1*(1).
- Susantri, A. 2019. Sebagai media pelestari topeng sekura. *Joged*, 13(2), 158–170.
- Susantri, A. 2020. Tari Sekura Sebagai Media Pelestari Topeng Sekura Dari Liwa Lampung Barat. *Jurnal Seni Tari, Volume 13*(2).
- Tarih, A., Journal, D. A., Issn, I., Languages, F., Deniz, C. I., Foundation, T., Tolerance, I., & Tarih, A. 2025. *Tawhid: The Foundation of Unity , Solidarity , and Interpersonal Tolerance T evhid : Birlik , Beraberlik ve İnsanlar a rası Hoşgörünün Temeli*. 12(1).
- Walad, M., Nasri, U., Hakim, M. I., & Zulkifli, M. 2025. *Jurnal Ilmiah Pendidikan Citra Bakti Integrasi Nilai-Nilai Kearifan Lokal Dalam Pendidikan Agama : Transformasi Karakter Agama*. 12, 265–277.