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Appreciation in Kiamat Dance Performance in Kuripan Village South Lampung

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Abstrack

Art and society are two inseparable things that go hand in hand and influence each other. It shows that the existence of a work of art cannot be separated from public appreciation. Society has contributed as a mover, changer, maintenance, and creator of the artwork presence. This study has examined the community's appreciation of a performance of the Kiamat Dance (Doomsday Dance), a heritage dance from the Keratuan Darah Putih in Kuripan Village, South Lampung Regency. The research used descriptive qualitative methods with a case study design (real-life events). Data collection used observation, interviews, and documentation. The validity technique used triangulation of data sources. Analysis of the data used an analytical approach by Janet Adshad et al., which divides the dance analysis into four stages: describing, interpreting, and evaluating. The study results show that the Kiamat Dance is one of the dances contained in the traditional *ruwah* procession or the wedding celebration of the king of the Keratuan Darah Putih. It is called the Kiamat Dance because it is performed at the end of a *ruwah* event or as a closing dance. Descendants from the kingdom dance, but the musicians are residents, as stated by Osborn. He has divided appreciation into two parts: appreciation as an attitude which refers to habits and expertise, and appreciation as an action. The Kiamat Dance performance in the traditional *ruwah* procession is a stimulus-response practice. There is a stimulus from the feeling of belonging and the need to carry out the dance performance in a traditional *ruwah* procession, reproducing a repetitive activity, thus forming a habit. These stimulus-response activities then start actions in the form of respect, ownership, and direct involvement of the community in activities, which are unconsciously a form of appreciation.

Keywords: Performance, Kiamat Dance, and Appreciation

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INTRODUCTION

A society with its various events and activities is a unique thing to be told or studied. It includes how culture and society become a single unit that influences each other. It is, as explained by Nurdien Harry Kistanto (2017, p. 2), that society presents, creates, grows, and develops culture, there is no human without culture, and conversely, there is no culture without humans; there is no society without culture and no culture without community.

Humans are raised in an environment with a certain culture. It is because they experience a process of cultural formation through their daily activities. In addition, they already have certain beliefs and values that are used as guidelines in their action (Rohidi, 2014: 64). These beliefs and values will make people aware of the rules about rights and obligations in society because humans can catch and understand things using all their potential.

Tylor has seen culture as a complex unit consisting of knowledge, belief, law, morality, and customs (Mayun Susandhika, 2020, p. 2). Culture is the whole of the ideas, knowledge, and values that humans have as social beings, which contain models of understanding or systems of meaning that are comprehensively strung together in symbols that are then transmitted historically (Sugiarto, 2013, p. 53). These models will be used selectively by a community group and as a communication, medium to preserve and relate to the actions taken to meet their needs (Geertz, 1973:89; Sugiarto, 2013, p. 54).

Rohidi (2000; Sugiarto, 2013, p. 54) has revealed that culture always fulfills both primary and secondary human needs, to integrative needs or the need for beauty (art). In line with the previous idea, Koentjaraningrat explained that art is part of the culture closely related to human life (Maharani, 2017, p. 3). In human life, there are customs that present various types and

characteristics of a nation that is attached to human life. Art presents growth and development in society along with the growth and development of the socio-cultural community. There are various kinds of art branches until now, including fine arts, music, dance, and drama.

Art is an inseparable part of human culture wherever humans are, even in a primitive societies. Likewise, in poor communities, the need for art will still be present and adapt to poverty. Therefore, art contains many characteristics and identities of a community group, often reflecting how a community group interprets their lives. Art is a 'space' for discourse where 'thoughts' and 'feelings' flow so that a cultural configuration is realized (Melalatoa, 2014, p. 2).

The abstract space and thoughts can be a discourse from the minds of individuals or individuals as part of society or a discourse from all members of the community. Products from the arts are still often performed in several regions in Indonesia with various functions ranging from mere entertainment to ceremonial functions related to certain collective beliefs. It is in line with Greetz (1983; Simatupang, 2013: 7), which stated that art is a cultural system in society. Rohidi (2014: 58) argued that culture contains three important aspects, namely: (1) culture is seen as a social heritage or tradition, (2) culture is a shared property which contains various values, norms, and ideas as messages to be conveyed to the community, and (3) culture can be learned from one generation to the next.

Therefore, efforts are needed by the next generation to possess knowledge about their culture. In addition to continuing the culture, it is also done to make the young age not lose their identity and the norms of the rules in governing their rights and obligations in their social life. Art education is an education that uses art as a medium. Another definition explained that art education is a conscious effort to prepare someone through learning activities so that the person has experience in

appreciating and creating art (Tarsa, 2016, p. 51). It is important to be taught to raise awareness of the socio-cultural environment. Furthermore, art education as cultural studies have considerable potential in preserving and maintaining culture in a society.

Ki Hajar Dewantoro (2013; Choiri, 2017, p. 90) suggested three educational environments: *tri Pusat/tri Sentra Pendidikan* (three centers), which explain that education takes place in three settings, namely: the family, the school, and the community. The three have a relationship with each other in helping achieve children's learning goals. Based on the context of the three educational centers proposed by Ki Hajar Dewantoro, the community environment ranks third after education in schools, where there is a culture that contains many products from the culture, such as art and customs.

It is undeniable that each region's socio-cultural environment greatly influences the development of its society. In line with this, Purwanto (1994: 59; Choiri, 2017, p. 90) stated that, in general, the community environment includes several aspects: first, the place or what is called the physical environment, such as climate and soil conditions. Second is the culture or cultural environment in which a person lives. Third, community living groups or the social environment of the community. It is the same as how every society has a style of life or characteristics that distinguish it from other community groups.

It is not surprising that various art performances are often shown in some areas. These spectacles often have different purposes, from entertainment to ceremonial functions related to local community beliefs. In this essence, a spectacle is a public event, or social interaction event deliberately intended to be watched and enjoyed by others (Simatupang, 2013: 10). Performing arts is part of a spectacle because it is held on purpose.

Procuring an art performance will be inseparable from the involvement of the community that owns it. As described above,

culture (art) is a shared property. Based on that idea, appreciation from the district is needed so that it can be inherited continuously. *Apresiasi* is derived from the origin of the word "appreciation" or "to appreciate," which is the form of the verb that means to appreciate. The word enjoys two parties: the subject as the party who gives the award/assessment and the object as the valued party (Husen, 2017, p. 56).

Smith stated that appreciation is a process of recognizing and understanding the value of a work of art, appreciating it, and interpreting the meaning that exists in a work of art (Sutopo, 1989; Wulandari, 2016, p. 4). Recognition can be described as an activity in which a person is fully aware of their actions. Appreciation activities are inevitably sensory activities which mean that the activities involve all the human senses (seeing, tasting, hearing, touching, feeling).

Osborn (1970; Sobandi, 2021, p. 4) has divided appreciation into two parts: appreciation as an attitude and appreciation as an action. Appreciation as an attitude is defined in terms of habits and skills. Harold Osborne also believed that appreciation could develop mental habits in the form of attention and interest, along with the required expertise and the ability to be shown in a different setting. Appreciation as action is a mental development that can be trained through the study of art appreciation by focusing attention, recognizing differences, contextual understanding, and assessment. Furthermore, it also can be in the form of a combination to find the structure of the experience through watching, reading, collecting works, and social expressions with a positive attitude and participation.

Kiamat Dance (Doomsday Dance) is a form of a cultural element that grows and develops in the South Lampung community. It is a relic dance from the era of the Lampung kingdom, which is still passed down from generation to generation. It is estimated that the dance has been danced since 1968 and is only danced by descendants of the Keratuan

Darah Putih (White Blood Queen). The last dance occurred in the event of Keratuan Darah Putih in 1998 (based on an interview on 28 September 2021). The performance of the Kiamat Dance is carried out in a traditional ceremony for the Keratuan Darah Putih, a wedding ceremony called *ruwah* (Saputra, 2020, p. 10). *Ruwah* is a series of formal events for the Keratuan Darah Putih, which can change to a royal descent. Ruang apresiasi includes various traditional processions (Habsary, 2021:63). A society with its various events and activities is a unique thing to be told or studied. It includes how culture and society become a single unit that influences each other. It is, as explained by Nurdien Harry Kistanto (2017, p. 2), that society presents, creates, grows, and develops culture, there is no human without culture, and conversely, there is no culture without humans; there is no society without culture and no culture without community.

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office of South Lampung Regency, and Edo Yoga Saputra as an academic and researcher of the Kiamat Dance.

This study used qualitative data, which displayed more descriptions of words, behavior, processes, and results. The acquisition of data sources was divided into primary and secondary data. Primary data is obtained through direct observation and interviews with the informants. At the same time, secondary information is the data obtained through previous studies and archives to support the research conducted.

The data collection technique used was the observation, interview, and documentation. The data validity was examined with the degree of confidence (credibility) with the data source triangulation technique.

The data analysis technique in this study used a method by Janet Adshead et al., who divided the dance analysis into four stages, namely: (1) recognizing and describing the components of dance performances such as motion, dancers, visual aspects, and auditive elements (describing), (2) understanding the relationship between the components of the performance in terms of space and time: the form and structure of choreography (describing), (3) performing interpretations based on concepts and social background, culture, performance context, style, genre, theme or content of dance, as well as the concept of specific interpretation (interpreting), and (4) the evaluation stage based on values that apply in the culture and society that support the dance.

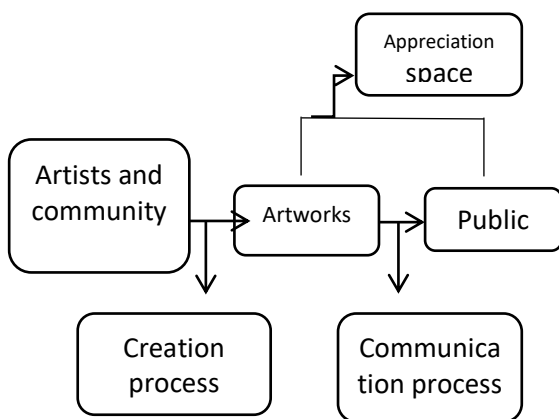


Figure 1. Education in developing appreciation

METHODS

This research was conducted using a descriptive qualitative approach with a case study method (real-life events). It took place in Kuripan Village, Panengahan District, South Lampung Regency, Lampung Province. The people interviewed in this study were Wulan Mustika, who is one of the dancers of the Kiamat Dance; Yakuq Budiman, who is a representative of the Keratuan Darah Putih as well as an employee of the culture and tourism

RESULTS AND DISCUSSION

Kiamat Dance is a dance from the Keratuan Darah Putih which is still passed down from generation to generation. It is danced by five women, each symbolizing the kingdom's government system. In addition, it is danced as a closing dance for a traditional event called *ruwah* or thanksgiving, which is held for seven days and seven nights. *Ruwah*,

or thanksgiving, is a wedding ceremony for the descendants of the Keratuan Darah Putih, which ends with the Kiamat Dance called *nuhot*. The dance is present at the ruwah or thanksgiving event as a form of gratitude from the family because the event was held smoothly.

Dancers in the Kiamat Dance use the same costumes as the *sai batin* brides. The variety of movements for the dance is still the same as in other Lampung dances, namely the Melinting dance. However, the Kiamat Dance movement is very simple, and it can be seen from the number of activities of the dance, which is only two types of motion. In addition, the dancers also use the property, namely a traditional white hand fan held in the dancer's right hand and left hand (Sugiarto & Lestari, 2020).

The Performance of Kiamat Dance (Doomsday Dance)

Performance is a spectacle or something shown to the public for certain purposes, such as performing arts, music, dance, film, wayang puppet, etc. In line with this, Simatupang (Simatupang, 2013: 11) has explained that the spectacle is a performance presented on the principle of an accident. Based on the previous explanation, a spectacle or performance is intentionally submitted by individuals or groups with certain goals and objectives so that the public can enjoy them.

The presence of an art performance is not only related to the purpose of the commission but also relates to the function of the art. Art is a realization of human efforts to create something beautiful. In this case, art is a part of human needs; therefore, there is a close relationship between art and beauty, which cause many thoughts about the form of beauty in art. John E. Kaemer (1993: 214; Simatupang, 2013: 102) stated that beauty is a human response to body experiences.

Edi Sedyawati (1985: 22-23; Wulandari, 2019, p. 177) suggested several functions of dance in society (1) dance as part of rituals, (2) dance as part of social interests, and (3) dance

as part of the spectacle. The social function of dance in society is quite complex, showing certain types of art as identifying a community or identity (Sedyawati, 2007:131-132; Hera, 2020, p. 70). The Kiamat Dance performance is staged at the king's wedding of Keratuan Darah Putih and danced at the end of the marriage series. It implies that the dance is an identification mark for the Lampung *saibatin* community group in Kuripan Village, South Lampung.

The function of performing arts is divided into two types, namely primary function and secondary function. The primary functions of performing arts are divided into (1) ritual facilities, (2) an expression of personal feelings in the form of entertainment, and (3) a representation of aesthetic values. The Kiamat Dance performance and the ruwah procession in the Keratuan Darah Putih community are inseparable. The Kiamat Dance signifies the end of a series of ruwah ceremonies. Martiara (Habsary 2021: 64) explained that the marriage ceremony in the Lampung community is with *cangget* as a way (ritual) that defines the social system of the Lampung indigenous people (the *kepenyimbangan* system). It happened at the wedding ceremony of the king of Keratuan Darah Putih with ruwah as a series of formal events which contained several series of events.

As a performing art, the following supporting elements of Kiamat Dance: are dance moves, number of dancers, accompaniment music, dancers' clothing, floor patterns, and properties. The dance has two kinds of motion: the motion of worship and the motion of *kenui melayang*. The musical accompaniment of the dance consists of *kekhuma khua belas, petuk, canang, gujih, and gong*. The name of the beat is divided into two, namely, *arus* and *ganjor*. The *ganjor* beat is used to accompany the worship movement, and the *arus* beat is used to accompany the *kenui melayang* movement. The costumes used by the dancers are similar to the clothes used by the bride, such as *siger* (Lampung women's

crown), *jukum* bracelets, *kano* bracelets, white brackets shirts, white shawls, filter cloth, jasmine flowers, *papan jajar* necklaces, and *pending/bulu seretei*. However, the number of necklaces and bracelets is adjusted to the clan or position in the Keratuan Darah Putih system.

The property used in the Kiamat Dance consists of a traditional hand fan and *talam*. The fan is white because the dancers use two fans in their right and left hands. *Talam* is a round container and has legs as a support. It is only used for dancers representing the royal family, and the dancer will dance on a golden tray. The dance floor pattern from the beginning to the end only consists of a one-floor pattern, namely V-shaped, with dancers representing the royal family in front, then four other dancers behind, which implies social strata in the Keratuan Darah Putih environment.



Figure 2. *Siger* (The Dancer's Crown)
(Documentation of Edo 2020)



Figure 3. *Papan Jajar* Necklace
(Documentation of Edo 2020)



Figure 4. *Buah Jukum* Necklace
(Documentation of Edo 2020)



Figure 5. *Kano* Bracelet
(Documentation of Edo 2020)



Figure 6. *Kurung* clothes
(Documentation of Edo 2020)



Figure 7. White Shawl
(Documentation of Edo 2020)



Figure 8. The Musical Instruments of Kiamat Dance
(Documentation of Edo 2020)



Figure 9. The Musical Instruments of Kiamat Dance
(Documentation of Edo 2020)

Information:

1. *kekhumah khua bela*
2. *canang*
3. *gong*
4. *gujih*

The *ruwah* event is carried out on the principle of cooperation. The supporting community has an important role in the implementation of the ceremony. *Ruwah* is a full series of wedding ceremonies for the king of the Keratuan Darah Putih, held for seven consecutive days. The indigenous people of Lampung have rules that are still believed to this day. A traditional leader guides each traditional procession of the Lampung community with mutually agreed agreements. The function of traditional ceremonies is not only to preserve traditional events but also to function as a place for young people to associate with Lampung. In the past, Lampung youth could not associate freely because every association was regulated by custom (Habsary, 2021: 20).

Appreciation in Domsday Dance Performance

The Lampung community, which consists of the *Saibatin* and *Pepadun* indigenous people, generally has a characteristic in carrying out their traditional ceremonies. Every traditional ceremony carried out by each custom will not be separated from the existing values and life philosophy of the Lampung people. The people of Lampung have a philosophy of life called *pi'il pasenggiri*, which regulates people's behavior. This philosophy of life has become valuable for the community because it is a source of the Lampung people's view of life. It is not only manifested in traditional events but also appears in several works of art in Lampung.

Art can be a place of creativity in which it is based on aesthetic values whose meaning is based on social processes. The aesthetic value can come from the local aesthetics of the community. Local aesthetics here refers to those that exist only in one place only. The local aesthetic of Lampung itself reflects the Lampung *ulun's* view of life (Juwita et al., 2017, p. 83). The people of Lampung who adhere to *the pi'il pesenggiri* philosophy of life have methods and rules that are divided into several parts, namely: (1) *sakai sambayan*,

which means cooperation, (2) *nemui nyimah*, which means hospitable, (3) *nengah nyappur* means friendly, (4) *bejuluk beadok* means having a nickname/name or title, (5) *pi'il pesenggiri* means self-respect (Habsary, 2021:17). The following is the name of the life philosophy of the Lampung people, the *Saibatin* and *Pepadun* customs:

No	Lampung Customs of <i>Saibatin</i>	Lampung Customs of <i>Pepadun</i>	Meaning
1	<i>Bupi-il bupasenggiri</i>	<i>Pi-il pasenggiri</i>	Principle/pride
2	<i>Bupudak waya</i>	<i>Nemui nyimah</i>	Politeness
3	<i>Khopkhama delom bekekhja</i>	<i>Juluk ade</i>	Hardwork/title
4	<i>Tetangah tetangah</i>	<i>Nengah nyappur</i>	Easy-going/hospitality
5	<i>Khepot delom mupakat</i>	<i>Sakai sambayan</i>	Mutual cooperation/love helping

The *ruwah* procession is carried out on the principle of cooperation, which symbolizes the value of *sakai sambayang*. *Nemui nyimah* describes communication between the royal family and the local community. It is because the community is directly involved in the *ruwah* event, and they can watch the event until it is finished. *Nengah nyapur* describes a series of events involving young people from Lampung associating with each other because the procession involves not only the community and the royal party but also the areas included in the territory of the Keratuan Darah Putih. *Bejuluk beadok*, in the traditional system of Lampung society, has titles and nicknames according to the custom. The nicknames can be directly inherited from the previous generations and given through agreed customary processions.

Apresiasi comes from "appreciation" or "to appreciate which is a form of the verb that means to appreciate. The word appreciates two parties: the subject as the party who gives the award/assessment and the object as the

valued party (Husen, 2017, p. 56). Osborn (1970; Sobandi, 2021, p. 4) divided appreciation into two parts, namely appreciation as an attitude and appreciation as an action.

Appreciation as an attitude

Appreciation as an attitude refers to a habit and skill. In this case, art appreciation should refer to an attitude and feeling towards art that brings a person into an artistic experience. Habit is something that is carried out repeatedly. T.W. Robbins and Rui M. Costa have explained that habit is a representation of the stimulus-response and does not refer to the goal in the sense that it is directly caused by environmental conditions or stimuli (Robbins & Costa, 2017, p. 201).

Elizabeth Shove used the term "habits" to refer to practices that a committed person repeatedly and consistently reproduces; habits are practices, but not all practices require reproducing habits (Shove, 2012, p. 103). As not all practices require the reproduction of habits, it is what distinguishes between habits and routines.

The performance of Kiamat Dance in the traditional *ruwah* procession can be said to be practice between stimulus and response because it reproduces habits. There is a stimulus from a feeling of belonging and a necessity in carrying out the traditional *ruwah* procession, reproducing a repetitive activity. Therefore, it forms a habit. It can represent how appreciation is known as an attitude.

Skills are the ability to do something. It can range from something as simple as making the bed to something as complex as playing a musical instrument. Paul Attewell explained that skill is the ability to do something, but it cannot be a dimension of increasing ability; therefore, while skills are synonymous with competence, they also build an image of expertise, mastery, and excellence (Attewell, 1990, p. 423).

Based on the explanation above, someone can obtain expertise through practice. The involvement of the Kuripan

Village community in the traditional *ruwah* procession until the Kiamat Dance is danced can be an aesthetic experience for everyone. This aesthetic experience will then indirectly shape the expertise of the community. One of the skills gained is to be able to understand the values that exist in the culture and to be able to train sensitivity to the forms of cultural symbols that exist in their environment. These skills are expected to help a person's development so that he/she can act following the norms and values in their community.

Harold Osborne also believed appreciation could develop mental habits through attention and interest. Both can improve the expertise required and the ability to be shown in different settings. This attention can be seen in the willingness of the Kuripan Village community to be involved in the *ruwah* process. Based on the results of interviews with Wulan Mustika and Edo Yoga Saputra, the community was involved from the preparation stage to the end of the event. Not only as a form of sympathy and love for their culture, but the community is also willing to contribute to making the traditional *ruwah* procession can run smoothly.

The form of sympathetic and voluntary attitude from the community is a form of indirect appreciation. In addition, there is also interest from the community to continue to preserve their culture, which is the key to the sustainability of the Kiamat Dance performance in Kuripan Village, South Lampung.

Community involvement, which is not only in the form of material but also services, represents the level of appreciation itself. Tabrani (1998: 20-23; Sobandi, 2021, p. 9) described several levels of appreciation, one of which is feelings of empathy and sympathy. The level of appreciation represents how the appreciation is obtained in society and how the aesthetic interaction becomes an opportunity for someone to understand his/her culture.

Appreciation as an action

Appreciation as action is a mental development that can be trained through the study of art appreciation in the form of focusing attention, recognizing differences, contextual understanding, and assessment. Art and society are inseparable, so art appreciation will occur scientifically in social interaction.

It is what happens in the *ruwah* process where all forms of interaction occur indirectly as an art appreciation activity. Appreciation as an action is seen as a response presented from one's efforts to understand his/her environment. The impact of one's aesthetic experience can lead to positive and negative actions, and the form of positive action itself can be in the form of subtleties in emotions such as rhythmic waves.

Implementing the *ruwah* procession until the Kiamat Dance also contains many life philosophies of the people of Lampung. Along with this, it can be said that, in general, appreciation is an awareness of the values of art and culture. Therefore, an assessment or appreciation can be carried out. In traditional community structures, such as in Kuripan Village, South Lampung, art becomes an integral part of the community because all the people participate in the wedding rituals of the Keratuan Darah Putih. Under such circumstances, there is no question of whether or not art appreciation is necessary because, basically, every community is an artist and appreciator; therefore, everyone involved in the event already understands the art they are involved together. It indirectly shows how the district provides learning resource facilities for individuals to recognize their culture.

It is known that the need for art is closely related to the fulfillment of the need for aesthetics, even though it is often used to support things other than human interests. The audience can absorb the value and meaning of a work of art through activities of appreciating and expressing art. Along with the function of art in society as a means of the ceremony, a means of entertainment, a tool of spectacle, and a means of education (Jazuli, 2014: 48).

Kiamat Dance, as a form of artistic product, has a dependence on the provision of action and reactions (forms of interaction) from the audience or the community that owns it.

The presence of the Kiamat Dance in the *ruwah* wedding procession of the king of Keratuan Darah Putih is used to benefit the local community's social life. Therefore, the aesthetic understanding in the Kiamat Dance performance is understood not only as a sensory experience but also as an experience of beauty to learn and understand the values and messages. Regarding aesthetics in the environment, some argue that the positive aesthetics of natural assessment has the potential to support positive moral attitudes toward the environment (Brady, 2011, p. 246). It means that they have extended the idea that aesthetics supports ethics in the environmental sphere (Brady, 2011, p. 97). Aesthetics can emerge from a work of art that exists in society. Someone can judge the message by enjoying the show.

In line with the statement above, Tolstoy (Jazul, 2014: 32) stated that art is a means of communicating feelings because it is a medium for expressing feelings in various forms, especially in this matter. It is why art can be used as a learning resource that naturally occurs in a social environment due to the nature of art and human needs. Humans need media to express the abstraction of their feelings, and art provides facilities for the conception of these feelings. Symbols in art have given a straightforward impression to the viewer, who unconsciously tries to understand the meaning of the work of art. Holding the wedding ceremony of the king of the Keratuan Darah Putih can potentially become a learning medium for the people of the Keratuan Darah Putih to recognize, understand, and absorb cultural values.

CONCLUSION

The Kiamat Dance performance in a *ruwah* procession in Kuripan Village, South Lampung, has implications for the entire

community in Kuripan Village and its surroundings. It is an alternative for people to learn about their own area's local arts and culture. The Kiamat Dance show can be enjoyed by all ages, from children, teenagers, and adults to the elderly. Aside from being a closing dance for the *ruwah* event at the king's wedding of the Keratuan Darah Putih, it can also be a guide by looking at the values contained in the dance and the event.

In the world of education, the Kiamat Dance performance can be a medium of learning for children, especially to increase their knowledge about culture and train the children's sensitive aspects to their environment.

Kiamat Dance performances can provide learning and appreciation for the community and the public. A person is considered to have appreciated the work through watching, practicing, and being directly involved in the performance. It is because appreciation is an attitude of respect for a position. This respect can be identified with someone's interest in watching a show. Seeing the people of Kuripan Lampung Selatan Village, who enthusiastically participate in the *ruwah* procession until the end of the ceremony and the dance, is a form of appreciation. Indirectly, the younger generation also can learn and recognize their traditions and cultural way of life.

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