

# Aisthesis



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## Negotiation of Aesthetic Habits, Cultural Symbols, and Identity of Lampung Culture

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**Abstract.** This study profoundly analyzes the balance between traditionalism and modernization within the Lampung culture. In most aspects, it dwells on the traditional value system of *Pi'il*, the philosophical symbolism of traditional dressing in cultures, and the cultural implications, which are synonymous with dance and ornamental art. Lampung's culture and identity as aesthetic habits are explicitly found in *Pi'il* as a source of dignity and harmony of the social body amidst contemporary globalization forces. Instead, *Pi'il*'s adaptation to the present life forms seems to be characterized by young generations. The study also involves the deep-seated philosophical connotations hidden beneath forms or defined in chosen color and shape, and this form is another influence of Indonesian traditional culture; the *Siger* crown and *Ruwi* bracelet, which to Lampung's natives are more than mere aesthetic elements but signs of socio-cultural beliefs; and dance as aesthetic habits from its cultural values and precisely how the *Sigeh Penguten* traditional dance functions as such is researched. Dance like *Jong Simpuh* and *Ngrujung*, containing unique poses, represents three crucial cultural practices and values such as hospitality rights, social hierarchy, and ubiquitous relationships. Then, the significant patterns of visual art forms in the culture Lampung, "*Pucuk Rebung*" and "*jung*", are used as symbols

of identity in public places. These motifs and the regional script “*Aksara Ka Ga Nga*” are vital because they ensure a culture or identity awareness even in an era where modernization efforts threaten to oust older influences.

**Keyword.** Cultural symbols, aesthetic habits, Lampung culture.

### 1. *Introduction: balancing tradition and modernity through pi'il in lampung culture*

In the heart of Lampung society lies a cultural treasure known as “*Pi'il*”. This deeply ingrained value transcends mere philosophy; it is the embodiment of dignity, serving as an unwavering compass guiding the lives of Lampung’s people. *Pi'il* is not static; it thrives as a living testament to the Lampung way of life, providing moral guidance for harmonious social interactions. The essence of *Pi'il* revolves around the fundamental idea of dignity. In the local language, it is a concept that encapsulates not just personal pride but also collective honor. It underscores the importance of treating others with respect, upholding moral principles, and fostering a strong sense of community. For generations, *Pi'il* has been the cornerstone of Lampung’s cultural identity. The steadfastness of *Pi'il* faces contemporary challenges in an ever-evolving world. The forces of globalization, urbanization, and modernization exert transformative pressures that can either strengthen or diminish cultural awareness (Khan [2019]; Finkbeiner et al. [n.d.]). Thus, our focus turns to a pivotal concern that Lampung, with its cultural identity at a crossroads amid rapid societal change, must now embark on the path of nurturing and fortifying cultural awareness among its residents and visitors (Richards, King, Yeung [2020]: 7) including attractions, events and tours, in Hong Kong. Four dimensions of experience (cognitive, conative, affective and novelty).

*Pi'il*, as a cultural ethos, is not limited to practices and beliefs only but is also a significant reflection of the consciousness at Lampung brought out in theses of human dignity and respect, including cooperative nature. This cultural asset – though standing on traditional grounds – will be subject to the tide of globalization and modernization in which it has few choices but to take up the same risks for preservation set for changes in cultural perspective. *Pi'il* essentially represents the principle of dignity, not pride; this is self-esteem but also a feeling from which all other beings are related. This concept is aligned with the philosophical discussion surrounding dignity coupled with various thinkers such as Immanuel Kant, who assumed that dignity was an inborn trait deserving of respect. Dignity in the village of Lampung’s *Pi'il* can be seen mainly through how people interact, incorporating good ethics and mutual respect. Such a depiction reflects a communitarian perspective by which the individual’s actions are inseparable from the fate of this individual’s community.

In this regard, urbanization and the advancement of modern technology are some of the challenges posed by globalization, forming part of a unique paradox for *Pi'il*. These forces can weaken time-honored values and ways of life and offer new ways of expressing and conserving cultures. The fact that *Pi'il* has been adapted to modern properties, such as digital ones, leads to the conclusion of the dynamic interplay between tradition and modernity. *Pi'il* as cultural values are inclined to be flexible in confronting change through such passiveness and tolerance towards new experiences. Lampung society's philosophical inquiry into the *Pi'il* subculture manifests an intriguing interplay between indigenous customs and values, dignity, and collective peace amid modernity. The conservation and development of *Pi'il* reflect the truthful dynamics of a culture that can always be adapted, interpreted, reinterpreted, and reconstructed in the world paradigm.

The broader global context underscores the urgency of this endeavor. In an era of unprecedented interconnectedness, the preservation and promotion of local cultural identities are of paramount importance (Hough [2011]: 61). The homogenizing currents of globalization loom, threatening to erode the intricate tapestry of cultural traditions worldwide (Facca, Aldrich [2011]: 91). Across the globe, communities are grappling with the challenge of preserving their unique cultural heritage while navigating the currents of modernity. As societies become more interconnected, cultures intermingle, creating both opportunities for enriching diversity and risks of cultural dilution (Ghermandi, Camacho-Valdez, Trejo-Espinosa [2020]). In this dynamic landscape, the role of cultural preservation takes on profound significance.

Cultural identity is not a static entity but a living, breathing organism shaped by history, environment, and the collective experiences of a community (Sajarwa et al. [2023]: 55). It is an intricate mosaic of customs, traditions, language, art, and values. When cultures fade away or are diluted, humanity loses a part of its collective memory, a unique perspective on existence, and a source of creativity and inspiration (Hanna [2010]). Within this broader context, the cultural landscape of Lampung holds its unique significance. Lampung, a province situated on the southern tip of Sumatra in Indonesia, boasts a rich and diverse cultural tapestry (Magat [2014]: 146). It is a land where tradition meets modernity, where ancient rituals coexist with contemporary aspirations (McDaniel [2017]: 7). The province is home to a myriad of ethnic groups, each with its distinct traditions, languages, and ways of life. Among these, the Lampung people stand out as one of the prominent groups, renowned for their unique cultural practices and deep-rooted sense of identity (Yudoseputro [2005]: 98).

The Lampung people take immense pride in their cultural heritage, and *Pi'il* stands as a testament to their commitment to preserving it. In Lampung, *Pi'il* is not a mere abstract concept; it is a lived experience ingrained in daily life. It guides the actions of individuals and the collective ethos of communities. It

underscores the significance of harmony, respect, and dignity in interpersonal relationships. *Pi'il* in Lampung society is often described as a guiding philosophy. It offers a moral framework for Lampung individuals, providing them with principles to navigate the complexities of social interactions. These principles encompass respect for others, a commitment to ethical conduct, and a sense of collective responsibility. The Lampung phrase "*Pi'il Pasenggiri*" encapsulates the essence of this philosophy<sup>1</sup>. "*Pasenggiri*" roughly translates to "honor" or "dignity." Thus, "*Pi'il Pasenggiri*" emphasizes the paramount importance of personal and collective honor. To be recognized as a trustworthy Lampung person, one must not only understand the philosophy but also live by its tenets.

*Sakai Sambayan* stands as the first principle, emphasizing the paramount importance of community solidarity. It transcends individual self-interest and calls for the consideration of the community's welfare as a whole. This principle fosters a spirit of togetherness and cooperation, emphasizing that the collective triumphs when individuals unite. *Nemui Nyimah*, the second tenet, lies at the heart of mutual respect. It is an encouragement for Lampung individuals to treat one another with respect, irrespective of social status, ethnicity, or background. *Nemui Nyimah* instills the belief that every individual, regardless of their circumstances, deserves dignity and respect. *Nengah Nyappur*, as the third tenet, underscores ethical conduct and moral integrity. It serves as a constant reminder for Lampung individuals to act with unwavering integrity, honesty, and fairness in all their interactions and dealings. *Nengah Nyappur* highlights the significance of maintaining one's moral compass amidst the complexities of life. The final tenet, *Bejuluk Beadek*, places a spotlight on humility and modesty. It discourages arrogance and egoism, encouraging individuals to embrace humility and modesty in their interactions with others. *Bejuluk Beadek* shapes a culture where individuals find strength in humility, and arrogance finds no place. In the collective observance of these tenets, *Pi'il Pasenggiri* comes alive. It transcends theoretical discourse to become a practical guide for Lampung individuals as they navigate the intricate terrain of social interactions. These principles collectively cultivate an environment where dignity, respect, and harmony flourish, nurturing a cultural awareness deeply rooted in mutual respect and shared values.

The Lampung region, particularly Bandar Lampung city, stands at an intriguing intersection of tradition and modernity. As urbanization accelerates and external influences seep in, it grapples with the challenge of preserving its cultural heritage while embracing the opportunities of the contemporary world (Yudoseputro [2005]: 110). In this dynamic context, Lampung recognizes that cultural awareness is not a relic of the past but a living force essential for forging a vibrant future. The urgency of this research are, *firstly*, it seeks to document and understand the evolving nature of cultural awareness in Lampung in the face of modernization. How are traditional values and cultural practices adapting to

the changing social landscape and what are the challenges and opportunities that Lampung faces in preserving its cultural heritage. *Secondly*, the research aims to shed light on the strategies employed by the Lampung region to nurture and strengthen cultural awareness among its residents and visitors. It delves into the role of visual stimuli, such as traditional attire, decorative patterns, and the Lampung regional script, in fostering a deeper appreciation of cultural values. Also, about how are these symbols employed, and what impact do they have on the community's cultural consciousness.

## 2. Cultural aesthetics symbols and their philosophical significance in lampung traditional attire

The utilization of artistic symbols as a means of introducing and preserving cultural heritage is a practice embraced by various regions across the globe. In the case of Lampung, this practice is not only acknowledged but also enshrined in local regulations that encourage the populace to employ artistic symbols as cultural ambassadors. These regulations extend their scope to include specific symbols, among them the ornate headgear known as the “*Siger*”, and intricate decorative motifs. In the following sections, we will delve into an exploration of the various symbols employed and strategically placed in public spaces.

The introduction of Lampung's cultural heritage is often achieved through the placement of monuments depicting traditional attire in various locations. These monuments are dispersed throughout the city of Bandar Lampung and the surrounding districts within the Lampung region. The researcher's observations have predominantly focused on the areas within the city of Bandar Lampung. Traditional attire monuments typically feature bridal wear and accompanying accouterments, including head adornments or the traditional headgear known as “*kopiah adat*”, worn by males. Additionally, the attire for females includes the iconic “*Siger*”. Traditional attire from the Saibatin cultural region is characterized by its use of red hues and unique *Siger* designs. Furthermore, these variations in traditional attire are underscored by the usage of different fabrics, as reflected in the prominent textures of the monuments. These textural differences manifest as uneven surfaces on the monuments themselves.

Traditional attire in the Pepadun region encompasses several components that collectively contribute to its completeness (Suyatno & Lelepari, 2021, pp. 278-279). These components encompass (1) *the Siger*, (2) *Sesapur*, (3) *Seroja Bulan*, (4) *kopiah emas*, (5) *Bulan Temenggal*, (6) *Buah Jukun*, (7) *Bebe*, (8) *Gelang Kano*, (9) *Bulu Serati* and *Pending*, (10) *Gelang Burung*, (11) *Rambai Ringgit*, (12) *Buah Manggus*, (13) *Keris*, and (14) *Tanduk*. These costume components are invariably worn or employed during traditional ceremonies or festivities known

as “*gawi*”. Moreover, the completeness of these traditional costumes often signifies the individual’s status within a specific social group, a determination often influenced by the number of adornments worn. Each component of Lampung’s traditional attire holds its philosophical significance. These meanings, when arranged from the uppermost position, are as follows:

– *Siger*: Symbolizing the nine rivers that flow through the Lampung region, emphasizing the significance of these waterways in sustaining the Lampung community’s livelihood.

– *Seroja Bulan*: Denoting elevated status and representing the three historical kingdoms that once thrived in the Lampung region. *Seroja Bulan* also reflects the philosophical outlook of the Lampung society.



– *Kopiah Emas*: While the meaning of this attire component remains undiscovered in this study, it presents an avenue for future exploration.

– *Bulan Temenggal*: Symbolizing peace and tranquillity.

– *Buah Jukun*: Depicting the community’s defensive capabilities and their ability to protect themselves.

– *Kanduk*: As of now, a specific meaning has yet to be uncovered for this component.

– *Gelang Kano*: Signifying the unity of a complete family, underscoring the Lampung society’s emphasis on family bonds and relationships.

– *Keris*: No definitive meaning has been ascertained for the role of *Keris* in Lampung’s traditional attire.

– *Pending and Rambai Ringgit*: These components are yet to be explored in depth.

– *Buah Manggus*: Symbolizing purification from impurities, primarily referring to human beings as vessels of faults.

– *Gelang Burung*: Representing the freedom of expression and the ability of the Lampung people to voice their opinions and thoughts openly.

- *Bulu Serati*: Symbolizing the enhancement of marital bonds.
- *Bebe*: Serving as protection against various ailments, *Bebe* is a fabric that covers the chest.

Additional sources shed light on the significance of the *Ruwi* bracelet, another piece of adornment worn by brides alongside *Gelang Kano*. *Ruwi* bracelets feature surfaces that resemble thorns. They are also commonly referred to as “*Gelang Mekah*”. These bracelets signify perfection in adhering to Islamic teachings, particularly in terms of living in accordance with Islamic principles through marriage and abstaining from sinful acts (Rahardjo [1992]: 79). Beyond symbolizing the perfection of Islamic practices, *Ruwi* bracelets also underline the imperative nature of these practices, emphasizing the duty of adhering to obligatory religious duties and avoiding actions prohibited by Allah (Millie [2008]: 41).

Cultural symbols in traditional attire that often represent Lampung have a philosophical meaning, and what is revealed under analysis using semiotics and symbolism studies gives an insight into the world vision and values of the community. All dressing pieces, from *Siger* to *Ruwi* bracelets, are not simply decorating but carry a symbolic representation filled with meaning and cultural connotation. These signs connect the things we perceive in our physical world and what we cannot see, representing the heritage of the community’s people as they believe in it and feel themselves to be a part of its society.

For instance, the *Siger* is much more than a decorative visit; it serves as what might be taken to be indicative of the Lampung community’s link with its environment and history. One can consider this relation from the perspective of phenomenology, which was generally upheld by Martin Heidegger, who insisted that objects are essential in our constructs of meaning and sensemaking about both themes for us and our place in this world. In an ontological sense, the *Siger* becomes a phenomenological object that links the wearer to their ancestor heritage thousands of miles away; these elements create a collective identity when put together.

Likewise, the thorny surface that characterizes the *Ruwi* bracelet represents a commitment to Islam and reinforces its support for traditional values and religious beliefs found within this society. This sign implies the ethical living approach illustrated in Islamic philosophy, whereby one is headed for a good and morally significant life by sticking to religious conduct. Indeed, the *Ruwi* bracelet embodies a physical reminder that the community is pledging their faith and morality.

The symbolic structure includes the two concepts of identity and status among the members of the Lampung community in addition to philosophical exploration. In the case of fashion accessories, the numbers and types they carry often denote symbolic features of social statuses, consistent with the concept of cultural capital, where a distinctive array of goods or symbols become signifiers for

a distinctive social class structure. As such, the traditional dress becomes a tool for socially forward movement and self-positioning.

### 3. *Cultural aesthetics through dance poses*

In the cultural tapestry of Lampung, dance plays a significant role in conveying and preserving cultural values. Among the revered dances of the region, the *Sigeh Penguten* dance stands out as a welcoming and opening performance. It features a distinctive prop known as “*Tepak*”, symbolizing the offering of hospitality to arriving guests. The *Tepak* is laden with ceremonial items, including betel leaves, gambier, lime, and tobacco. The dance is executed by a group of female dancers, typically an odd number. The significance of the ceremonial offerings within Lampung’s culture is paramount. Lampung culture encompasses the notion of “*pengutonan*”, which, in a narrow sense, translates to “feast.” Here, “feast” signifies an offering extended by the host to their guests. This cultural practice underscores the host’s endeavor to create an atmosphere of intimacy, a crucial gesture aimed at making guests feel welcomed and valued during their visit (Ivey [2011]: 7).

The dance poses featured in public spaces in Bandar Lampung include the “*Jong Simpuh*” and “*Ngrujung*” poses. The “*Jong Simpuh*” pose within the *Sigeh Penguten* dance holds a pivotal role as it represents a transitional moment when the dancer places or retrieves the *Tepak* prop. This pose assumes a vital role within a sequence of other significant poses in the dance. Signifying its importance, the “*Jong Simpuh*” pose demands the utmost concentration and caution from the dancer to ensure the *Tepak* prop remains secure.



*Jong Simpuh*



This parallels the real-life scenario where an individual carries a tray of offerings for the guests. The culture of preparing offerings for guests is intricately woven into the essence of this pose. The offerings placed within the *Tepak* necessitate meticulous preparation, with a keen focus on cleanliness. This meticulousness stems from the understanding that the guests will consume the items within the *Tepak*. Hence, the dancer's preparedness involves ensuring the offerings are not only well-presented but also pristine.



*Tepak*

Values of caution, cleanliness, guest appreciation, and elevating the stature of guests are unequivocally embodied in this dance. The “*Jong Simpuh*” position indirectly conveys that the host humbly accepts the role of a gracious host. This position signifies the host’s positioning as being lower than the guests in terms of social hierarchy (Block, Kissell [2011]: 31). However, when offering the tray, both the host and the guest stand on an equal footing, as they are both in an upright position (Murgiuanto [2018]: 76). The sequence in this dance vividly illustrates how the people of Lampung deeply value and honor their guests. Moving the “*Ngrujung*” dance pose constitutes a repetitive movement performed at varying levels and specific segments of the dance. These levels encompass low, medium, and high, while the “*Ngrujung*” movements predominantly involve the entire arm, including wrist and finger articulations. The execution of these movements alternates between the right and left sides.



*Ngrujung Pose*  
(Dwiyana Habsary, 2023)

The term “*Ngrujung*” originates from the root word “*kejung*”, which signifies elevation or raising above others. The addition of the prefix transforms it into a verb, suggesting that someone or something is raising or elevating the presence of others. In keeping with its etymological essence, the dance movements entail the dancer raising their arms as though they are higher than their head. In reality, the position is not elevated above the dancer’s head. What sets this movement apart is its unique attributes. Apart from being performed thrice within the dance, it features two distinct tempos: a fast tempo and a slow tempo. The dance is executed for two eight-count sequences. The first eight-count is performed at a brisk tempo, while the second eight-count adopts a slower pace. This variation in tempo is executed alternately on both sides, right and left, by the dancers.

In Lampung culture, dance poses such as those in the *Sigeh Penguten* dance hold profound philosophical and cultural significance. These poses, particularly the *Jong Simpuh* and *Ngrujung* are not merely physical expressions but are deeply embedded with symbolic meanings and societal values, reflecting a complex interplay of aesthetics, ethics, and community ethos. The *Jong Simpuh* pose, a critical component of the *Sigeh Penguten* dance, exemplifies more than a mere dance movement. It embodies a significant cultural practice of hospitality and respect within the Lampung community. This pose, where a dancer carefully handles the *Tepak* – laden with ceremonial items – parallels the real-life ritual of offering hospitality to guests. The meticulous preparation of the *Tepak*, emphasizing cleanliness and presentation, transcends mere ritualistic preparation; it manifests the philosophical principle of respect and honor towards others. The

*Jong Simpuh* pose, where the host presents offerings in a manner that places them socially lower than the guests, yet ultimately standing together on equal footing, resonates with the philosophical ideas of social hierarchy and equality. This practice embodies a nuanced understanding of social relations, where respect and humility are balanced with mutual dignity and equality.

The *Ngrujung* pose, characterized by its elevating movements, represents the act of elevating or raising others literally and metaphorically. This pose, performed at different tempos and levels, symbolizes the multifaceted nature of cultural elevation – elevating cultural practices, values, and the community itself. This movement, which involves elevating arms without surpassing the height of the head, suggests a philosophical balance between self-expression and communal harmony. It reflects the Lampung community's perspective on elevating communal values while maintaining a sense of humility and collective unity. In essence, the dance poses of the *Sigeh Penguten* in Lampung culture are not merely aesthetic expressions but are imbued with rich cultural and philosophical meanings. They encapsulate a complex web of social norms, ethical values, and communal ethos, reflecting a deep understanding of hospitality, social hierarchy, communal harmony, and the balance between individual expression and collective identity. These dance poses, therefore, serve as a dynamic medium through which the Lampung community communicates and perpetuates its philosophical and cultural values, demonstrating the profound role of cultural practices in shaping and expressing communal identity and ethics.

#### 4. Cultural aesthetics awareness through other lampung's art

Within the realm of visual arts, Lampung boasts a rich heritage of ornamental artistry that serves as a vibrant canvas portraying its cultural essence. These ornamental designs are not mere embellishments but profound reflections of the community's identity. Among these artistic expressions, two prominent ornamental motifs, namely "*Pucuk Rebung*" and "jung," hold a distinct place and are prominently featured in public spaces. These ornamental motifs have, at specific points in history, been mandated by local governance to be adopted by the community as symbols of identity.

The "*Pucuk Rebung*" motif is particularly renowned in Lampung. It can be deemed as the dominant motif in Lampung's ornamental repertoire, primarily adorning traditional fabrics like the Tapis. "Rebung" refers to the young shoots or bamboo sprouts. The fundamental triangular shape of these bamboo shoots serves as the foundation for this ornamental motif. "*Pucuk Rebung*" is frequently placed at the head of the fabric, along the lower edge, and at the tips of the cloth or sarong. This motif carries profound meanings, evoking a sense of strength

emerging from within (Elliott et al. [2016]: 10). This strength is evident in the resilience of bamboo trees that can withstand even the fiercest winds without breaking. Beyond symbolizing strength, it embodies the hope for a bright future as the emerging shoots grow into robust bamboo plants.

Another noteworthy ornamental motif is “*jung*” which translates to boat, ship, or vessel. This motif is often found adorning the gates of government offices in Bandar Lampung. “*Jung*” carries its philosophical significance for the communities that adopt this motif. It is frequently analogized to the dualistic cultural patterns of the people, symbolizing life’s journey resembling a boat. “*Jung*” is often interpreted as a sailing vessel navigating the voyage of life.

Boats have been integral to the lives of Lampung communities across generations due to the province’s extensive coastal areas. The geographical proximity of Lampung to the sea, with several prominent ports, underscores the vital role of water transport. Among these ports, Bakauheni facilitates passenger crossings, while Panjang is known for handling cargo shipments. Additionally, Teluk Semaka’s port plays a crucial role in managing tankers and oil transportation.

The illustration showcases the “*jung*” motif intricately woven into the traditional Lampung fabric known as Tapis. This fabric serves as a testament to the enduring cultural legacy carried forward through these ornamental motifs. These ornamental expressions in Lampung serve not just as aesthetic adornments but as living testaments to the profound cultural roots that continue to shape the identity and consciousness of its people. Each motif carries with it a tapestry of stories, values, and aspirations that enrich the cultural heritage of this remarkable region.

Lampung, a region among several in Indonesia, boasts its script known as “*Aksara Ka Ga Nga*”. The Lampung script comprises 20 consonants, called “*huruf induk*” and 12 vowels, known as “*anak huruf*”. The consonants are written and read from left to right, while the vowels are placed above, below, or to the right of the consonants, serving as vowel modifiers. Despite being a cultural heritage of the Lampung people, the Lampung script still needs to be familiar to its owners. Its introduction in schools is limited to using it to write Indonesian words in Lampung script. This limited exposure has led to the underutilization of vowel modifiers, as several factors contribute to this, such as the need for more information about local scripts, the complexity of the script system, and the prevalence of the Latin alphabet as the standard for writing Indonesian (McDonald and Wilson [2017]: 12) these groups are now particularly prolific. Conventional wisdom in international relations thought is that these organizations constitute a threat to the authority of the state (its monopoly on the legitimate use of force. These factors threaten the existence of the Lampung script.

Local authorities have taken steps to introduce the Lampung script in the public spaces of Bandar Lampung. Street names, institution signage, and even explanations on public monuments often feature the Lampung script alongside Indone-

sian. This serves as a reminder to the Lampung community about how to read the script and helps them become more proficient in using both consonants and vowels. In light of the above, various symbols have been introduced to the Lampung community. The foremost symbol is the crown, represented by “*Siger*”. *Siger* is a headpiece worn by Lampung brides and Lampung women during traditional ceremonies. This head ornament symbolizes the grandeur and honor of Lampung’s customary culture, whether it belongs to *Pepadun* or *Saibatin* traditions. Despite some differences in the form of *Siger*, the consensus that they are all referred to as “*Siger*” is vital in promoting integration among the diverse Lampung traditions.

*Siger* plays a unifying role, bridging the gap between different traditions and sub-ethnicities within Lampung (Ciciria, 2015: 198). *Siger* serves as a visual representation of the integration of Lampung’s various traditions. The distinctions in the forms of *Siger*, primarily related to the number of protrusions, hold significance.

Adat *Pepadun* has 9 protrusions, symbolizing the 9 Marga (clans) present in *Pepadun* tradition, also known as “*sewo megow*”. Conversely, *Saibatin* has 7 protrusions, representing the 7 *Kepakasian* (virtues) found in the *Saibatin* tradition.

The placement of *Siger* can be found throughout Bandar Lampung. The directive aimed at shopping centers and government offices has been effectively implemented. During the tenure of Mayor Herman HN, there was an encouragement to utilize and prominently display the regional symbol, *Siger*. While this directive leans toward making it mandatory, it has yielded positive results. *Siger* can be seen dominating Bandar Lampung, particularly in government offices and shopping centers.

Based on the two accompanying images, several visual elements are discernible. The presence of *Siger* as a symbol of integration is dominant, whether during the day or at night. Additionally, there are two Shahada inscriptions, signifying that the majority of the Lampung population practices Islam. Furthermore, there is the presence of the Lampung script beneath the Indonesian text, welcoming visitors to the city of Bandar Lampung. These elements encompass three-dimensional aspects represented by *Siger*, Arabic script denoting the *Shahada*, Indonesian text, and Lampung script. These elements serve as stimuli to trigger perception, effectively stimulating memory and fostering cultural awareness among viewers, rendering the monument a powerful cultural symbol.

## 5. Conclusion

Cultural awareness is an essential mindset that a society must cultivate to safeguard its cultural heritage. It empowers individuals to appreciate cultural diversity and remain vigilant against the tides of cultural change. Cultural awareness also nurtures the ability to discern which cultural elements are suitable for

adoption or preservation. The local government of Lampung has embarked on a commendable journey to promote cultural awareness through the introduction of artistic symbols representing Lampung's rich cultural heritage.

These symbols are drawn from practices deeply rooted in Lampung's cultural traditions, encompassing traditional attire, including the ornate crowns worn by brides and grooms, as well as traditional dances unique to the region. Additionally, they extend to the realm of decorative art, featuring motifs like the "*Pucuk Rebung*" and "*jung*", symbolizing the resilience and unity of the Lampung people, who have a deep connection to their water-based environment. Lastly, the Lampung script, known as "*ka ga nga*", stands as a testament to the region's linguistic and cultural identity.

All these forms of artistic expression have been strategically introduced and showcased in the public spaces of Bandar Lampung, the capital of Lampung province. These symbols serve as both a reminder and an educational tool, enhancing the cultural consciousness of the Lampung community and visitors alike. Fostering cultural awareness is not merely an act of preservation but a means of reinforcing the cultural fabric of a society. Lampung's initiatives to promote cultural symbols exemplify a proactive approach towards cultural preservation, ensuring that the vibrant heritage of Lampung continues to thrive and inspire generations to come.

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## Notes

- 1 *Pi’il Pasenggiri* is not a singular, isolated concept; instead, it comprises a constellation of principles, each contributing to a comprehensive comprehension of cultural awareness.

