



## The Philosophical Values of Siger in Saibatin and Papadun Society

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### Abstract

This research focuses on the philosophical values of *Siger* or the women bride's crown of the *Saibatin* and *Papadun* society in Lampung. The qualitative descriptive was used as the research approach. The data were collected from the literature review. The data analysis consists of three stages: data reduction, display data, and verification. The results of the research show the values of *Siger* consists of courteousness, openness, toleration (*nemui nyimah*), the dignity and responsibilities (*juluk adok*), the ability to assimilate (*nengah nyappor*), and cooperation (*sakai sambayan*). Those values are the socio-cultural identity of Lampung society and representing the social interaction among the society. The values of *Siger* could be posited as a social capital and cultural capital in the practice of social interaction in the daily life.

**Keywords:** Siger; Social Interaction; Symbolic Identity;

### Introduction

The diversity of culture and identity in Lampung society is not only caused by the presence of the local society and the settled foreigner. The local societies are *ulun lapping* as the native that consist of sub-tribe *Lampung Saibatin* and sub-tribe *Lampung Pepadun*. Those local societies develop their own culture and identity. The identity of a social community could be identified by the image of their local culture that refers to the postulates of existence in the process of social interaction. This postulate of existence becomes distinctive characteristic, which was used to differentiate their community from others group. The conception between self and others would show in the manifestation of social interaction. Besides that, the identity that sticks to the communities, essentially, is used to reach the collective interests as a realistic decision in the plural society. It means identity is the interrelated part of the group and the personal (Turner in Sinaga., 2017). The vast majority of psychology and social theoreticians believe that identity interrelates with collective memory. Collective memory refers to the comprehensive influence of the process of primary socialization, in which the culture is not only transformed over generation through the medium of religion, literacy, arts, and education. The collective memory has a role in crystallizing the identity from early childhood (Brown in Zuhdi., 2017).

The social mobility, which occurred since the past century, has affected the pattern of social interaction in the Lampung society. The demographics of Lampung society show that Javanese is the

dominant ethnic. It is because the Javanese had migrated to Lampung since the Dutch colonial era through the program of colonization and transmigration. Based on the result of census of Central Bureau of Statistic, from seven million people in Lampung, there is 61,88 percent Javanese ethnic, 11, 92 percent the native people, then Sunda is 11,27 percent, Semendo and Palembang is 3,5 percent, and 11,35 percent is the others ethnic such as Bengkulu, Batak, Bugis, and Minang.

From the above data, Lampung could be categorized as a multicultural society that has various cultural interest and orientation. However, the native people of Lampung is increasingly pushed to the edge and underestimated by the settled foreigner (Sinaga., 2017). In addition, the biggest challenge for the local culture in the globalized world is defending their existence. The self-reorientation or self-construction and sense of belonging of Lampung society, which has a cultural heterogeneity, is important to bridge the relation between native people and settled foreigner. Refer to the Sinaga's research, the revitalization or redefinition of the identity of Lampung society is started to reconstructed nowadays as the component of self and other at the whole.

The collective memory becomes a decisive factor to strengthen the social solidarity of the society, especially when facing the turmoil or disorientation periods. In line with Hallbwach argumentation that the need, condition, and the problems in the present day are constructed the memory of the past. The collective memory takes an important role to keep the solidarity of the community because it is lived inside of the society (Berger in Supriyono., 2005). The collective memory becomes an effort to reconstructing the collective behavior, in which, if it is seen from the perspective of constructivism, the desire of Lampung society to live in diversity is the condition that should be achieved.

The system of culture could be defined in two perspectives, in one side is perceived as the product of the habitual action, and in the other side as the element of the behavior (Kroeber and Kluckhohn in Guritno., 1988). Generally, culture consists of the explicit and implicit pattern of habitual action or behavior, which is achieved and transmitted by the symbols. The symbols consist of the element of achievements of community, the embodiment objects, the ideas, and particularly the traditional values as the result of the historical selection process.

*Siger* is the legacy of the predecessor of Lampung society. *Siger* is the honorary crown of the bride of Lampung, which is a symbolic manifestation of Lampung's identity. *Siger* could be found in every public space in Lampung. One of which is the welcome monument in the city of Bandar Lampung that located in the district of Rajabasa, Bandar Lampung. The instructions of the Local Government derived from the Mayor of Bandar Lampung, Herman H. N, asked all owners of shophouse in Bandar Lampung, which have not installed *Siger* in front of his shop, to install immediately the *Siger* logo as a characteristic icon of Lampung culture. In the previous explanation, it can be described that the existence of the *Siger* as a symbol of identity and image of the society of Lampung culture is the representation of symbolic interaction in the social-cultural dimension of Lampung society.

The studies and operation of symbolic interaction in form of actions and the pattern of behavior are the remarkable topics on these present days. If we hear and discuss the dimension of diversity, cultural differences, social status, and any essence of local culture and multicultural such as entity, identity, and nationality, thus from this point of view we could observe the problem and dynamic of cultural diversity. Refer to Cooley's argumentation, who was cited by Suciati (2017), that human life is socially determined by language, interaction, and education. In line with Cooley's argumentation, in the Kahn's explanation as well as in the theoreticians of culture in the 1980s, the present pattern of the process of enculturation is not only contaminated by the sign domination but also a particular sign. This is a sign that could shape the group or subgroup identity that differentiates them from others (Kahn., 2016).

Based on this theoretical review, the authors focus on the analysis of philosophical and values of *Siger* that reflect the heterogeneity of the Lampung society. The analysis will start from the historical account of Lampung society from Hindu-Buddhist era to the post-colonialism era. Then, the explanation will focus on the values and the social functions of *Siger*. In the authors' perspective, this analysis is important due to the need for society to find their identity and solidarity in the globalized world.

### ***The Historical Account of Lampung Culture***

The historical analysis and reflection of Lampung culture are important to be studied due to the function of the intimacy of social interaction. As a picture or abstraction of collective values, the Lampung society has a high intensity of appreciation. There is a unique cogitation to who concern the Lampung culture. The social and cultural phenomena in Lampung could not be separated from the historical aspect of the relation between the native people and settled foreigner. The diversity of Lampung society is depicting on their historical resources. The depiction of the dimension of interaction in the history of Lampung society is affected by periodization from the Hindu-Buddhist era, Islamic era, colonialism era, and post-colonialism era.

### ***Lampung in the Era of Hindu-Buddha***

Lampung seems already well know from the early of the century. Based on the research and cultural registration of Lampung Province that lead by Hilman Hadikusuma (1977/1978), the historical legacy of Hindu-Buddha era in Lampung covers of ceramics of Han Dynasty (206 BC to 220 BC) and ceramics after Han Dynasty (3<sup>rd</sup> to 7<sup>th</sup> century), and ceramics from Ming Dynasty (1368 to 1643). From above data, the influence of Hindu-Buddha in Lampung is held from the early century to the 16<sup>th</sup> century.

The data regarding the condition of Lampung also could be found in the story of Chinese traveler. The Chinese records from the 7<sup>th</sup> century explained that there were kingdoms in the South named To-lang, P'ohwang. Those two words were combined become To-lang and P'ohwang. It means the Chinese records implicitly give historical information that Tulang Bawang located near Lampung area. Perhaps, the kingdom area was in near of the river Tulang Bawang in Menggala east of North Lampung. While in Yamin interpretation, who is the one of the great figures of Indonesian history, argues that the name To-lang, p'owang could be mean "Lampung" or *utusan* from Lampung who came to China in the 7<sup>th</sup> century (Yamin., 1962).

The historical information about Lampung also could be found from the Sriwijaya Kingdom. From the inscriptions of the Sriwijaya Kingdom, the kingdom of Sriwijaya has expanded its territory ranging from the Malay region around Jambi, the Bangka island, the South area of Lampung, and Java island, which became a rival in the field shipping and trading with abroad (Suwardono., 2017). Many inscriptions in the area of Lampung and one of the inscriptions is Palas Pasemah, which had been found in 1958 on the edge of the river Pisang, Palas Pasemah village, Palas sub-district, South Lampung region. The Palas Pasemah inscription is estimated to come from the 7<sup>th</sup> century. It used Pallawa letters and Old Malay language. The inscription Palas Pasemah contains historical information about the celebration of the conquest of the area of South Lampung by the Sriwijaya Kingdom. Besides that, this inscription contains the curses to who want to rebel against the power of the Sriwijaya Kingdom in South Lampung. According to Boechari, the curse might also be pointed out to the Java Earth region in the area of South Lampung and the surrounding area (Suwardono., 2017). Many argumentations believe that Lampung has been in contact with the Hindu-Buddhist era through trade since Lampung was famous for producing spices and earth products such as pepper, patchouli, coffee and so forth (Sinaga., 2017). This is supported by other revelations that China has traded on the Tulang Bawang (Wolters., 1967).

### ***Lampung in the Age of Islam***

According to the records of the research and the registration of the local culture of Lampung Province which is recognized by Hilman Hadikusuma (1977/1978), it is said that Islam is expected to enter Lampung area around the 15<sup>th</sup> century through three influx. The first influx was from the west (Minangkabau) through the highlands of Belalau. The second influx was from the northern regions of Palembang through Komerling area at the beginning of the 15<sup>th</sup> century or at least at the time of Arya Damar's reign (1443) in Palembang. The third influx was from Banten by Sunan Gunung Jati, who entering Lampung from Labuhan Maringgai, the area of Pugung Keratuan around the year 1525 before the fall of Sunda Kelapa (1526). Referring to Sinaga (2017) argumentation, the relationship between Lampung and other people were not solely in the field of trade, but also in the bonds of kinship through marriage. The marriage took place between Fatahillah and Princess Sinar Alam, the son of Queen Pugung. From this marriage was born Queen Minak Kejala, who later became the origin of Unity Darah Putih and the descendant of Raden Inten, who famously known as the liberation character of Lampung from Dutch colonialism. The influence of the Islam is very large for the life of the community. It could be seen up to now adherents of Islam in the population of Lampung approximately about 93% from the whole community of Lampung.

### ***The Period of Colonialism and Post-Colonialism in Lampung***

Lampung region attracted the VOC (Vereenigde Oostindische Compagnie), which is a trade association from the Netherlands that had a monopoly for trading activities in Asia. Based on the records of research and register of the local culture of Lampung Province which is led by Hilman Hadikusuma (1977/1978), in 1668 VOC started expanded Lampung by Peter Albertus castle in Tulang Bawang as a place to accommodate the results of the purchase of pepper in the northern part of Lampung. However, this fort was not long survived because of Abung community, who was the native people in Lampung, was not willing to sell the local commodities to VOC. Thus, in the year 1783, the newly fort Valkeeng was built in Bumiagung. Once again, the people of Lampung at that time did not recognize the existence of the VOC until the 18<sup>th</sup> century because of the clan leaders of Lampung still recognized the position of the Banten as the ruler over the area of Lampung. On the other hand, in 1801 to 1805, *Sebatin*'s leader made a pepper trade agreement premises with the British in Bengkulu. In 1928, the Dutch government determined the transformation of territorial genealogies into genealogical territories, with the determination of their respective regions (Research Project and Regional Cultural Recording Department of Education and Culture, 1977/1978).

In the later periods, Lampung area is identic with the program of transmigration, either through government's programs or self-help. The Dutch government in Indonesia applied ethical politics as an effort to improve the welfare of indigenous peoples. One of the programs of the ethical policy was emigration from the island of Java to others island in Indonesia. After the independence, the Indonesia government stated Law Number 20 of 1960 that clearly stated the purpose of transmigration is to improve the security, prosperity, and welfare of the people, and to strengthen the sense of national unity and unity (Tjondronegoro in Swasono and Singarimbun., 1985). In the history of the transmigration process in Indonesia that has lasted a century from 1905 until now, it can be concluded that transmigration in Indonesia has been through various times beginning with colonization during the Dutch colonial era, the era of the Japanese army, and the era of post-colonialism after Indonesia's independence. Perceived from the aspect of policy, the implementation of the transmigration shape as a pattern, that the Dutch colonial era is similarly with the policy after Indonesia's independence such as in the era of Old Order, the New Order Era, and the Reformation era (Setiawan., 2010).

### ***Siger as the Manifestation of Lampung Culture***

*Siger* is the artifact of Lampung culture. *Siger* is the crown of woman bride that is usually used in the traditional wedding ceremony in Lampung. *Siger* also uses in the traditional dance performance in Lampung namely *Sembah* dance and *Sigeh Pengunten* dance. In the structural view, it can be said that *Siger* symbolism as the cultural identity of Lampung tends to a feminism narration. It is because in some aspects of dance only employed the women dancer. Genealogically, *Siger* is influenced by the cultural art from the time of Srivijaya, that is the time of Sang Sapurb (Ahmad and Aman., 1956). At least, three forms of culture regarding to how culture is seen, namely: 1) the form of culture as a complex of ideas, ideas, values, norms, rules and so on; 2) the form of culture as a complex activity of patterned behavior of humans in society; 3) The form of culture as the objects of human works (Koentjaraningrat., 1987).

*Siger* as the result of Lampung culture is representing the identity of Lampung society. This symbol by itself connects the community of Lampung that is characterized by other communities, which exist by the symbolic interaction. The Lampung tribe is divided into the Saibatin community and Pepadun community. The area near the coast is topographically dominated by the mountains directly adjacent to the coast inhabited by indigenous Saibatin or Peminggir. Meanwhile, the lowland area near the river Sekampung, Seputih, Pengubuan, Abung Are, Sungkai, Kanan, Tulang Bawang, Mesuji, and Semangka are majority inhabited by Pepadun tribe.

### ***Siger as a Social Fact of Lampung Society***

The shape of *Siger* is a crown like a horn made by brass sheets inlaid with dotted dots of flower arrangement. At the top of *Siger* are the moon *serenja* as much as one to three pieces. *Siger* of Pepadun notched sharp numbered nine pieces in advance and behind. Meanwhile, *Siger* of Peminggir notched sharp praise seven, but only in the face. In line with the previous explanation by (Sinaga., 2017), the symbol of the greatness of cultural customs and honor Lampung is the represented by of a crown. The relation between *Siger* of Saibatin and Pepadun could be seen in the appearance and form of the number of *ruji* and shape. *Siger* of Saibatin is more curved back that implies the character or the temperament of Saibatin community that softly compared to the Pepadun. This can be seen from the tone of intonation of the Lampung Saibatin community that is more subtle and gentle compared with the Lampung Pepadun. However, *Siger* as the symbolic identity has the same meaning. The number of indentations in the *Siger*'s customary Saibatin has seven indentations or praises (such as horns) that establish the degree of position in the Saibatin custom, which has seven titles or *adok*, namely 1) Suttan/ Dalom/ Pangeran; 2) Khaja Jukuan/ Depati; 3) Inner; 4) Kadin; 5) Minak; 6) Kimas, and 7) Mas/ Itton (MZ Indigenous Saibatin in Ciciria., 2015).

The number of indentations in the *Siger* of Saibatin has seven indentations or *ruji* (like horns) that hold the level of position derived from the nine generation. The nine generation are *Abung Siwo Mego* which is a straight line of the descendant of *Menang Pemuka Baginda* with the title of Queen *Dipuncak*, the king of *Sekala Brak*. *Sekala Brak* is believed by the society as the king who became the predecessor of Lampung people, both Pepadun and Saibatin. Meanwhile, according to the description of Sabaruddin in (Ciciria., 2015) namely "nine curves or *ruji* on indigenous *Siger* Pepadun symbolizes the nine rivers or way, which is flowing in the area of Lampung, such as Sekampung, way Semangka, way Seputih, way Pengubuan, way Abung Rarem, way Sungkai, Way Kanan, way Tulang Bawang, and way Mesuji ". The above explanation emphasizes that *Siger* as the symbol or representation of the kinship system or local government system in Lampung culture that signifies *Siger* as the social fact.

### ***Siger as a Mental Fact of Lampung Society***

The golden-yellow color of *Siger* that is made from the gold is the manifestation of greatness, luxury, majesty, and character of the culture of the people of Lampung that must be maintained its sustainability, although, it is buffeted constantly by the flow of globalization and modernization. *Siger* is described as a banyan tree just as it functions to unity that will never fall in the wind or storm; the descendants in it feel as one unified whole and even a sense of united fate (Ciciria., 2015). This gold-yellow color could also be interpreted as a wealth of natural resources in the area of Lampung. In addition, there is a floral ornament, the number of flower ornaments symbolizes the view of the life of the people of Lampung namely *Piil Pesenggiri*, *Juluk Adok*, *Nengah Nyappur*, *Nada Nyimah*, and *Sakai Sambayan*. *Piil pesenggiri* refers to the self-esteem or honor of Lampung that consists of dignity (*pesenggiri*) including the part of the philosophical values of *Siger*, hospitality (*nemu nyimah*), the dignity (*juluk adok*), the ability to blend with all communities (*nengah nyappur*), and cooperation (*sakai sambayan*) (Irianto and Margaretha., 2011). The above exposition contains the essence of values, which is believed by the indigenous people of Lampung with an emphasis on the way of life or the philosophical life of the people of Lampung. These values can be disclosed that *Siger* as a mental fact in the essence of deliberation life in Lampung society. Closely related to *Piil Pesenggiri*, *Juluk Adok*, *Nengah Nyappur*, *Nemu Nyimah*, and *Sakai Sambayan* as a whole, is a guideline of life that is identified the establishment of Lampung society from other communities.

### ***Siger as the Symbolic Identity of Lampung Society***

The communities tend to keep their collective boundaries. The space of these boundaries can be observed from the non-acceptance or acceptance of a value, which is having similarity or difference to the appreciation of that value. This is emphasis the way, in which communities re-establish the collective value, unity, and morality of the community. The determination of unbalanced values in society is increasingly aware of the common good and awakens attention to the value that builds the collective consciousness of the community.

The above descriptions revealed that the community when in the determination of other groups or communities and values, would need to have a collective identity and solidarity, although the result of that understanding that looked outside the group as "the other" is seems intolerant. According to Erikson (1966), without the rhythm, the group sometimes violated by deviation irregularities, very possible, in which it identified that the social organization does not exist. Therefore, the strengthening of identity is actually tended to keep the community or a group unity that is needed both socially and culturally.

In relation to the identity of diversity in Lampung society, the chapter 44 of the book *Kuntara Raja Niti* stated remarkable information. The book stated that the human's importance is consisting of three things: Islam, *sekupu*, and *seroin*. The descendant of Rum holds the law of *purangi* child, hold a rebuttal, well-mannered talkative, the Dutch derivative of the skill of drawing many treasures, the Malay derivatives bring the participant good language and talkative, Javanese derivatives strengthen the position in the palace, the derivative of the people embraced Islam by standing in the holy land. It is understandable that the Lampung community is open and tolerant society. However, there is a fence to the value of the outside, which is then absorbed to keep the value held in essence and more than that of the local community in this society Lampung to have authority over his collective identity.

## Conclusion

The present condition is the form in which the material past is formulated and interpreted in the collective memory. The memory and meaning of past events are updated and inherited constantly to the next generations, in which it is closely related to the collective identity of the community. Then, the reality in society, in this case, is playing an important role to strengthen the roots of a sense of togetherness because they, basically, have a collective memory from the same sacred source. This observance in the culture of the people of Lampung can be inspired by the symbol of *Siger* as the identity of the community. *Siger* has values and meaning of togetherness in diversity, sacred to the construction of the cultural social identity of the society of Lampung in daily life. The values of *Siger* are hospitality, openness or tolerant (*see nyimah*), the dignity that can be achieved by the level of education and profession (*juluk adok*), have the ability include in the social activity in the community (*nengah nyappor*), and cooperative (*sakai sambayan*). Those values are the cultural social and identity of the Lampung society, which represents the existence of Lampung society itself in the social culture interaction and activities.

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