

Kiamat Dance: A Reflection of Local Wisdom in Kuripan Village, South Lampung, Indonesia

I Wayan Mustika

FKIP Universitas Lampung

iwayan.mustika@fkip.unila.ac.id

The Kiamat Dance is the closing dance of the ruwah or traditional wedding of the White Blood Queendom (Keratuan Darah Putih) for seven days and seven nights, known as nuhot. The Kiamat Dance, with its history rooted in the traditions of the White Blood Queendom, holds significant cultural and social value. As the closing dance of the ruwah, this dance symbolizes the culmination of the wedding festivities and marks the beginning of a new chapter in the lives of the newlyweds. The presence of this dance in various events beyond weddings highlights its versatility and adaptability, reflecting its enduring appeal and relevance in contemporary society. Through its rich symbolism and intricate movements, the Kiamat Dance embodies the core values and beliefs of the White Blood Queendom, serving as a testament to the community's cultural heritage and identity. This research aimed to describe the history, development, and local wisdom in the Kiamat Dance from Kuripan Village, South Lampung. This research employed a qualitative approach to produce descriptive data. The underlying theory used in this study was the behavioristic theory. Data collection techniques involved field observation, interviews, and documentation. The results showed that the art of the Kiamat Dance is the closing dance of the ruwah, a series of events for seven days and seven nights at the wedding in the White Blood Queendom. Still, almost every event has this dance nowadays, both in welcoming special guests and celebrating holidays. The values in this dance include religious, social, aesthetic, and educational values.

Keywords: Kiamat Dance, Values, Local Wisdom

Received: March 3, 2024; Accepted March 13, 2024; Published April 22, 2024

<https://doi.org/10.31091/mudra.v39i2.2797>

© 2024 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

INTRODUCTION

Humans depend on other humans in society because no one can survive individually. Humans are social creatures who always interact with others and do something habitual, which eventually becomes a culture, and later becomes the identity of humans and society. Culture is complex and includes knowledge, art, customs, traditional values, and other abilities that humans acquire as members of society. Culture consists of patterns of thought made and created to defeat the behavior formulated and recorded by humans through symbols. Culture is a unity of ideas, symbols, and values underlying the work and behavior of humans (Sondarika, 2019).

The development of globalization today has brought about various challenges in culture, including the erosion and loss of a region's original culture, the decline of nationalism, the weakening of family and cooperative bonds, a loss of self-confidence, and changes in community lifestyles. Concurrently, modernization has led to shifts in national values, replacing local wisdom values that traditionally influenced social and cultural customs. The impact of globalization is now pervasive, affecting both rural and urban communities and significantly altering community, economic, social, and cultural behaviors (Budiwibowo, 2016). To address these challenges, there is a need to revive traditions as forms of local wisdom and utilize them in educating the public to instill positive attitudes within society. However, globalization brings both positive and negative changes; for instance, many individuals have forgotten their original regional cultures. Initially, Indonesian society was known for its friendly, helpful, tolerant, and respectful nature, which were manifestations of these attitudes. These behaviors are rooted in values considered to be true and constitute a form of local wisdom that aims to cultivate virtuous and civilized character traits in individuals.

The diversity in Indonesian society is reflected in various cultural expressions, including traditional arts. For Indonesians, traditional arts symbolize the identity of a dignified nation and must be preserved as valuable cultural assets owned by local communities. (Sedyawati, n.d.) argues that in the vast territory of Indonesia, the term "local" culture refers to ethnic cultures.

Local wisdom refers to the cultural richness that grows and develops based on clear reasoning, good morals, and encompasses positive elements within the community's life (Munandar et al., 2023). It is closely linked to the culture of a specific place,

encompassing diverse perspectives and rules that guide the community in shaping their actions and behaviors in daily life. What Halimatussakdiah et al. (2020) explains is that local wisdom can be used to overcome various problems in society related to socio-culture. For example, traditions encompass local wisdom such as social loyalty, mutual cooperation, and gratitude for happiness. Generally, the ethics and moral values ingrained in local wisdom are transferred from generation to generation, becoming a cultural heritage that merits preservation. Each region has a distinct culture with local wisdom embedded within (FEBRIYANTI, 2014). This exemplifies that customary values, traditions, wisdom, and noble norms are essential to local culture, representing a cherished cultural heritage that demands reverence and preservation. By understanding the local culture, it is hoped that the younger generation can explore the region's wealth potential while preserving its legacy. The message contained in the *Kiamat* dance reflects the form of personality of the local community, embodying values, ethics, and social values as local wisdom. For example, the *serai serumpun* dance in Wiralaga Village, Mesuji Regency, Lampung, presents a dance form that mirrors social life, characterized by a friendly attitude, tolerance, and mutual respect. This form of etiquette has been ingrained in the life of the Mesuji traditional community and has become local wisdom (Mustika et al., 2022). Therefore, the *Kiamat* dance holds an important position in cultural communication in people's lives.

The potential of a region can be observed through the development and preservation of local wisdom, which serves as a form of cultural exploration.. Sartini (2008) delineated The functions of local wisdom can be delineated as follows: (1) the conservation and preservation of natural resources; (2) the enhancement of human resources; (3) the advancement of culture and science; (4) guidance, beliefs, literature, and taboos; (5) social significance, such as communal or kin integration ceremonies; (6) ethical and moral significance; and (7) political significance, exemplified by the traditional *gawi* ceremony among the Lampung people, which is integral to acquiring the title of *adok* and entails elements of power within the region.

One form of local wisdom in Indonesia is regional arts, which emerge from the community's traditions, particularly in Lampung, Indonesia. Mustika (2012) argued that tradition serves as the foundation for cultural development that shapes the identity and personality of a nation. This close link between

tradition and culture is intertwined with the essence of the region's arts. Art is an integral part of the culture, serving as a medium for expressing the inner beauty within the human soul. These artistic expressions can take the form of dance, music, visual arts, and more, imbued with the essence of beauty and entertainment as a means of artistic performance. Mustika (2020) further asserted that performing arts hold multifaceted significance in human life. Regional art represents the community's collective efforts within a particular area, ultimately recognized, perpetuated, and embraced as a unique identity. Such artistic expressions foster solidarity and cohesion within the community (Yulianti et al., 2022)

In Kuripan Village, South Lampung, Indonesia, the community practices a traditional dance art known as the *Kiamat* (Doomsday) dance, which is an integral part of their regional arts. Initially, the dance was exclusively performed by descendants of the White Blood Queendom (Keratuan Darah Putih). It served as the concluding dance during the *ruwah* events, a seven-day and night series of marital ceremonies for the descendants of the White Blood Queendom. Five dancers, all descendants of the White Blood Queendom, participate in the dance, adorned in complete white attire resembling that of a bride's from the *sai batin* custom. Additionally, the dancers use white fans as props throughout the performance. The *Kiamat* dance takes place on the final day of the *ruwah* events, commencing at 04.00 WIB and ending at sunrise.

Dance is a rhythmic expression of the soul, where the creator's imagination is transformed into movement, creating elements of beauty and profound meaning. As cited in Mustika (2012), Hawkins described dance as a symbolic form of motion, directly conveying the creator's ideas and emotions. In Lampung, one of the traditional dances is the *Kiamat* dance. Sujatmi (2009) argued that dance serves five main functions: (1) as a ritual in ceremonies, (2) as a form of entertainment, (3) as a medium of education, (4) as a means of communication, and (5) as a performance. Sunaryo (2020) explained that choreography is the knowledge related to creating dance movements. It guides the process of crafting and performing dance routines.

The presence of the *Kiamat* dance in Kuripan Village, South Lampung, Indonesia, serves as a valuable resource for preserving the region's authentic culture, carrying significant values that can serve as guiding principles in daily life. Therefore, this research explores the local wisdom

embedded in the *Kiamat* dance of Kuripan Village, South Lampung, Indonesia, as a measure to promote regional arts to a broader audience. Furthermore, this research aimed to preserve and uphold the rich cultural heritage of Indonesia.

METHOD

This research employed a qualitative method, specifically a descriptive qualitative approach. Procedures that yield descriptive data in the form of written or spoken words and the observable behavior of a group of people, humans, objects, or cultural groups (Moleong, 1993)

Qualitative research involves examining an object in its natural setting without manipulation (Prastowo, 2016). It is a problem-solving approach that investigates the current state or object of research (e.g., a person, institution, or society) based on the existing facts.

This research aimed to describe the phenomenon and present the existing data based on their current conditions. This study focuses on the *Kiamat* dance in Kuripan Village, South Lampung, Indonesia.

The data for this research were derived from both primary and secondary sources. The primary data was obtained by observing the White Blood Queendom (*Keratuan Darah Putih*). On the other hand, secondary data was collected from articles, books, and other relevant documents about the *Kiamat* dance.

The data collection techniques used in this research were as follows.

Observation: Observation involves recording, counting, measuring, and systematically collecting data. The observation method is a conscious effort to collect data systematically using existing procedures (Arikunto, 2010). This study employed observation to gather information on the local wisdom values of the *Kiamat* dance art in Kuripan Village, South Lampung.

Interview: Interviews consist of structured series of questions that are further elaborated to obtain in-depth information (Arikunto, 2010). The interview guide contained questions related to the research material. The tools used for interviews included cell phones and stationery.

Documentation: Documentation involves collecting and analyzing written, pictorial, or electronic documents (Sukmadinata, 2011). In this study,

documentation was conducted through photos and videos to record various forms of the *Kiamat* dance.

Literature Study: The researchers conducted a library study to gather existing data, such as photos, videos, or other documents related to the research object. Purposive information retrieval was employed, where the researchers selected informants as sources of information during fieldwork, following an emergent sampling design.

Data Analysis: Data analysis followed the steps proposed by Miles (1992) which included data reduction, data display, and data verification/conclusions. The analytical method applied was Miles and Huberman's qualitative analysis procedures. After collecting data, there are three activities in qualitative analysis, namely data condensation, data display, and conclusion drawing/verification (Mihis, 2019). The researchers ensure validity by extending time, increasing persistence, and triangulation. These techniques enhance the trustworthiness of the research data obtained in this study. The research process includes the preparation stage, implementation stage, and final stage of research.

RESULT AND DISCUSSION

The research was conducted in Kuripan Village, South Lampung Regency, Lampung, Indonesia. The subject and object of this study were the *Kiamat* dance, focusing on the values of local wisdom embedded within the dance. The research aimed to explore and identify the local wisdom values in the *Kiamat* dance in Kuripan Village, South Lampung, Indonesia.

Local Wisdom Values of the *Kiamat* Dance in Kuripan Village, South Lampung, Indonesia



Figure 1 *Kiamat* Dance of White Blood Queendom (Keratuan Darah Putih)
(Source: Den Yoga, 2023)

Local wisdom represents noble values that serve as distinctive cultural knowledge characterizing a particular region, differentiating it from other regions. Reviving these local values becomes essential as they embody customs, habits, and traditions fundamental to people's lives. These values act as a cohesive force in society, symbolizing wisdom derived from the culture and values of a specific place. They reveal profound meanings and life lessons (Mardiani & Wardhana, 2018). The *Kiamat* dance, in particular, benefits the community in Kuripan Village, South Lampung. It serves as a platform for knowledge enrichment and skill development in traditional arts and fosters social cohesion among participants, regardless of social status. Moreover, the youth and students engaging in the dance may find it advantageous for pursuing further education or achieving their goals. This aligns with Sujarwa, (2011) assertion that values are upheld truths, representing meanings preserved by a community, thus ensuring their

Koentjaraningrat (2004) argued that the cultural elements widely recognized by society comprise seven elements: religious systems and religious ceremonies, social systems and community organizations, knowledge systems, languages, arts, livelihood systems, and technology and equipment systems. The specific local wisdom values in the *Kiamat* dance art in Kuripan Village, South Lampung, Indonesia, are as follows.

Religious Values

The *Kiamat* dance art contains religious values, evident in the practice of the dancers performing a prayer before commencing the dance. This prayer seeks Allah's blessings for a smooth, safe, and obstacle-free performance. Additionally, the dance incorporates worship movements, symbolizing expressions of gratitude for all the opportunities and happiness exemplified by the seven-day and night wedding ceremonies. Thus, the *sembah* (worship) movements signify thankfulness to Allah, the Most Glorified, the Most High.

The *sembah* (worship) movements also hold significance as expressions of gratitude to God for all the blessings bestowed during the event. This sentiment was conveyed in an interview with Mr. Budiman Yaqub, who emphasized that every smoothness during the event is attributed to God's power, warranting expressions of thankfulness and gratitude to Him. Considering that the event spans seven days and nights involving multiple parties, it requires substantial human efforts. Thus, prayers and requests to God for the event's successful and smooth execution are essential, as stated by Liliweri

(2014), that religious values encompass the beliefs and systems explaining the connection between humans and the highest entity via a collection of beliefs. All religions possess symbols intended to interpret the origin of life, the meaning of existence, and the universe.

Social Values

Social values refer to the utility and significance of certain good behaviors and attitudes practiced by individuals within a society. These values promote guidelines for citizens to foster love, harmony, discipline, democracy, and responsibility in their interactions with others. Zubaedi (2013) defined social values as a collection of individual attitudes considered truth within society, serving as benchmarks for conduct to achieve a democratic and harmonious community life.

The *Kiamat* dance art in Kuripan village, South Lampung, Indonesia, exemplifies a social value wherein the community collaborates and supports one another during the performance. Irrespective of their social status, people come together, interact, and assist in various aspects of the event, from preparation to the conclusion of the *ruwah* events. The community displays great helpfulness and cooperation throughout the implementation of the *ruwah* event. Once the *Kiamat* dance performance concludes, many individuals join hands to tidy up the performance venue and provide refreshments and food to the *Kiamat* dance dancers. This spirit of togetherness and mutual assistance fosters unity and shared responsibility among the community members.

In the art of *Kiamat* dance, cooperation between the dancers and the musicians is evident, enhancing the overall performance. The collaboration among the players fosters cohesiveness in playing musical instruments, creating beautiful tones that harmonize with the dance movements of the dance. The musicians play their instruments in sync with the dance's rhythm, perfectly aligning the music with the dance steps. Moreover, the musicians provide cues to the dancers through verbal instructions like "*arus (current)*" and "*ganjor*," guiding them to smoothly transition to the next movement. This collaborative approach exemplifies unity and tolerance, combining diverse elements into a harmonious and cohesive whole, a concept in line with Syarbaini (2010) observations on the meaning of unity and tolerance.

Helping and working together in the context of *Kiamat* dance art aligns with the Lampung people's philosophy of "*sakai sambayan*," emphasizing their

helpful and cooperative nature. Through *Kiamat* dance art, the community is united, and it is a significant aspect of social life, unifying the people in society.

Aesthetic Value

Aesthetic value refers to the beauty inherent in an object, eliciting a human response and appreciation for art and beauty. It involves harmonious unity, following the principles of art, and understanding the elements' proportions (Nurmalinda & Safitri, 2017). The *Kiamat* dance art has several aesthetic values. Firstly, these values can be seen in the musical instruments used, such as *kekhumung khua belas*, *petuk*, *canang*, *gujih*, and *gong*. Through these instruments, individuals, groups, or communities can express their emotions, ideas, and culture, as music is deeply connected to cultural expressions integral to society. Despite the variations in the shape, playing techniques, and sounds of each instrument, they harmoniously produce pleasant tones, fitting perfectly with the performance.

The music in dance can symbolize the state of community culture. The community culture can be measured by the extent of the community's cultural level. The *Keratuan Darah Putih* community is one of the communities that has an advanced and developed culture seen from the social system in the *Keratuan* community to date. The music in *Kiamat* dance brings the atmosphere to the dance and is also a benchmark for prevailing customs and norms that apply in the balanced White Blood Queendom (*Keratuan Darah Putih*) society. This drum accompanies traditional dances. Its function as a dance accompaniment is to provide rhythm and help emphasize the expression of movement (MARTIARA, 2014)

Secondly, the attire worn in the *Kiamat* dance closely resembles that of a bride from the White Blood Queendom (*Keratuan Darah Putih*). The attire includes brackets, tapis sarong, and a white scarf. According to Mr. Ridwan, the dancers' clothing resembles the attire worn by the *Keratuan* bride. This is because the *Kiamat* dancers represent clans or descendants of the kingdom. Each woman representing a clan or descendant typically wears traditional or bridal clothing during the event. Therefore, the same attire is also applied to the *Kiamat* dance.

The attire worn in the *Kiamat* dance is predominantly white, symbolizing purity and majesty. Considering the significance of purity, the *Kiamat* dance is not a typical dance performed by

just anyone. It is exclusively dedicated to the White Blood Queendom (*Keratuan Darah Putih*). The interview revealed that the dancers undergo special rituals before dancing. These rituals involve fasting for three days and ensuring they are free from the period. Such practices are conducted to preserve the sacred value of the dance itself.

The *Kiamat* dance incorporates two props: a white fan and *talam bekukut* (a tray with legs). The white fan symbolizes the balance and purity of the White Blood Queendom. The balance is evident in the hand movements with the fan facing both right and left. The white color of the fan represents purity, freedom, and openness. On the other hand, *talam bekukut*, made of copper or silver, also called *Pahar*, serves as a tray for traditional materials, food, or equipment used in traditional events.

Furthermore, white symbolizes the regal position and status of the White Blood Queendom (*Keratuan Darah Putih*) in the community. The surrounding community regarded *Keratuan Darah Putih* as a kingdom with noble values that must be upheld. Many people remain firmly adhering to and believing in the values and traditions of the *Keratuan Darah Putih*; thus, it holds excellent reverence among the community. The sanctity and majesty of the kingdom are evident in the attire worn by the dancers.

Thirdly, the floor pattern in the *Kiamat* dance follows a consistent five-patterned V-shape from the beginning to the end of the dance. This was confirmed by a former *Kiamat* dancer, Wulan Mustika, that the floor pattern in the *Kiamat* dance has always been a five-patterned V-shape. The floor pattern in the *Kiamat* dance signifies the position of the clans within the White Blood Queendom (*Keratuan Darah Putih*). Additionally, the dance movements incorporate symbolic choreography that is cohesive and meaningful. These symbols are not merely conveying values to be understood; they carry a profound "message" that resonates with the audience, evoking deep and intense emotions (HADI, 2018)

The five patterns in the *Kiamat* dance also depict and demonstrate a relationship between the community and the pattern. Moreover, the five-pattern arrangement in the *Kiamat* dance emphasizes the interconnectedness between humans and nature, which mutually benefits each other and influences human sustainability.

Fourthly, the white fan in *Kiamat* dance is a symbol of elegance. In the community, fans are a feminine

identity attached to a female figure. Fans are also considered something that emphasizes the soft and unpretentious elements. The white fan in the *Kiamat* dance is a graceful and gentle embodiment. *Kiamat* dancers look graceful and soft when moving the fan in their hands. The fan in *Kiamat* dance is an identity strongly attached to *Kiamat* dance.

The direct observation of the *Kiamat* dance indicated that the fan used by the dancer adds a gentle effect to each movement. Since many *Kiamat* dance movements involve the hands, the fan's presence enhances the fluidity of these motions. The fan is a common dance prop in various dance performances, including traditional Lampung dances such as *Melinting* and *Halibambang*. However, the Halibambang fan may differ in size from the one used in the *Kiamat* dance.

Moreover, the *Kiamat* dance serves as a source of entertainment for the community, bringing happiness and joy to the spectators. People of all ages, from children to parents, can enjoy and appreciate the beauty of the *Kiamat* dance. During performances, large crowds gather to witness the dance. The *Kiamat* dance is now being showcased at various events, not only the weddings of the White Blood Queendom descendants. This aligns with the idea presented by Said (2015) that the value of art stems from the actions of individuals or groups driven by their appreciation of beauty and art, regardless of the material considerations.

Spiritual Values

Spiritual values are identified in various findings made of the research. Information regarding the choreographic structure in the *Kiamat* dance has been collected and analyzed. Some choreography involves movements with a religious dimension, demonstrating respect toward the guests before the commencement of the event. Furthermore, the expressions portrayed in the *Kiamat* dance also depict a sense of happiness, particularly towards the end of the event or the finale. The categorization of choreography is also explained by Sunaryo (2020), who identified several categories within the basic elements of dance, one of which is action, which involves moving limbs with different shapes and using space to move around. This includes changes in weight distribution, shifts in the axis, and motions in place (stationary), which occur within a specific location.

The *Kiamat* dance is a group dance performed by five female dancers who are descendants of the *Keratuan Darah Putih*. Specifically, the dancers must be girls (*muli*). The selection of female dancers

for the *Kiamat* dance is reminiscent of noble women who are highly regarded and are symbolically associated with the concepts of "*Cangget*" and "*Liyom*," signifying shyness and the protected world of women, values that must be upheld and respected by all Lampung people. Among the five dancers, one is a descendant of the White Blood Queendom, while the remaining four are descendants of the Prince. This composition emphasizes social status and illustrates the familial lineage and kinship system within the White Blood Royalty. The use of an odd number of dancers holds significant meaning within the society where leadership is present. In digital psychology, five symbolizes Mercury, which conveys cheerful, happy, impulsive (unusual point of view), quick thinking, and emotional traits.

Education Values

Education is of utmost importance in human life, serving as a fundamental reference and guide for society. It enables individuals to develop into morally upright beings, exhibiting maturity in their actions and effectively harnessing their potential to foster a harmonious society.

The Kiamat dance art in Kuripan Village, South Lampung, Indonesia, can be a valuable educational resource for elementary, junior high, and senior high school levels. It can be incorporated into lessons focusing on local culture or the indigenous arts of the region. It is not only used as a resource for formal classroom learning but also in extracurricular activities or daily lives where students can learn the art of Kiamat dance.

Another educational value inherent in the Kiamat dance is the importance of continuously studying and preserving it, especially amidst the progress of the modern era, which could potentially erode long-standing cultural traditions.

Furthermore, the art of Kiamat dance should be introduced from one generation to another, ensuring its continuity and preservation over time. This aligns with the perspective of developmental psychologists, who believe that every individual possesses an innate potential that unfolds and manifests as they grow, including aspects related to character and virtuous values.

Kiamat Dance Movements

The symbols of movement in choreography are unified and cohesive; they convey values and meanings and act as "messages" to be profoundly and intensely absorbed by the audience (HADI, 2018). *Kiamat* dance movements are distinctive, characterizing the royal community. The dance

includes *lapah tebeng*, *ukel*, *worship*, and *kenuy ngelayang*.

Lapah Tebeng Movement



Figure 2. *Lapah Tebeng* Movement

(Source: Den Yoga, 2023)

Lapah tebeng represents the dance's opening and closing movement, signifying the performers' entrance and exit from the stage. This movement involves walking forward with the right foot taking the first step. *Lapah* refers to the road, while *Tebeng* means straight. Hence, *Lapah Tebeng* represents a straightforward, unburdened walk, symbolizing self-confidence. *Lapah tebeng* in the *Kiamat* Dance means harmony in social life, calm but certain in facing problems.

Ukel I movement



Figure 2. *Ukel* Movement

(Source: Den Yoga, 2023)

Ukel is performed with a hand movement that involves rotating the wrist counterclockwise while holding a fan as a prop. The *Ukel* movement symbolizes human gratitude for the blessings bestowed by God. Although the *Ukel* movement does not carry a specific meaning in the context of the *Kiamat* Dance, it enhances the overall aesthetics of the performance, especially when combined with the graceful handling of fans in the right and left hands.

Sembah Movement



Figure 4. Sembah Movement

(Source: Den Yoga, 2023)

Upon arriving at the performance venue, the dancer performs this movement, signifying the commencement of the *Kiamat* dance. Mr. Rahmat Ansori, a performer and cultural preservationist in Kuripan Village, South Lampung, explained that the name "*sembah*" for this movement represents its purpose, which is to express gratitude and respect to God, traditional leaders, and the community who have contributed to the *ruwah* event. Consequently, the *sembah* movement serves as a symbol of respect and expresses appreciation and thankfulness towards others. It can be interpreted as a gesture of respect and as the opening motion in the *Kiamat* dance.

Kenui Melayang Movement



Figure 4. *Kenui Melayang* movement

(Source: Den Yoga, 2023)

The *kenui melayang* movement is performed in two positions: standing and sitting. When executed in a standing position, the dancer stands upright facing forward, and the movements are synchronized among the dancers. This upright posture lends a graceful impression to the dancer. "*kenuy*" refers to an eagle, while "*ngelayang*" represents the moment when the eagle soars without flapping its wings.

Overall, the movements in the *Kiamat* dance are influenced by several other traditional dances. As Mustika (2012) pointed out, Lampung dance

movements are characterized by simplicity, as many have their roots in traditional ceremonial dances. Consequently, the movements found in the *Kiamat* dance share similarities with other Lampung traditional dances, such as *sigeh pengunten*, *melinting*, and *muli siger*.

Kiamat Dance Music

The musical instruments accompanying the *Kiamat* dance are similar to those used in other Lampung dances. These instruments are traditional brass musical instruments from the Lampung province, such as *Kekhumung khua belas*, *petuk*, *canang*, *gujih*, and *gong*.

The drum used in the *Kiamat* dance includes *ganjor* and *arus* drum. The drum is a marker for the dancers to start their movements and transition to the next movement. For the musicians, the drum serves as a signal to transition or enter into the dance movements of the *Kiamat* dance.

Kuripan Village community in South Lampung is one of the communities with an advanced and developing culture, as evidenced by the social system from the Queendom era to today. The musical accompaniment of the *Kiamat* dance enhances the dance's atmosphere and reflects the customs and norms applied in the community.

Kiamat Dance Dress Code

The *Kiamat* dance attire closely resembles the attire worn by the *Keratuan Darah Putih* brides. The clothing includes baju kurung, a tapis sarong, and a white shawl, similar to brides' attire. This is because the *Kiamat* dancers represent clans or descendants of the kingdom. During the event, every woman representing a clan or descendant typically wears traditional or bridal attire, which is also applied to the *Kiamat* dance.

The *Kiamat* dance dancers also wear a *siger* as a headdress, similar to other Lampung dances. However, the *siger* used in the *Kiamat* dance is a coastal *siger* in accordance with royal customs. Interestingly, the *Kiamat* dance *siger* has a tassel in the front that resembles a *melinting siger* from Melinting Queendom. The White Blood Queendom shares a lineage with the *Melinting* Queendom, resulting in cultural similarities. Additionally, the props used in the *Kiamat* dance include a white fan and a tray with legs.

CONCLUSION

The *Kiamat* dance is a traditional art form from the Kuripan area in South Lampung, Indonesia. Over time, this dance has evolved and gained popularity beyond its original purpose, which was solely performed during weddings of the White Blood Queendom descendants. Nowadays, the *Kiamat* dance is showcased in various events, such as welcoming guests and celebrating holidays.

This study concluded that the local wisdom values inherent in the *Kiamat* dance in Kuripan village, South Lampung, Indonesia, are as follows: a) It serves as an expression of gratitude to God Almighty for the smooth flow of events in the series. b) Promotes mutual help and cooperation among community members. c) The musical instruments, clothing, floor patterns, and properties used in the *Kiamat* dance possess their aesthetic value and contribute to the unique identity and allure of the dance. d) The *Kiamat* dance fosters a love for Indonesian culture and helps preserve it by serving as a valuable educational resource in formal and informal settings.

Furthermore, other symbols evident in the movements, clothing, and music of the *Kiamat* dance reflect the traditional leadership system prevalent in the Kuripan Village community of South Lampung. The flowing movements, combined with the rhythmic combination of monotonous musical instruments, symbolize the consistent nature of preserving the values and customs cherished by the Kuripan Village community.

REFERENCES

- Arikunto, S. (2010). *Prosedur penelitian: Suatu pendekatan praktik*. Rineka Cipta.
- Budiwibowo, S. (2016). MEMBANGUN PENDIDIKAN KARAKTER GENERASI MUDA MELALUI BUDAYA KEARIFAN LOKAL DI ERA GLOBAL. *Premiere Educandum: Jurnal Pendidikan Dasar dan Pembelajaran*, 3(01), Article 01. <https://doi.org/10.25273/pe.v3i01.57>
- FEBRIYANTI, D. (2014). KEARIFAN LOKAL KESENIAN REYOG DAN UPAYA MEMPERTAHANKANNYA DI DESA SUMOROTO KECAMATAN KAUMAN KABUPATEN PONOROGO [Skripsi, Fakultas Ilmu Sosial]. <https://eprints.uny.ac.id/18416/>
- HADI, Y. S. (2018). *Revitalisasi Tari Tradisional (Yogyakarta)*. Cipta Media. [//opac.isi.ac.id%2Findex.php%3Fp%3Dshow_detail%26id%3D39316](https://opac.isi.ac.id%2Findex.php%3Fp%3Dshow_detail%26id%3D39316)
- Halimatussakdiah, Sibarani, R., & Fachry, M. E. (2020). The role of Tamiang's local wisdom in decreasing postpartum depression: A linguistic anthropology study. *Enfermería Clínica*, 30, 491–493. <https://doi.org/10.1016/j.enfcli.2019.07.145>
- Koentjaraningrat. (2004). *Manusia dan kebudayaan di indonesia*. Djambatan.
- Liliweri, A. (2014). *Pengantar studi kebudayaan (Cetakan I)*. Nusa Media.
- Mardiani, A. S., & Wardhana, A. (2018). Pengaruh Brand Ambassador Terhadap Minat Beli Bandung Kunafe Cake. *eProceedings of Management*, 5(2), Article 2. <https://openlibrarypublications.telkomuniversity.ac.id/index.php/management/article/view/6959>
- MARTIARA, R. (2014). *Cangget: Identitas Kultural Lampung Sebagai Bagian dari Keragaman Budaya Indonesia (Yogyakarta)*. Badan Penerbit ISI Yogyakarta. [//opac.isi.ac.id%2Findex.php%3Fp%3Dshow_detail%26id%3D28965](https://opac.isi.ac.id%2Findex.php%3Fp%3Dshow_detail%26id%3D28965)
- Mihas, P. (2019). *Qualitative Data Analysis*. In P. Mihas, *Oxford Research Encyclopedia of Education*. Oxford University Press. <https://doi.org/10.1093/acrefore/9780190264093.013.1195>
- Miles, M. B. (1992). *Analisis data kualitatif: Buku sumber tentang metode-metode baru*. Universitas Indonesia Library; UI-Press. <https://lib.ui.ac.id>
- Moleong, L. J. (1993). *Metodologi penelitian kualitatif*. Remaja Rosda Karya.
- Munandar, A., Noer, M., Erwin, & Syahni, R. (2023). Local Wisdom of The Mentawai Tribe Community on Siberut Island in The Vicinity of Maritime Tourism Area. *Mudra Jurnal Seni Budaya*, 39(1), 22–33. <https://doi.org/10.31091/mudra.v39i1.2507>
- Mustika, I. W. (2012). *Teknik dasar gerak tari Lampung*. Anugrah Utama Raharja Printing & Publishing.
- Mustika, I. W. (2020). *Exploring the Functions of Sakura Performance Art in West Lampung*,

- Indonesia. SAGE Open, 10(4), 215824402097302. <https://doi.org/10.1177/2158244020973027>
- Mustika, I. W., Sinaga, T., & Sunarti, I. (2022). Tracing The History of The Serai Serumpun Dance Form as A Cultural Identity of Mesuji Regency, Lampung Province. *Mudra Jurnal Seni Budaya*, 37(4), 436–445. <https://doi.org/10.31091/mudra.v37i4.2143>
- Nurmalinda, & Safitri, W. (2017). MAKNA SIMBOL BUDAYA DAN NILAI ESTETIKA PADA TRADISI PERAHU BAGANDUANG DI DESA SEBERANG PANTAI KECAMATAN KUANTAN MUDIK KABUPATEN KUANTAN SINGINGI PROVINSI RIAU. *KOBA*, 4(1), Article 1.
- Prastowo, A. (2016). Metode penelitian kualitatif dalam perspektif rancangan penelitian. *Ar-Ruzz Media*.
- Sartini, S. (2008). Menggali Kearifan Lokal Nusantara: Sebuah Kajian Filsafati. *Jurnal Filsafat*, 14(2), Article 2. <https://doi.org/10.22146/jf.33910>
- Sedyawati. (n.d.). Budaya Indonesia: Kajian arkeologi, seni dan sejarah / Edi Sedyawati | Perpustakaan Mahkamah Konstitusi. Retrieved March 13, 2024, from <https://simpus.mkri.id/opac/detail-opac?id=10748>
- Sondarika, W. (2019). KEBUDAYAAN NGABUNGBANG DARI TAHUN 1915-2009 DI KOTA BANJAR. *Jurnal Artefak*, 2(2), Article 2. <https://doi.org/10.25157/ja.v2i2.336>
- Sujarwa. (2011). Ilmu sosial dan budaya dasar Manusia dan fenomena sosial budaya. Pustaka Pelajar.
- Sujatmi, 2501908007. (2009). Tari Prajurit di Desa Banyubiru, Kecamatan Banyubiru, Kabupaten Semarang” [Other, Universitas Negeri Semarang]. <https://lib.unnes.ac.id/1287/>
- Sukmadinata, N. S. (2011). Metode penelitian pendidikan. Remaja Rosdakarya.
- Sunaryo, A. (2020). Dasar-dasar koreografi (Cetakan pertama). UPI Press.
- Syarbaini, S. (2010). Implementasi Pancasila melalui pendidikan kewarganegaraan (Ed. 1, cet. 1). Graha Ilmu.
- Yulianti, D., Soedarmo, U. R., & Sondarika, W. (2022). NILAI-NILAI KEARIFAN LOKAL KESENIAN KILININGAN DI DESA HEGARMANAH KECAMATAN CIDOLOG KABUPATEN CIAMIS (2015-2020). *J-KIP (Jurnal Keguruan dan Ilmu Pendidikan)*, 3(1), Article 1. <https://doi.org/10.25157/j-kip.v3i1.7003>
- Zubaedi, Z. (2013). Buku Desain Pendidikan Karakter Konsepsinya dan Aplikasinya dalam Lembaga Pendidikan (3; Vol. 3, Issue 3). Kharisma Putra Utama. <http://repository.iainbengkulu.ac.id/4419/>