

Cultural Philosophy Review on the *Cangget Agung* Tradition of the Lampung Society

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Abstract: *This study aims to find the philosophical values in the Cangget tradition in Lampung Pepadun society based on understanding the importance of the Cangget tradition in Indonesian society in the globalization era. To achieve this goal, the researcher conducted a literature review of several studies on Cangget and conducted interviews with several traditional leaders of Lampung Pepadun. The material object of the research is the Cangget tradition in Lampung Pepadun's culture, which is analyzed from the philosophy of culture as the formal object. The study results indicate that the Cangget tradition is included in one of Lampung's cultures in the form of community social activities. This tradition has several meanings, among others, as a form of the traditional celebration of the Lampung people, as well as a form of the efforts of the Lampung Pepadun's people to maintain the purity of the traditions and customs. The Cangget tradition also has philosophical values, including the value of togetherness or social value, the value of unity, the value of honor, the value of democracy, and economic value.*

Keywords: *Cangget; cultural values; Lampung Pepadun; philosophy.*

Introduction

The phenomenon of globalization which results in the entry of various cultures from outside Indonesia is a severe threat to the existence of local culture in Indonesia. More than ten years ago, Kaelan's research warned that globalization had changed people's thinking patterns. The inclusion of various kinds of values and cultures from the outside has led to the emergence of pragmatic and practical thinking patterns so that various kinds of cultural traditions that exist in society are gradually abandoned for pragmatic and practical reasons. This phenomenon can be seen in the abandonment or modification of certain cultural processions or rituals that accompany important cycles in human life. In Java, for example, the *midodareni* ceremony that accompanies the Javanese wedding tradition is sometimes no longer performed. This phenomenon can be seen from the research results of Prabowo et al. conducted in 2014. This research finds that the *midodareni* tradition has shifted due to changes in the understanding of the meaning of this tradition in the era of globalization.¹ Another example is the *tingkeban* ceremony that accompanies the birth cycle in Javanese society, which is also not always carried out. The reasons that arise are generally practical and pragmatic, for example, because it takes too long or costs too much. Whereas on the philosophical side, the existence of the existing traditions in the community has a specific purpose and meaning. The abandonment of rituals or cultural traditions that exist in society can impact the fading of public understanding of the noble values of that culture.²

The same phenomenon can also be found in the Cangget Agung dance, which is part of the Lampung community tradition. Cangget Agung is one of the traditional dances that have an important position in the culture of the Lampung people.³ This Cangget dance accompanies several events in the life cycle of the Lampung people, for example, in the procession of a wedding ceremony. Some researchers are therefore interested in using the Cangget tradition as study material. Rina Martiara's research, for example, shows that Cangget is a tradition that usually accompanies the Cakak Pepadun ceremony or ascends to the traditional throne. The existence of this dance cannot be separated from the traditional Lampung wedding ceremony, and it can even be said that the essence of the traditional marriage is found in the Cangget dance. Several studies on this dance have found that Cangget has undergone modifications along with the times. In terms of duration, for example, the length of time for implementation has been reduced.⁴ In addition, several stages were also not carried out for reasons of a more practical nature. Saputri et al.'s research in 2021 show that efforts to revitalize the Cangget tradition must

¹ Nicolaus Bangun Prabowo, Holilulloh Holilulloh, and M. Mona Adha, "Pengaruh Globalisasi Terhadap Bergesernya Tata Cara Adat Midodareni Pada Masyarakat Adat Jawa," *Jurnal Kultur Demokrasi* 2, no. 6 (May 2014).

² Muhammad Mona Adha and Erwin Susanto, "Kekuatan Nilai-Nilai Pancasila Dalam Membangun Kepribadian Masyarakat Indonesia," *Al-Adabiya: Jurnal Kebudayaan Dan Keagamaan* 15, no. 01 (July 2020): 121–38, <https://doi.org/10.37680/adabiya.v15i01.319>. Lihat juga Arik Dwijayanto and Dawam Multazamy Rohmatulloh, "Ponorogo, The Little Java: Potret Kebudayaan Dan Keberagamaan Masyarakat Muslim Ponorogo Abad XX," *Al-Adabiya: Jurnal Kebudayaan Dan Keagamaan* 13, no. 01 (September 3, 2018): 1–31, <https://doi.org/10.37680/ADABIYA.V13I01.2..>

³ Rina Martiara, "Cangget Sebagai Identitas Kultural Pada Masyarakat Lampung," *Acintya Jurnal Penelitian Seni Budaya* 1, no. 2 (2009), <https://doi.org/10.33153/ACY.V1I2.57>.

⁴ Maysa Nurfiana and ; Nerosti, "Tari Cangget Pilangan Di Daerah Abung Selatan Kabupaten Lampung Utara: Tinjauan Koreografi," *Jurnal Sendratasik* 10, no. 1 (December 2021): 271–78.

be carried out to prevent changes in this tradition.⁵ Modifications made to this kind of tradition, on the one hand, bring positive things, but on the other hand, they can impact the loss of meaning in the procession or tradition. For the author, this kind of phenomenon can reduce the meaning of culture, becoming only limited to activities. In contrast, the cultural values that underlie the culture are forgotten. If this situation continues, gradually, the love for the homeland and the love for culture among the next generation will erode and slowly disappear.⁶

The background of the problem above is the reason for researching the study of cultural philosophy on the Cangget tradition, referring to one of the opinions which states that one of the efforts that can be made to preserve culture in society is to examine the meaning of the culture. The same thing needs to be done with this Cangget tradition. Researchers have conducted a literature study on several studies that discuss Cangget. Some of these studies do provide critical information for understanding this tradition. Rina Martiara's research, in two of her articles, discusses Cangget's position as the cultural identity of the Lampung people, one of which is in the wedding ceremony procession.⁷ This study discusses the position of the Cangget tradition amid the cultural diversity in Indonesia, especially about the Cangget tradition as a ratification of the implementation of wedding ceremonies in Lampung society. Other findings can also be seen from the research of Nurfiana and Nerosti, which discusses the Cangget tradition from the point of view of choreography.⁸

The researcher argues that several research results that discuss the Cangget tradition miss one crucial thing that determines the existence of the Cangget tradition in the culture of the Lampung people, namely the philosophical meaning or values of the tradition. In contrast to other studies that examine Cangget, this study, therefore, aims to find and describe the philosophical values of the Cangget tradition from the point of view of cultural philosophy in order to revitalize Lampung's cultural values in society. Philosophy of culture is one of the fields of philosophical study that discusses the nature of culture, which includes a discussion of the meaning, characteristics, patterns of development, and various kinds of critical, reflective, radical, and comprehensive studies on culture as a uniquely human phenomenon. *Culture* is a phenomenon that does not stop being discussed or used as a study in philosophy. Several figures have tried to interpret cultural phenomena from various points of view or various perspectives. Oswald Spengler, for example, argued that culture has a soul in the sense that it grows, develops, and can even become extinct, as is the case with humans.⁹ The definition of culture can also be seen from the opinion of Kluckhohn and Kroeber in a book entitled *Culture: A Critical Review of Concepts*

⁵ Amelia Hani Saputri, Goesthy Ayu Mariana Devi Lestari, and Widyawati Retna Ningrum, "Revitalisasi Cangget Bakha Festival Di Kabupaten Lampung Utara," *GETER* 4, no. 1 (April 2021): 47–57, <https://doi.org/10.26740/GETER.V4N1.P47-57>.

⁶ Dyah Satya Yoga Agustin, "Penurunan Rasa Cinta Budaya Dan Nasionalisme Generasi Muda Akibat Globalisasi," *JURNAL SOSIAL HUMANIORA (JSH)* 4, no. 2 (November 2011): 177–85, <https://doi.org/10.12962/J24433527.V4I2.632>.

⁷ Martiara, "Cangget Sebagai Identitas Kultural Pada Masyarakat Lampung.,"; Rina Martiara and R.M. Soedarsono, "Cangget Sebagai Pengesah Upacaa Perkawinan Adat Pada Masyarakat Lampung," *Sosiohumanika* 13, no. 3 (2000): 449–61, <http://i-lib.ugm.ac.id/jurnal/detail.php?dataId=1943>.

⁸ Nurfiana and Nerosti, "Tari Cangget Pilangan Di Daerah Abung Selatan Kabupaten Lampung Utara: Tinjauan Koreografi."

⁹ A.P. Korkishko and A.A. Chemshit, "Touches to the Portrait of Oswald Spengler: Mythologist or Social Analyst?," *Voprosy Filosofii* 2019, no. 10 (2019): 200–209, <https://doi.org/10.31857/S004287440007172-4>.

and *Definitions*, which specifically discusses the investigation of the definition of culture from various points of view.¹⁰

Apart from this opinion, there is an exciting and relevant opinion with research on the review of cultural philosophy on the Cangget tradition of the Lampung people, namely that every culture always has seven elements. The seven elements are social organization system, livelihood system, knowledge system, technology system, language, and art.¹¹ Because these seven elements exist in every culture, they are also referred to as elements of culture that are universal or cultural universals. Based on this point of view or perspective, it can be concluded that the Cangget tradition, which is the object of this research, can be classified as an element of art and, at the same time, become part of the community organization system in Lampung culture.

Besides being able to be divided or categorized into these seven elements, culture can also be distinguished based on its form. The form of culture can be divided into three, namely, the form of physical culture, the form of culture as a social activity, and the ideal form of culture. The form of physical culture is the most visible form of culture or can be seen empirically. This physical form of culture is also called an artifact and is the most straightforward form to identify. Traditional clothes, houses, cars, buildings, and temples, are some examples of the physical form of culture. This form can be seen with the eyes and touched with the hands. The following form is the form of culture as a complex of social activities. In contrast to the first form, the form of culture as an activity is in the form of community activities. This form can still be seen empirically in that it can be observed but can no longer be touched. Examples of cultural manifestations as complex activities, for example, community service or cooperation, patrol activities, dances, etc. The third form is the ideal form of culture. This form is called so because its nature is in the form of ideas or ideas so that it can no longer be observed directly, let alone touched. According to Koentjaraningrat, the ideal form of this culture is in the form of values that are the basis or foundation for various other forms of culture and are highly upheld by that culture.¹² Compared to the other two forms of culture, this ideal form of culture is more difficult to find because it requires in-depth analysis and reflection on the physical form and the form of culture as a social activity. The location of this ideal is more profound and hidden because it underlies the other two forms.

Based on these considerations, this study can be said to have several novelties compared to similar studies. First, this research wants to show and explain the philosophical values of the Cangget dance. Second, this study uses the point of view of cultural philosophy as a perspective or point of view to explore various kinds of philosophical values contained in the Cangget Agung dance. This philosophical study of the Cangget tradition is expected to provide further understanding to the public about the meaning and philosophy of the Cangget tradition so that Cangget's existence can be maintained in the community.

¹⁰ A L Kroeber and Clyde Kluckhohn, *Culture; a Critical Review of Concepts and Definitions*, (Cambridge, Mass.: The Museum, 1952).

¹¹ Koentjaraningrat, *Kebudayaan Mentalitet Dan Pembangunan* (Jakarta: Gramedia, 2004).

¹² Koentjaraningrat.

Method

This is a type of literature research with a qualitative approach to philosophical views in the field or society. The material object in this research is the Cangget tradition in the culture of the Lampung people, while the formal object of research is philosophy, especially the philosophy of culture. The data in this study are books, journal articles, and various other research results that discuss the Cangget tradition.

This research is also supported by interviews with several sources using snowball sampling. The Snowball sampling technique is a method for selecting, identifying, or sampling in a network or chain that is connected continuously. The interviewees in this study were several Lampung traditional leaders who understood the customs of the Lampung people, namely Tadjuddin Nur, S.H. as Suttan Sang Bimojagat Rasobayo; and Drs. Akhmad Basyar, A.M., M.M. as secretary of the Lampung Customary Balancing Council.

The data obtained from various sources are then analyzed from the point of view of cultural philosophy to find the philosophical values that underlie the implementation of the Cangget tradition as the identity of the people of Lampung. This philosophical analysis of the Cangget tradition aims to find philosophical values that are part of the ideal form of Lampung culture. The analysis of the Cangget tradition is carried out based on the principles of philosophical thought, which are radical, comprehensive, systematic, coherent, reflective, and speculative.

Results and Discussion

Cangget's Existence in Lampung Culture

The people of Lampung have much cultural wealth that is still maintained today. One of them is the cangget tradition that accompanies the implementation of the Cakak Pepadun ceremony or the traditional throne access ceremony among the people of Lampung Pepadun. Cangget is a tradition of traditional dances performed by balancing girls or local traditional leaders.¹³ Unlike other dances, the Cangget dance cannot be danced by anyone. The dancers in Cangget are certain people who are customarily allowed.

Cangget is a procession that accompanies the Cakak Pepadun ceremony or the traditional throne access ceremony. Therefore, the implementation time of this cangget also cannot be separated from the implementation of the *Begawi Cakak Pepadun*. Cangget is one of the important series of *Cakak Pepadun* processions, and is usually held at night before the *Cakak Pepadun* processions are held. Cangget is usually done at night after Isha, until late at night, and even into the early hours of the morning. This dance is performed by the traditional balancing girls, which usually number 20-30 people, so it is not done by just anyone.

Cangget as part of the Lampung community tradition has a long series of processions. Ghassani et al., in his research describe these sequences as follows:¹⁴

¹³ Nurfiana and Nerosti, "Tari Cangget Pilangan Di Daerah Abung Selatan Kabupaten Lampung Utara: Tinjauan Koreografi."

¹⁴ Maretha Ghassani, Maskun, and M Syaiful, "Begawi Cakak Pepadun Sebagai Proses Memperoleh Adek Pada Buay Nunyai Di Desa Mulang Maya," *PESAGI (Jurnal Pendidikan Dan Penelitian Sejarah)*, vol. 7, July 2019.

Researchers, in this case, will group this sequence into three categories: the preparation stage, the implementation stage, and the closing stage. First, the Cangget preparation stage begins with the entry of Cangget dancers, namely girls (*Muli*) descendants of balancing or traditional leaders, to the place of implementation, namely in *Sesat or Traditional Hall*. The King's soldiers picked the girls up by lying on their laps one by one to go to *Sesat or Custom Hall*. The balancing child or clan leader was picked up through *Jepano*, along with the Suttans. Arriving at the girls or nobles in heresy, a seat inspection is held according to social position. The first row is for the children of the clan balancers, followed by the rows for the children of the *tiyuh* balancers, and the rows for the children of the tribal balancers. The clothes to be worn have also been determined. The children of the clan balancers wear white clothes, the children of the *tiyuh* balancers wear yellow clothes, and the tribal balancers wear red clothes. Meanwhile, *Muli* or a girl who desires to sit in *Kuto Maro* with her mother and younger siblings.

After the preparation stage is complete, the second stage is the Cangget implementation stage. This stage begins with a dance performed by *Muli Makkai*. Meanwhile, for *Muli Aris*, some danced, and some enlivened them. *Muli*, who dances, is estimated at 30 people. The balancing child has to dance if he does not have to pay a fine and be replaced by someone else. The next procession was the introduction of the family in attendance, followed by the reading of the rules of *gawi* and *cangget*, starting from the procession of *pemdai*, *manjau*, *ngedio*, *cangget*, descending *mandei*, *bekatan*, *seghah asah*, to *meppadun*. In this procession, *betel nut* is also read as the opening of the *penglakuw meghanai* dance, which contains messages such as *peppacur*. Cangget's opening betel nut contains advice for *Meghanai*. The next procession is a dance performed by a young *Pegawo* son of *Penyimbang* who has the title of King but is not yet married, which is performed by a brother or sister who has an intention or an uncle. The next dance is the *Turun Mandei* dance by *Calon Suttan*, surrounded by a *gawi* committee from *Penglakuw* to *Pegawo*, who dances at the beginning. After that, *Mangiyan*, or the bride and groom who wanted to get the title of *Pengiran*, were picked up by the troops under the umbrella of a coconut palm to perform the *Turun Mandei* Dance with the *kelamow*. Suppose the *cangget* is carried out in a series with a wedding ceremony after this procession. In that case, the *Mangiyan* (Prospective Bride) dances with the *besan* (*Sebay*) around the *besan* by dancing *Igel*, then prostrates and beats white powder to the feet of the *besan*, which has the meaning of a blessed household. The seventh dance is the cognate lemongrass dance for Balancing. Furthermore, before the closing of the *Besan* Dance, the *Besan* danced by Mr., Brother, Uncle, and other relatives.

The third or final stage of Cangget is *Nigel Nari* or *Nigol*, a dance performed by the *Suttans*. *Iggel* dancing is done by raising the hands many times. This dance also marks the end of the Cangget Dance. The *nigel* dance is performed as a sign that the performance of the *gawi* has been completed.

Several conclusions can be drawn based on the description of the stages in Cangget. First, the *cangget* cannot be separated from the traditions in Lampung society. Customary provisions bind this tradition, namely about the importance of ascending the throne or *cacak pepadun* in the traditions of the Lampung people. Second, the implementation of Cangget involves many parties and is witnessed by many people. This shows that Cangget is a traditional dance in the sense that it is a joint work of indigenous peoples. The purpose of implementing Cangget is thus also related to customary interests. Third, Cangget is carried out at the Traditional or Perverted Hall. This

means that Cangget is not an ordinary ritual but a sacred one for the indigenous people of Lampung, especially the people of Lampung Pepadun. Fourth, the various provisions accompanying the implementation of Cangget are rules implemented and preserved with a specific purpose.

Meaning

As an expression of art or beauty, Cangget can be classified as an element of art. However, Cangget has a more critical position as part of the Lampung community's kinship system. Rina Martiara, in her research, states that Cangget is not just a dance with an aesthetic dimension but a traditional party or celebration of the whole community. In addition, Cangget is also an essential part of the identity or identity of every Lampung people.¹⁵ Cangget accompanies several essential rituals in the Lampung human life cycle, such as events or rituals of ascending the traditional throne, or *Cakak Pepadun*, as well as traditional Lampung wedding rituals.¹⁶

Various processions accompanying the implementation of Cangget are not made without reason. Based on the results of an interview with Akhmad Basyar, one of the traditional leaders of Lampung, the clothes, professional equipment, and each series of processions carried out during the Cangget implementation contain specific meanings that cannot be separated from the excellent ideas of Lampung culture (interview with Akhmad Basyar, December 2019). The meaning contained in the Cangget tradition is an essential foundation for the existence of Lampung culture. As stated by Koentjaraningrat that the forms of culture are interrelated with each other. Physical form influences the creation of new activities and values in one culture. On the other hand, the ideal values of certain cultures also affect the creation of artifacts or the emergence of new cultural activities.¹⁷ Dialectics, or the struggle between one cultural form and another, always occurs and becomes a creative factor in cultural development.

The same thing can also be found in the existence of the Cangget tradition. A Cangget tradition is a form of culture through social activities. Many people are involved in this tradition, almost all of whom adhere to the same goal, namely to carry out the customs or traditions of the Lampung people. During this cultural activity called Cangget, there are physical forms of culture or artifacts. For example, traditional clothing, traditional Lampung *siger* or crown for women, musical accompaniment instruments, heresy or traditional hall as a place of implementation, and so on. All these forms of culture are interconnected and presuppose each other in an interrelated dialectical process. One thing that needs to be underlined is that in the deepest part of this cultural form, there is an ideal form of culture in the form of values, which are highly upheld by society. Various kinds of artifacts, as well as cultural activities, are carried out in order to preserve the noble values of this culture. These values exist in every culture, including the Cangget tradition.

Based on a literature review and interviews with several Lampung traditional leaders, information was found that Cangget and the whole series of processes have meaning and are not just material objects or social activities. Each series of processions, along with various kinds of equipment in this tradition, are still being maintained and carried out because they are one of the

¹⁵ Martiara, "Cangget Sebagai Identitas Kultural Pada Masyarakat Lampung."

¹⁶ Martiara and Soedarsono, "Cangget Sebagai Pengesah Upacara Perkawinan Adat Pada Masyarakat Lampung."

¹⁷ Koentjaraningrat, *Kebudayaan Mentalitet Dan Pembangunan*.

critical things in preserving the noble values upheld by the people of Lampung. The meaning of the Cangget tradition can be described as follows.

First, the Cangget dance performed by the balancing girls or traditional leaders of Lampung *Pepadun* implies that in the Lampung kinship system, the position or position of the individual in society is essential. Each individual has his position and position in this kinship system and is expected to behave, behave, and play a role in society according to his position in this Lampung community kinship system. Balancing children or descendants becomes one of the crucial figures in the Cangget tradition because these balancing descendants will later occupy important positions in the Lampung traditional community.¹⁸ The clothes worn by these dancers have also been determined, namely white clothes accompanied by a siger crown which is one of the identities of the Lampung people. Based on the results of an interview with one of the informants, Tadjuddin Nur, this implies a meaning, namely that in the kinship pattern with male or patrilineal lineages, balancing descendants are a vital element in maintaining the existence or continuity of Lampung customs. The descendants of these traditional balancers will later replace the role of balancers as leaders of their traditional relatives. The descendants of this customary balancer are, in other words, the guardians of the sustainability of the customs of the people of Lampung *Pepadun* (interview with Tadjuddin Nur, December 2019).

Second, one of the other rules that can be found in implementing the Cangget dance is the distinction in clothing and seating among the participants of this Cangget tradition. As stated in the previous discussion, the descendants of the clan balancers wear white clothes; the descendants of the *tiyuh* balance wear red clothes, while the descendants of tribal balancers wear yellow clothes. The difference in clothing during the Cangget tradition is not merely to show the differences in position or social status of the descendants of the traditional balancers but contains a message about the need to uphold Lampung customs according to their respective places and positions. This indirectly also becomes one of the communication media among the people of Lampung that every position in society has its function and position, which plays an essential role in maintaining the existence or sustainability of Lampung customs.

Third, Cangget is a form of traditional party that various groups of people attend. Consequently, many parties are then involved in implementing this tradition, which often results in financial consequences in the form of increasing the cost of implementing Cangget. This, however, is not merely a community spree activity. On the other hand, Cangget's excitement cannot be separated from Cangget's position as a traditional party that involves many people. Cangget marks a critical phase in the tradition of the Lampung people because Cangget will later be followed by the 'birth' or the appointment of a new balancer who traditionally has the authority or right to participate in regulating community customs. The consequences of the implementation of Cangget are thus enormous for the continuity of the customs or traditions of the community so that the community must know the inauguration of the new customary balancer. The whole community must know the birth of the new balancer. At the same time, it becomes a means of social legitimacy for granting roles and authority to the new balancer in accordance with customary provisions. This new counterweight will later make decisions through customary deliberations, ultimately affecting the community's condition as a whole.

¹⁸ Muhammad Aqil Irham, "Lembaga Perwatin Dan Kepunyimbangan Dalam Masyarakat Adat Lampung: Analisis Antropologis," *Studi Keislaman XIII*, no. 1 (2013): 155–72.

Fourth, as a part of the Cangget procession, the *nigol nari* tradition, sometimes called *igol* or *igel*, is usually held as the closing of the series of traditional parties. *Nigel nari* is a dance, just like *cangget*, but is performed by the traditional balancers in the *cangget* tradition. Technically, or in terms of movement, *nigol nari* is a simple dance with the hands raised upwards, which is done repeatedly as a closing of the implementation of traditions or traditional parties. This dance, too, is not just an aesthetic or beauty dimension. On the contrary, this dance implies an essential meaning in the implementation of *Cangget*. Rina Martiara, in her research on *Cangget*, stated that the *nigel nari* tradition is a tradition that is usually carried out as a sign that a new customary agreement or the implementation of *gawi* has occurred and will subsequently be enforced in the community. Returning to the context of *Cangget* earlier, the customary agreement celebrated is the birth or emergence of a new counterweight in the community who will later participate in the customary deliberation.¹⁹

Based on the description above, it can be concluded that the *Cangget* tradition with various kinds of processions and the completeness of the accompanying traditions is not held without reason. On the other hand, every element in the implementation of *Cangget* implies meaning and purpose, which ultimately leads to the existence of noble values or the sustainability of Lampung *Pepadun* customs. These various meanings in the *Cangget* tradition then become essential materials for analysis at the next stage, namely philosophical analysis to find meaningful and upheld values as seen in this *Cangget* tradition.

Philosophical Values

Values, in the context of culture, are important and determine the existence of a culture. Koentjaraningrat argues that the values in certain traditions or cultures are ideal forms of a culture that will underlie the creation of other forms of culture, both physical and cultural forms in the form of social activities.²⁰ The values contained in the *Cangget* tradition can also be explored or analyzed from the meanings stated above. These values are upheld and continuously preserved by the people of Lampung, manifested through various traditions, including the *Cangget* dance.

Based on the philosophical analysis using the abstraction method on the meaning of the *Cangget* tradition in Lampung *Pepadun* culture, several important values were found in the tradition. First is the value of togetherness or social value. The value of togetherness in *Cangget* can be seen from the background of the implementation of *Cangget* as part of the Lampung community's kinship system, especially concerning the social interests of the Lampung people to maintain their customs and cultural traditions. The Lampung community is a society that upholds social relations between one community and another.²¹ This view comes from the life philosophy of the Lampung people, known as *Piil Pesenggiri*. *Piil Pesenggiri* can be said to be a moral guide for every Lampung community in attitude and behavior. This guide contains four main teachings,

¹⁹ Martiara and Soedarsono, "Cangget Sebagai Pengesah Upacara Perkawinan Adat Pada Masyarakat Lampung."

²⁰ Koentjaraningrat, *Kebudayaan Mentalitet Dan Pembangunan*.

²¹ Ghassani, Maskun, and Syaiful, "Begawi Cakak Pepadun Sebagai Proses Memperoleh Adek Pada Buay Nunyai Di Desa Mulang Maya."

namely *juluk adek*, *menei nyimah*, *nengah nyappur*, and *sakai sambayan*.²² These four views have their respective meanings, which, when interpreted in general terms, relate to the necessity for every individual in Lampung to maintain their own identity and, at the same time, uphold social life or relations with fellow humans in society. Holding the Cangget tradition as a traditional party is also motivated by the assumption that the wider community must know a momentous event with broad customary consequences. The appointment of a new counterweight will impact structural changes in balancing as an essential customary institution in Lampung culture.²³ A new figure or *juluk adek* will appear, and this figure will influence customary decisions later in the community.

This reason makes the procession important to be known by the public at large. This phenomenon shows one important finding in this study: Cangget implies the Lampung people's philosophy which upholds togetherness or social values. Cangget proves that tradition and customary rules are the community's common property, not just one person. Changes in standard rules, even the emergence of new balancers, must be 'announced' to the community or widely known by the community. This event needs to be celebrated openly so that; the wider community can witness it.

Second, another philosophical value that can be found in the implementation of Cangget is the value of unity. The value of unity that the people of Lampung highly uphold can be seen in the artifacts used by the dancers in the Cangget tradition, namely the Siger or Lampung women's crown. Siger Lampung, in the tradition and understanding of the culture of the Lampung people, is not only meant as an element of beauty. Siger or crown has a deeper meaning, and is related to the condition of the plural and multicultural Lampung society. Cicharia said that the siger is a symbol of the unity and integrity that exists in the people of Lampung. Siger is a cultural artifact that has become a unifying symbol for the Lampung people who are socially divided into two groups, namely the people of Lampung Pepadun and Lampung Saibatin. Siger is included in several important traditions, processions, or rituals in the culture of the Lampung people, including the implementation of Cangget. Siger is placed as a crown that is upheld above, showing that all Lampung individuals must uphold unity and unity among the Lampung people, and become the most important thing in life. This view shows that the Cangget tradition also implies the value of unity as one of the values upheld by the people of Lampung.

Third, the value of honor. The *piil pesenggiri* philosophy that is upheld by the people of Lampung, one of which teaches every human being to consider himself to have value, or self-respect in order to occupy a certain position or place in society. An individual should not feel inferior or have no value. Instead, humans must have a feeling that they have value in society. This is the value of honor that is upheld by the people of Lampung. The form of the value of honor is reflected in the customary title or nickname of *adek* owned by a person. This traditional title will be obtained during the Cakak Pepadun ceremony which is usually held after the Cangget implementation the next day. The new adat title means that a person gets a new position or a new honour, in the structure of the Lampung adat community. When viewed from the series of events

²² Friska Octavia Rosa et al., "The Integration of Collaborative Problem Solving with 'Piil Pesenggiri' Local Wisdom to Build Scientific Attitudes," *Universal Journal of Educational Research* 8, no. 11 (November 2020): 5246–56, <https://doi.org/10.13189/ujer.2020.081125>.

²³ Irham, "Lembaga Perwatin Dan Kepunyimbangan Dalam Masyarakat Adat Lampung: Analisis Antropologis."

that accompanied the implementation of this Cangget, it can be seen that the estuary of the entire implementation of this Cangget is the acquisition of honor in the form of a new customary title. The purpose of the implementation of Cangget is to obtain a new customary title through the traditional throne ascending ceremony or *Cakak Pepadun*. This shows that the value of honor is one of the values implied in the Cangget tradition.

Fourth, implementing the Cangget tradition also implies the existence of democratic values in Lampung society. The value of democracy is one of the values that is upheld in the life of the nation and state in Indonesia. The people of Lampung also uphold this democratic value, one of which is in the form of the existence of a customary deliberation institution, in the form of a balancing institution. The balancing institution is a traditional Lampung community institution that acts as a deliberative institution with a representative system. This institution will be a determinant of day-to-day decisions in the traditions of the Lampung people.²⁴ *Penyimbang* as a representative of adat is not chosen arbitrarily but based on specific traditionally allowed criteria. Cangget, as part of the *Cakak Pepadun* ceremony or ascending the traditional throne, is a tradition that a person must pass to obtain the title of counterweight, which will later be followed by the right or authority to participate in deliberative institutions. Cangget is one part of the *Cakak Pepadun* procession that must be carried out to realize a democratic process in determining the balance of this custom. In other words, this procession is a democratic process that allows individuals from the Lampung community to obtain customary titles and become traditional balancers with more comprehensive democratic rights in society..

The last value, or the fifth value seen from the implementation of Cangget, is the economic value. *Economic value* is the value related to financial benefits for the community. Cangget is a traditional party that is held lively and involves many people. The excitement makes Cangget a performing art or spectacle that invites many people to come to watch. In terms of implementation, Cangget also requires a large amount of money, which is used for consumption purposes, clothing, decoration of the venue, and so on. The number of parties involved in implementing this tradition means that many can benefit from the Cangget festivities. Undeniably, this excitement also has an economic impact because some traders crowd the Cangget implementation location. The presence of these traders is an interesting phenomenon and, at the same time, evidence that Cangget also brings financial benefits, in the sense that it can be a source of income for traders and several parties involved in the implementation of the ceremony.

Conclusion

Every tradition that develops in a culture in society is held with particular aims and objectives. So is the case with the implementation of the Cangget Agung tradition in the culture of the Lampung people. The Cangget tradition is one part of implementing a critical procession, namely *Cakak Pepadun* or ascending the traditional throne that developed among the people of Lampung *Pepadun*. At first glance, Cangget is a tradition of traditional dances performed by children of the descendants of traditional balancers. Cangget is a tradition with a more critical position than mere artistic expression. Cangget is part of the procession to maintain the Lampung community's

²⁴ Irham, "Lembaga Perwatin Dan Kepunyimbangan Dalam Masyarakat Adat Lampung: Analisis Antropologis."

kinship system. At the same time, it is an essential pillar in maintaining community traditions and customs.

Based on the research, it can be concluded that Cangget is not just a social activity. Cangget has several meanings, namely, as a traditional party involving many people and as a marker for implementing an important event, namely the emergence or birth of a new custom balancer in the community. In terms of implementation, Cangget is bound by several rules, both regarding the figures who become dancers, the clothes are worn, the place and position of a person in the implementation, and various other accessories. The implementation of Cangget, bound by several customary provisions, shows that Cangget is one of the crucial processions in the traditions of the Lampung people.

A philosophical analysis of the meaning of the Cangget tradition shows that in this tradition, there are philosophical values, including the value of togetherness or social value, the value of unity, the value of honor, the value of democracy, and economic value. The value of togetherness in Cangget can be seen from the background of the implementation of Cangget as part of the Lampung community's kinship system. Cangget is proof that traditions and customary rules are the community's common property, not just one person. The value of unity which the people of Lampung highly respect, can be seen in the use of artifacts or accessories by the dancers in the Cangget tradition, namely the *Siger* or Lampung women's crown, as a symbol of the unity of the Lampung people. The value of honor can be seen from the purpose of the implementation of Cangget, namely, to obtain a new customary title through the traditional throne ascending ceremony or *Cakak Pepadun*. The value of democracy can be seen from Cangget's implementation as a democratic process determining the balance of customs. In other words, this procession is a democratic process that allows individuals from the Lampung community to obtain customary titles and become traditional balancers with more comprehensive democratic rights. Cangget's economic value can be seen from the financial benefits obtained by the community. The implementation of Cangget can be a source of income for traders and several parties involved in the implementation of the ceremony.

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