



Sakukha Traditions: Preserving the Tradition in the Society of West Lampung to Enhance Historical Mindness

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<http://dx.doi.org/10.18415/ijmmu.v8i5.2598>

Abstract

This study aims to determine how the existence, impacts the function of the Sakukha Tradition in the Buay Pernong Pekon Balak Community, West Lampung. The method used in this research is the descriptive method with a qualitative approach. The data collection technique is done using observation, interviews, documentation. The data analysis technique used is qualitative data analysis techniques. Based on the results of the research, it was found that the existence of the Sakukha Tradition in the Buay Pernong community has existed since ancient times as a symbol of magic and warfare, but currently, it is used as a symbol of gratitude for the Buay Pernong community, besides that it is used as a form of community entertainment and a place to connect friendship. Although several things have changed, it is different for the young generation of Buay Pernong Pekon Balak who is still wise and wise in responding to the entry of new cultures without causing the loss of the old culture by introducing the sakukha tradition through the media. This is also supported by the functions and roles of local government and traditional leaders to maintain and preserve regional culture, especially the sakukha tradition, so that it will not be lost by increasingly modern times, proven by the construction of a sakukha icon, precisely in Hamtebiu park, Liwa West Lampung.

Keywords: *Buay Pernong; Existence; Sakukha Tradition*

Introduction

Indonesia is one of the many countries that exist. Apart from that, Indonesia is also an archive that consists of many islands, with various races, languages, customs, or archipelago which we usually call culture. Indonesia's culture has its uniqueness is characteristics, so that it can prove that Indonesia is a country rich in culture. The emergence of this cultural diversity is due to differences in understanding of cultural elements. Indonesia with its cultural diversity will automatically have distinctive features in each of its regions. Humans and culture cannot be separated, and from living together. Humans make themselves into a social and cultural unity to become a society. Humans give birth to, create, grow and develop culture, there is no human without culture, and vice versa, there is no culture without humans, there is no society without culture, and there is no society without culture. Among Al-Khaliq's creatures, only humans or humans imitate the great creator by creating culture. Culture is a human creation in

society (Kistanto, 2015: 1). According to Robert H. Lowie, culture is everything that an individual obtains from society (culture is everything that an individual obtains from society), including beliefs, customs, art norms, eating habits, not through himself. Inherited from the past, which is obtained through both formal and informal education (Maran, 2000: 26). Meanwhile, in line with Robert's opinion, according to Koentjaraningrat, Culture is a complete system of human thought, action, and work in the context of community life which belongs to humans through learning (Koentjaraningrat, 2002: 180). Culture plays a very important role for humans and society because everyone in society will find good and bad habits for themselves, various forces that society and its members have to face, such as natural forces and other forces in society itself, and not always good for him. A person's personality is formed in response to environmental stimuli. Among the many tribes in Indonesia, one of them is the Lampung tribe. The Lampung tribe is located at the southern tip of the western side of Sumatra.

According to Ali Imron (2005: 1), the Lampung tribe consists of 2 indigenous people, namely Lampung Pepadun and Lampung Saibatin, which will explain that the Lampung people have lived in this fertile area for hundreds of years. The people of Lampung include two indigenous peoples who are commonly known as the people of Lampung, namely Jurai Pepadun and Jurai Saibatin. The Lampung Jurai Pepadun tribe usually lives on the banks of rivers that flow into the Java Sea, while the Lampung Jurai Saibatin tribe lives on the coast and on the banks of rivers that flow into the Indonesian sea. The Saibatin people use dialeg A to speak words, while the Pepadun people use dialeg O to communicate, but not all Pepadun people use O to speak words. West Lampung is one of the areas where the people of Lampung (especially Jurai saibatin or known as Sekala Bekhak). Sekala Bekhak is a testimony fellowships consisting of four paksi. The four paksi are as follows:

1. The Pernong Paksi baseding Hanibung Pekon Balak, Batu brak district
2. Paksi Bejalan Diway which is located at the top the Dalom Pekon Kembahang District of Batu Brak.
3. Paksi Nyerupa domicile in Tapak Siring, Sukau District
4. Paksi Buai Belunguh which domiciled in Kenali District of Belalau.

Sekala Bekhak means a noble residence, it can be said that the descendants of the aristocrats were born and lived. At first, the Sekala Bekhak kingdom was inhabited by the Tumi tribe who were animists. They worship a tree called Belasa Kepappang because the Tumi tribe does not want to change their beliefs. War or fierce fighting broke out. Finally defeated by the Tumi tribe, and as a sign and proof of the defeat of Sekala Bekhak then cut off Buay Tumi's offering, namely "Belasa Kepappang" and used it as the residence of the king and became the common property of the four nobles. After the Tumi time was successfully conquered by the four nobles, they agreed to divide their respective regions in Sekala Bekhak and have absolute power in their respective territories but to unite and unite they also formed an alliance called Paksi Pak, which is a kingdom. First time at Sekala Bekhak (Safari Daud, et al. 2012: 44).

Of the four paksi, one of them is Buay Pernong which is in Pekon Balak, west Lampung Regency, which until now there are still descendants and their legacy in the form of physical and non-physical relics such as culture, where the people of Pekon Balak continue to uphold the culture inherited from their ancestors in ancient times and is still preserved in the daily life of its people. Therefore, the researcher will discuss one of the cultures of the Lampung Saibatin community in Pekon Balak, Batu Brak District, West Lampung Regency, namely the Sakukha Tradition. According to Murdiati, who was quoted by Basri et al with the title of history Sekala Bekhak stated that 'Sakukha is widely known among the people of Lampung, and has even recorded sakukha and included it in a book entitled "The Tourism Calendar of the Republic of Indonesia". In the book, sakukha is said to be a form of performance with a long history and legacy of the Liwa people's ancestors that must be preserved and developed according to community needs (Murdiati, 2018:42).

In the modern era of the people of Lampung, especially in urban areas, sakura is pronounced as sakukha. Sakukha comes from the word "Sakukha" which means concealing the face or covering the face

because it generally follows the development of Indonesian grammar so that local Lampung people and immigrants can easily pronounce or pronounce it. The Saibatin people of West Lampung have difficulty pronouncing the letter “R”, so there is no “R” in Lampung is stated to be the same as “KH”. As a result of the influence of modernization and globalization, there are many positive and negative impacts. We recognize the positive impact of modernization and globalization, namely increasingly advanced technology, advances in transportation methods, and broader science. But the downside is that due to the influence of modernization and globalization, a lot of western culture has also entered our country. Because of this cultural influence, many young people prefer western culture over traditional culture, this is because of the way of thinking of those who think western culture is more modern and popular, thus reducing their awareness of preserving traditional culture.

However, this is not the case with the Sakukha buay person tradition in the Pekon Balak community, West Lampung Regency, which persists today even though many new and foreign cultures have entered and influenced the people. Both the local government, the young generation, and the Pekon Balak community remain wise in responding to the various cultures that enter and continue to maintain and preserve the sakukha tradition which is typical art of West Lampung and continues to be carried out every year without reducing the meaning of its implementation. In the Buay Pernong Kingdom book, it is stated that the traditions carried out by Buay Pernong consist of several kinds of traditions, namely Bedu'a Malam Jemahat, which is thanksgiving after harvesting crops such as rice and coffee. The night of Pitu Likukh is to light the country by burning coconut shells on the 27th night of Ramadan to welcome the night of lailatul Content Bedua Buka which is a celebration after carrying out the fasting of Ramadan, and the Sakukha Tradition is one of the traditions carried out by Buay Pernong every year, namely in the form of a masquerade party that ends with climbing the pinang by "sakukha kamak" which is held in most parts of the kingdom from 1 Shawwal to 6 Shawwal (Mustaan Basran et al, 2018: 38). Meanwhile, based on the information from the Lampung Post, the Head of Secretariat of the Dalom Buay Pernong building said that the implementation of the sakukha tradition is part of the community's commitment to continue to maintain and preserve the culture that is the heritage of the ancestors. Based on the above background, the author is interested in studying in an article with the title: “Tracing the Existence of the Sakukha Tradition in the West Lampung Society”.

Research Method

The method used in this research is a descriptive method using a qualitative approach. this research was conducted in Pekon Balak, Batu Brak District, West Lampung Regency with the majority of the original indigenous population of Pekon Balak. The people there also have full obligations in maintaining and maintaining the value of the sakukha traditions which is the Lampung culture which is the identity of West Lampung itself. The technique of collecting data is done using observation, interviews, and documentation. Researchers carried out observations at Pekon Balak, Pekon Cangu, and the West Lampung Regency Tourism office of West Lampung Regency and people who know about the sakukha tradition, while the documentation conducted by researchers at the Lampung Museum and West Lampung. The data analysis technique used is qualitative data analysis techniques.

Results and Discussion

Sakukha in Lampung culture means a mask or face covering or changing the appearance that describes the various forms of nature on this earth. The sakukha tradition that exists in the people of West Lampung illustrates the atmosphere of joy and freedom of creation and expression in group togetherness. The Sakukha party is by definition a celebration and an expression of the joy of the community together by masking (covering their faces) and changing their appearance in such a way as a gathering place

(Fauzan, 2016:224). Sakukha can be interpreted as a traditional game that uses various sakukha characters. Based on the results of observations made at Pekon Balak, West Lampung Regency regarding sakukha. Researchers found various kinds of new things that were found in the implementation of the sakukha, as it is well known that sakukha is typical of West Lampung. The majority of Pekon Balak people are Muslim, this has an impact on the traditional art of sakukha which aims to unite the people of West Lampung so they can gather and apologize to each other during Eid.

Uniquely, Sakukha is only owned by the Lampung Saibatin people. The mention of sakukha is determined by 3 elements, namely the face covering of any material, the completeness of the clothes worn as a body covering, and the style of movement or behavior of a sakukha player. There are no specific customary rules that bind the sakukha, all participants are free to express themselves. The implementation of the sakukha is not limited to the number of participants, all citizens have the right to join and join the event. Likewise, with the cloth used by the sakukha, now the use of cloth as a costume is freer, all types of cloth can be worn in the event. There are two types of sakukha in general, namely sakukha kamak and sakukha betik, the naming of the sakukha is based on the appearance presented by the participants themselves. The two types of sakukha also have various characteristics so that the names are adjusted according to the attributes used and the behavior of the participants, which will be described as follows:

a. Sakukha Kamak

Sakukha kamak is the oldest type of sakukha in West Lampung and even in Lampung province. Sakukha kamak in the past was used as a worship ceremony for the spirits of the ancestors who tended to have ugly faces and dressed in clothes made of leaves or makeshift. Sakukha means face covering and kamak can mean ugly, dirty, or old. The present characteristics of the sakukha kamak can be seen from the shape of the face and its ugly, dirty, disheveled, even muddy dress. The role of being a sakukha kamak is a character of pride and favor by the wearer. This role gives the user more freedom to groom himself and is free to perform movement styles. Getting the title sakukha kamak is inherent in a sakukha kamak player because he has received recognition from "someone mighty" from the public or the audience.

b. Sakukha Helau

Sakukha helau is a sakukha that tends to show good character with the use of neat and clean costumes and is accompanied by a well-played role. Sakukha helau can be seen from the clothing in the form of a long batik cloth arranged dangling and the head and face cover made of batik cloth as well. The Sakukha Helau in it is divided into several groups including: Sakukha Puduk Upi, Sakukha Kebayan, Sakukha Tuha and Sakukha Ngandung. This significant difference trend indicates the existence of positive and negative characters in the aesthetic sense.

According to an interview with the opinion of Mr. Hariansyah as the head of the Pekon Balak community youth organization who said:

"The various forms of sakukha include: sakukha kamak, sakukha helau, and sakukha bukhak. Sakukha kamak and sakukha bekhak generally have different meanings, sakukha kamak is defined as the mask worn while sakukha bekhak is defined as the behavior that is owned so it can be concluded that the difference between the two is seen in terms of behavior and the costumes worn. The costumes or clothes that are worn on the sakukha betik consist of 12 long batik cloths that are worn to cover the body from head to toe so that they are not recognized during the sakukha tradition, in the sense that they are used to cover the identity of the pesakukha when traditional events are held " chairman of the youth organization on June 25, 2020).

Agree with Mr. Anton Cabara as the customary head and Edi Jaya Saputra as the representative of the tourism office in his interview said:

"Sakukha is divided into 2 types, namely: sakukha kamak and sakukha betik. Sakukha kamak can be seen from the clothes that are hit, namely with wooden masks and the like by carrying various kinds of garbage that are worn in the festivities of the sakukha tradition. While sakukha betik, namely sakura wearing neat clothes using long cloth, the long cloth was counted in the past how many girls were in the customary community "(Interview with Anton Cabara: traditional chief, Edi Jaya Saputra: representative of West Lampung tourism office on the 18th. November 2020).

Based on the definition of the types of sakukha above, the naming of the types of sakukha is not only dependent and not determined by the use of the sakukhaa expression form from its appearance. However, the names of sakukha kamak and sakukha helau are strongly influenced by the completeness of the dress, dance style, and behavior of the sakukha player. In appearance, the sakukha is made in various styles and different styles according to the development of knowledge possessed by the practitioner.

a. The Existence of the Sakukha Tradition in the West Lampung Society

Existence in the great dictionary of Indonesian spelling perfected means existence, existence. In the Indonesian Wikipedia, the free encyclopedia explains that existence comes from the Latin existence which means appearing, existing, arising, having actual existence (Rambalagi, et al:2018). The Sakukha tradition is a routine culture held by the Buay Pernong community of West Lampung Regency, especially Pekon Balak since ancient times until now. The excitement of the sakukha event is complemented by various artistic (hadra, nyambai, and Pencak silat). The peak of the sakukha event was enlivened by a tree climbing competition held by pe-sakukha, especially the sakukha kamak.

A person can be called a pesakukha when part or all of his face is covered without the slightest recognition. A face covering can be a mask made of wood, glasses, long cloth, or just a make-up on the face until it is no longer recognizable as a pesakukha. To add to the excitement of the event, sakukha can be combined with various clothes with festive or striking colors so that it becomes the center of attention of the immigrant community from Pekon or other villages as well as their relatives. Like the costumes or clothes worn by the disorganized Sakukha Kamak (Dirty Sakukha), the Sakukha Kamak use wooden face covers, leaves, sarongs, women's skirts, and even tree roots to cover their bodies, the roots of these trees. wrapped around the body of the sakukha kamak from top to foot, the mask used to cover the face of the sakukha kamak is a carving of wood or an old coconut shell which is carved and fibers for hair, beard, or mustache originating from the palm tree as a complement to character building in the sakukha. . The use of all forms of clothing depends on the taste of the wearer. Meanwhile, the sakukha helau emphasized the slightly regular dress.

Figure 1. Sakukha kamak (dirty) in a mask made of carved wood, tree roots, and leaves wrapped around his body



(Source: Documentation of Endang Guntoro, 2019)

Figure 2. Sakukha Betik (helau) by combining various colored custums from the striking miwang shawl.



(Source: Documentation of Endang Guntoro, 2019)

In the performance of the sakukha event, various groups are actively involved and mingle to form togetherness regardless of social status. Staying in touch from house to house has become the uniqueness of this event. Each participant can bring a variety of foods obtained from the hospitality around from house to house. The food is then eating together with other participants in a warm atmosphere after winning the battle against lust during the full month of Ramadhan. A sakukha tradition is a place for friendship and for establishing intimacy between neighbors and between peons or villages. In this culture, all levels of the local community are directly involved in the Sakukha tradition as a sense of brotherhood and kinship or kinship that supports the tradition of the party. Based on the explanation above, it can be concluded that the sakukha tradition in the Buay Pernong community has existed since ancient times, although several things have changed or shifted by adjusting to the globalization and social-economic conditions of the Lampung Saibatin tribe. However, along with the development of the times, the sakukha tradition changed the form of its implementation, but without reducing the meaning of the Sakukha tradition. Although there are many new cultures and foreign cultures that have entered the region, and not a few have influenced the mindset of the community and the younger generation as a cultural activator. In this case, the people and the young generation in Pekon Balak are still wise and wise in responding to the entry of foreign cultures that enter, so that it does not result in the liss of culture that has been passed down from their ancestors due to culture from outside, this is also supported by the role of local governments that participate in maintaining sustainability. Regional culture, namely the Sakukha Tradition.

b. The Impact of the Implementation of the Sakukha Tradition on the Community of West Lampung

Positive Impact of the Sakukha Tradition

For the people of Pekon Balak, the sakukha tradition is used as entertainment and a gathering place to welcome and celebrate Eid al-Fitr. Since the entry of Islamic teachings, a sakura party was held to coincide with Eid al-Fitr with the aim that people who are outside the village or in other areas can regroup, so as not to cause the loss of relatives, kinship or communication, because the people of Pekon Balak have concerns about losing their siblings. Until now it has been very good at maintaining the kinship system. The presence of this sakukha party is very helpful for people who have relatives far outside of west Lampung to regroup, for that, the sakukha performance is still held and has become a tradition that has been passed down from generation to generation. Sakukha develops and innovates both in terms and clothing, movement, and the place of performance so that the different shapes or colors of the appearance of the sakukha art from year to year become more attractive. Sakukha also has an important role for young people, especially the people of Pekon Balak, apart from being a place for ngejalang (gathering), it is also a place for youths from various villages together to witness and participate in celebrating the ancestral heritage of the people of West Lampung. Apart from being a means of entertainment, sakukha is also a source of knowledge about the original culture of their ancestors that has

existed since ancient times and still exists today (Result of an interview with Hariansyah: Chairman of the youth organization on June 25, 2020).

Based on the research that has been done at Pekon Balak, the celebration of the Sakukha Party is also a place to increase knowledge and experience learning about the indigenous culture of West Lampung. The economy that was created by the existence of this event when the implementation of the sakukha event, merchants flocked to trade to enliven the sakukha event, besides on the other hand the factor of traders gathering was to gain the buyer's profit. However, with this, the traders will be economically benefited by the buyers. the people of Pekon Balak village, Batu Brak sub-district also benefited from the fact that they no longer needed to go to the market to carry out buying and selling activities, instead, they were visited by arriving traders.

Negative Impact of the Sakura Tradition

The Sakukha party hurts the Pekon Balak community where the community continues to carry out one of the player traditions together which is led by the tradition leader, the sakukha party itself sometimes creates jealousy among Pekon residents. They think that the Sakukha party celebration in their village is the most crowded so that the Sakukha party celebration becomes a competition to introduce the best of their village. Sakukha performances also often occur in a commotion between residents and the Sakukha players themselves, besides that there is a traffic jam because the celebration of the sakukha party is not held in a large area or field but is held on the edge of the pekon where the main road access is. The celebration of sakukha also causes a lot of garbage scattered about as a result of the sakukha kamak players who often use leaves for parades in the village using logs belonging to other people who are not taken from their own, which sometimes causes a commotion. Today's sakukha celebrations have violated many traditional norms in the community, the sakukha celebration itself is held from morning to evening according to the schedule of the events each year.

c. The Role of the West Lampung Community in Preserving the Sakukha Tradition

The definition of the role according to Soekanto shows more about function, adjustment as a process, as it is precise that someone occupies a position or place in society and plays a role. Poerwadarminta, (1995) the role comes from the word role, namely a play-actor, then something that becomes part of or holds the main leadership. The role is a dynamic aspect of states, if a person exercises rights and obligations according to position, he has played a role (Christeward Alus, 2014: 5). The sakukha tradition is a tradition of the Lampung Saibatin community, before the entry of Islam the sakukha tradition functioned for ritual events: worship, rejecting reinforcements, respect for ancestors, and self or group identity. But after the entry of Islam, there was a shift to performing art as a manifestation of gratitude for the people of West Lampung.

After the war, the Sakura mask changed as a medium for hospitality. As an Islamic-style kingdom that won from preaching using war, all forms of customs and culture that were contrary to Islam were eliminated, all rituals that were shirk in nature were burned (Ahmad Susantri, 2019: 164). According to I Wayan Mustika, the function of the traditional sakura performance art was originally a means of worship for the thanksgiving of the harvest and the safety of the village. However, the art of sakura already has several functions such as socialization, art as social solidarity, art as entertainment, and art as an aesthetic presentation (I Wayan Mustika, 2011: 26-30). Based on the times in the West Lampung area, most of the people adhere to the religion of Islam, but the belief in objects that are considered sacred, some people still have great respect by praying together leading to the Pesagi mountain that towers high in West Lampung. The Sakukha tradition is a cultural heritage that is always held and carried out from year to year in every person or village, although in its implementation from the past until now it has changed both in terms of development and the beliefs of the Lampung tribe which were originally used as a ritual arena, the meaning of silaturahmi and the forgiveness contained in the Sakukha tradition is still very much

preserved. Given that Sakukha is an identical culture from West Lampung, especially the Pekon Balak Buay person.

According to Wayan Mustika in the journal *Bimas Islam* said that this sakura dance party was originally a ritual art, namely a ritual to celebrate Eid al-Fitr for mutual forgiveness and friendship (Agus Iswanto, 2015: 334). The tradition of sakukha buay pernong serves as a form of gratitude for having passed the fasting month of Ramadan by presenting the sakukha tradition as an annual performance event which is a routine activity to strengthen ties between distant and close relatives, rural and outside communities without distinction of status. social in improving and maintaining Lampung culture and the sakukha tradition function as a form of public expression as a means of entertainment today with an Islamic foundation.

1. The Role of Local Government in Preserving the Sakukha Tradition

The functions and roles of local governments in preserving and maintaining the sakukha tradition are very important, given that local governments are the main supporters in advancing and developing the physical, social and cultural potential of their regions. The following is a statement regarding the Sakukha Tradition by the West Lampung Tourism Office:

"The Sakukha traditional culture is a cultural heritage that is always held and carried out from year to year in every pekon or village, although in its implementation from the past until now it has experienced changes in both the socio-economic aspects of the Lampung ethnic community, but the meaning of friendship and kinship is contained in the Sakukha tradition. still very awake. Given that Sakukha is an identical culture from West Lampung, especially the Pekon Balak Buay pernong. So as a party from the local government, through various cultural events both from inside and outside Lampung introduced the Sakukha Tradition which is usually in every major event in West Lampung the Sakukha Party is often called the Thousand Faces Mask Party. The government's concern in developing and preserving the culture of sakukha is inseparable from the extraordinary participation and love of the supporting communities. This can be seen clearly from the holding of the muri record and world record from UNESCO in 2016 with thousands of participants, sakukha is intangible world heritage because, for the sakukha mask, the type of cloth betik is the only one in the world owned by the people of Lampung who are Saibatin in particular (Result of an interview with Mr. Edi Jaya Saputra on 22 November 2020).

The above statement agrees with the opinion of Mr. Anton Cabara in his interview which stated that:

"The function and role of the government in preserving and maintaining the sakukha tradition in the people of West Lampung, especially Buay Pernong Pekon Balak, always pay special attention, seeing that the sakukha tradition is used as a gathering and entertainment for the people, so as a supreme culture, the government has registered the Sakukha Tradition as an intangible inheritance for West Lampung regency "(Result of interview with Anton Cabara, as the head of a Cangu adat on 18 November 2020).

Based on the above statement, it is evident that the Sakukha tradition is a routine activity carried out at Buay Pernong Pekon Balak, both in Pekon and Village, to strengthen ties, so that people still have a caring attitude towards the surrounding environment, both physically and socio-cultural. The West Lampung Regency Government has made the Sakukha Tradition the identity of the West Lampung Regency through a statue, which is depicted below.



(Source: Personal Documentation, 2020)

Not only local governments have a major role, but sakukha actors and traditional leaders also play a very important role in preserving and maintaining Sakukha culture, this is also reinforced by a statement put forward by Rahman Puspanegara in the collection book of the West Lampung Culture and Tourism Office which states that:

"Sakukha khadu wat jak zaman tumbai, sikam selaku genekhasi masyakhakat penekhus tinggal nekhusko gaoh, api si diwakhisko jak tatuha atau tamong kajjong sikam. Khanno munih kik juk adat-istiadat si watt anno ngekhupako sebuah wakhisan secakha tukhun-temukhun" (West Lampung Culture and Tourism Office, 2013: 14).

Meaning:

"Sakura has been around since prehistoric times. We, as the next generation of society, just have to carry on what was passed on by our ancestors or ancestors. Likewise, the customs that exist today are a hereditary inheritance".

Based on the above statement it can be concluded that in the current era there have been a lot of regional cultures that have begun to be abandoned and may be extinct by the community because they think that this culture is no longer suitable to be preserved with today's life which has been influenced by the acculturation of outside cultures, but it is different. This is the case with the sakukha tradition in the Buay Pernong Pekon Balak community which still survives and exists in this modern era, although in its implementation from the past until now it has changed, the meaning of silaturahmi and community intimacy contained in the sakukha tradition is still very well preserved and the government's concern in developing culture sakukha is inseparable from the extraordinary participation and love from the supporting community.

It can be proven by the fact that the Sakukha Tradition is still being carried out every year. This is evidenced by one of the contributions of the local government in extending the sakukha tradition, namely the making of a sakukha statue in the Hamtebiu Liwa park of West Lampung as evidence of one of the most important events that still exist today and the people of West Lampung always look forward to. The cultures that still exist today in each region cannot be separated from the functions and roles of those who are very influential and have extensive knowledge of the Lampung culture in it, as well as the sakukha tradition that researchers are currently researching. This was stated by the Head of the West Lampung Regency Culture Office:

"Some forms of support and the role of the government in maintaining the existence of the sakukha tradition, namely by celebrating of August 17 with the theme "Masks of a Thousand Faces" in the field of the West Lampung Regency government, whose participants come from each pekon or district. Government support is also very full in organizing sakukha, which can be seen from the

provision of aid funds so that the event is carried out properly. However, it must be acknowledged that the existence of the sakukha tradition has experienced ups and downs in its development. Sakukha performances appear once a year during the month of Shawwal as a gathering place (ngejalang). The rest of the sakura are displayed in an uncertain time, depending on requests or certain events that come from the West Lampung Regency government and the community” (Result of an interview with Mr. Edi Jaya Saputra, on 22 November 2020).

Apart from that, the local government also collaborates with various parties such as photographers so that the Tourism Office can promote the sakukha tradition by making brochures at a time when the tradition will be carried out to foreign tourists.

2. The Role of Traditional Figures in Preserving the Sakukha Tradition

Traditional figures are role models in society who have an important role in preserving and maintaining regional culture, as well as the sakukha tradition. Based on research conducted by researchers with one of the traditional leaders of Buay Pernong, he said that:

"Our function as traditional leaders is to introduce and remind sakukha to children and grandchildren, brothers from mouth to mouth or warahan and to give them advice so that our culture must be maintained at any time despite the many other cultures that enter, because sakukha is a culture of hospitality for the community Lampung and as a legacy from our ancestors that must be preserved and preserved. As the flow of globalization develops, sakukha will disappear and become unknown to the community if the indigenous people cannot protect it, let alone preserve it”(Result of the interview with Mr. Rurkan: Head of the adat on November 18, 2020).

The statement above is strengthened by the opinion of one of the Cangu traditional leaders who understand the knowledge of the sakukha tradition which states that:

"Sakukha is an ancestral heritage that is guarded and preserved by future generations, our function as traditional leaders in a village or pekon is to remind the community of the importance of the sakukha culture to continue to exist from the past until now, starting from the customary level to the sultan. provide full support for sakukha events such as preparing funds, community infrastructure and traditional leaders as giving direction to the sakukha tradition” (Result of the interview with Anton Cabara, as the head of the Cangu adat on 18 November 2020).

Based on the above statement, the researchers can conclude that the form of a culture known by the community, both from within and from outside the region, is evidence that each old and young community has an important role and function for the preservation of its own culture, so that along with the increasingly modern times. The culture of sakukha will be maintained and survive amidst the current of modernization because with various efforts made sakukha still exists as evidence of inheritance from its ancestors.

3. The Role of the Young Generation in Preserving the Sakukha Tradition

The young generation is a very important element and cannot be replaced by anything in preserving the existing culture in an area and as social controllers and agents of change who easily access and receive information and new cultures that emerge. Not only that, but the younger generation also has a stake in protecting and preserving the regional culture to the wider community but also must have a real role in people's lives towards the regional culture. Culture is the identity of the nation. Efforts to maintain and preserve culture are the responsibility of the people in it. The role of society as the younger generation is very important in the preservation of culture that will become the next successors, as is the

case with the Sakukha tradition. The above statement was emphasized by one of the practitioners of sakukha who stated that:

"As the driving force for the preservation of sakukha, which is a cultural heritage and characteristic of the people of West Lampung, especially the Balik Bukit, Liwa, Batu Brak areas which are always held when welcoming the Eid al-Fitr, which is a form of joyful gratitude after facing the fasting month, but in line with changing times, one way to keep this sakukha known by the people of West Lampung is that at the time of cultural events the sakukha area is always displayed. With increasingly modern technology, we use it to promote this sakukha culture through various social media so that other people get to know the sakukha tradition originating from West Lampung, especially Liwa and its surroundings" (Interview with Berly: Pesakura November 2020).

From the above statement, it can be concluded that the functions and roles in preserving the sakukha, both from the local government, traditional leaders, and the younger generation in Buay Pernong Pekon Balak, have their respective roles in maintaining and preserving the Sakukha tradition. This is what makes the Sakukha tradition still exist today. The modernization era can affect the development of science and technology which plays an important role in influencing people's lives both in cities and in villages, therefore as a young generation, it must be active, innovative, and creative in introducing local culture with the social media used today to introduce traditions sakukha.

Conclusion

The existence of the Sakukha Tradition in the Buay Pernong community has existed since ancient times before the arrival of Islam which functions as a ritual event; worship, reject reinforcements, respect, and self and group identity. Then after the entry of Islam, there was a shift in function in terms of belief which was transferred to function as a performance event to strengthen the ties of friendship and gratitude for the Buay Pernong community. Impact The sakukha tradition consists of positive and negative impacts. One of the positive impacts of the sakukha tradition is that traders are benefited economically by the buyers and the community does not have to bother going to the market is looking for family needs, while the negative impact is the large amount of scattered garbage carried by the pesakukha. The role of the West Lampung community in preserving the Sakukha tradition is seen from the point of view of the local government, traditional leaders, and the young generation who are still wise and wise in responding to the entry of new cultures by introducing the sakukha tradition through social media and in collaboration with the parties concerned. The sakukha tradition as an annual event in West Lampung the main reason is to enhancing historical mindness so that the community still remember about their own history and ancient culture which make them still exist until right now as a Saibatin Community.

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