

DYNAMICS ACCULTURATION AND APPRECIATION PHENOMENOLOGICAL ON FORM DANCE REJANG PANGASTUTI AT BHUANA SHANTI TEMPLE

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Abstract

Study This describe element form And analyze essence functional Dance Rejang Pangastuti as a sacred dance for the Balinese Hindu diaspora community in Bandar Lampung City. Through a hermeneutic phenomenological approach, this study explores the subjective experiences of artists and religious figures regarding the manifestation of cultural acculturation in room ritual. Data collected through interview deep, observation participatory in Pura Bhuana Shanti, and documentation studies. The results of the study indicate that the dance choreography This is synthesis from nine element form dance Which accommodate cultural hybridization. Affirmation identity local Lampung manifest on infiltration variety movement floating samber And lipeto, use cloth weaving obi but s patterned boat, as well as formation pattern geometry floor Which form Siger Lampung. In a way phenomenological, dance This pure functions as a means of upakara (holy offering) which is experienced through adherence to the requirements of purity spiritual (cuntaka). Findings This conclude that acculturation in Dance Rejang Pangastuti is not merely an aesthetic experiment, but rather a cultural strategy to strengthen the sovereignty of identity and theological respect for new footholds without reducing the sacredness of ancestral heritage.

Keywords: Rejang Pangastuti Dance; Ethnochoreology; Cultural Acculturation; Phenomenology Dance; Balinese Diaspora.

INTRODUCTION

Performing arts in the cultural landscape of the Indonesian archipelago do not only function as medium expression aesthetic, but Also operate as means confirmation identity and spiritual bridge, especially for diaspora communities living abroad. One of the most obvious manifestations of this relationship between art and spirituality is the existence of sacred dances in the Hindu tradition, which are performed specifically in a series of Dewa Yadnya rituals as a sincere offering (bhakti) to Ida Sang Hyang Widhi Wasa (Dibia, 1999). This sacredness refers to something that is considered holy, sublime, and has spiritual value . overcome boundaries profane (worldly). Between variety dance guardian, Dance Rejang occupies a very essential position because it is known as an absolute worship dance performed by female dancers, symbolizing the great respect to welcome the arrival of the gods who descend to the world.

The dynamic tradition of performing the Rejang Dance is not only preserved on the island of Bali but has also evolved adaptively following the migration routes of its people, one of which is in Lampung Province. Demographically, the presence of the Balinese ethnic community in Lampung and its surrounding areas can be traced back to the large-scale transmigration program of the 1960s, particularly after the eruption of Mount Agung in 1963-1964. The presence of the Balinese ethnic community in Bandar Lampung City—often dubbed a miniature Indonesia due to its demographic diversity (Purwanto, 2021)—stimulated the communal need for a representative ritual medium. At Pura Bhuana Shanti, this cultural and theological the trigger birth Dance Rejang Pangastuti, A creation dance sacred which displays intelligence local (local genius). Dance This No Again just replicate The classical Rejang Dance movements are rigid, as taught in Bali, but rather consciously absorb and acculturate elements of local Lampung culture into its choreographic anatomy. This process reflects the dynamics of migrant communities living harmoniously alongside the local community, interacting with each other, and adapting to each other. maintain inheritance religious while honor foothold land cultural new.

Studies on culture and dance in Lampung Province have attracted a number of previous researchers. A relevant

study by Prattivi, Sustiwati, and Iriani (2021) touched on this issue. existence Dance Rejang Pangastuti. However thus, study the specifically focuses only on development of learning videos (research and development) as educational media in art studios to facilitate dance preservation. On the other hand, literature study dance Lampung like Which written by Habsary, Kurniawan, And Saputri (2024) highlights the importance of cultural transmission through the interpretation of symbols. local dance properties to foster a sense of ownership of regional arts among the younger generation. Furthermore, a study on the acculturation of Balinese transmigrant music in Lampung was also conducted by Gutami and Ikhwan (2021), who examined the Karawitan Tari Bala, a blend of Balinese kebyar instruments and compact Malay-Lampung. Although literature the has put foundations regarding dance preservation and acculturation, there is a crucial research gap. Until moment This, Not yet There is study Which dissect anatomy choreography Dance Rejang Pangastuti comprehensively from an ethnochoreological perspective, and there has been no study that phenomenologically explores how elements of Lampung culture (such as Tapis cloth and Siger crown) can be negotiated, accepted, and made sacred in the Utamaning Mandala area (the holiest area of the temple).

Based on this gap, this research is urgently needed, with the aim of formulating two main points. First, to describe in detail the hybrid elements that form the Rejang Pangastuti Dance at Bhuana Shanti Temple, based on nine choreographic elements. Second, to analyze the dance's functional essence as a sacred dance through interpretations of the lived experiences of its artists and religious leaders. To dissect this complexity, this research is built on the foundation of the theory of cultural acculturation, the theory of dance form, and the theory of dance function. According to Koentjaraningrat (1990), cultural acculturation is a social process that arises due to the entry of foreign cultural elements or cultural mixing into a group, which is gradually accepted and processed into its own culture without causing the loss of the group's original cultural identity. In the context of the Rejang Pangastuti Dance, acculturation works as a peaceful compromise and a form of religious moderation between the heritage of Balinese Hindu rituals and local Lampung aesthetics. Furthermore, the analysis of the anatomy of the dance is based on the Theory of Dance Form by Y. Sumandiyo Hadi (2012) who describes the nine elements that form it (including movement, dancers, make-up, costumes, accompaniment, floor space/pattern, properties, time, and place). His functional discussion is framed by I Wayan Dibia's (1999) Theory of Dance Function which classifies art Bali become trichotomy: guardian (sacred), Bali (ceremony), And balih-balihan (entertainment show).

METHOD STUDY

This study employed a qualitative research design (Jazuli, 2016) with a hermeneutic phenomenological approach. The phenomenological approach was chosen because it aimed not only to capture the physical reality of a dance, but also to understand the essence of the lived experience of individuals or groups related to the phenomenon (Moleong, 2017). Through hermeneutics, the researcher attempted to explore and interpret how choreographer, dancer, And figure religion define, live it, And to experience the meaning of acculturation and sacredness in every performance of the Rejang Pangastuti Dance. In its operationalization, the researcher practiced the concept of epoché (bias confinement), namely a methodological attitude to abandon prejudice, theoretical assumptions, and personal judgments of the researcher so that the phenomena of ritual purity and cultural hybridity can be captured in their purity, exactly as they are experienced by the research subjects.

Location study main focused in Temple Bhuana Shanti, City port Lampung. Subject selection uses purposive sampling techniques, which deliberately select individuals based on engagement criteria direct And mastery knowledge. Subject study This involves: 1) Ni Wayan Nisma Hayati as choreographer and dance creator; 2) Three dancers main teenager daughter Which active participate in staging since year 2019; And 3) Two Pinandita (religious leaders) at the temple Bhuana Shanti. The number of informants was determined based on the principle of achieving meaning saturation (data saturation). Technique collection data (Satori & Komariah, (2013) operationalized through three main instrument. First, semi-structured in-depth interviews to explore informants' interpretations about meaning of cuntaka, devotion, And negotiation culture on form dance. Second, non-interventional participatory observation to observe spatial movements, choreography, costumes, and congregational responses when the dance is performed in the Utamaning Mandala area (especially observed moment ceremony Rahina Full moon Sasih Kawolu on 25 January 2024). Third, documentation study that collects visual archives (photos and videos) and reviews related literature. The validity and legitimacy of the data is guaranteed through source triangulation techniques, namely by confirming the claims and spiritual experiences of the dancers with theological interpretations. given by Pinandita And choreographer. Stages analysis data follow procedure strict phenomenology Which includes: stages horizontalization (reduce data with register important units of meaning from the interview transcript), compiling Textural Description (objectively describing what the subject experienced), compiling Structural Description (describing how the dynamics of space, time, and conditions of the

temple influencing the experience), and ends with a synthesis that formulates the single essence of the acculturation phenomenon of the Rejang Pangastuti Dance.

RESULTS AND DISCUSSION

Empirical study of the phenomenon The Rejang Pangastuti Dance can be divided into three main discussion segments: tracing the historical roots of its creation, deconstruction of the hybridity of the nine dances, element former dance, And interpretation phenomenological about function sacred (guardian) who is lived by local Hindus.

Background Behind And Context Creation Dance Rejang Pangastuti

In a way historical, existence community ethnic group Bali in Province Lampung has ongoing massively since wave transmigration on year 1963-1964. Formation Temple Bhuana Shanti di port Lampung Alone in fact started from flavor longing inner Which strong And The spirit of togetherness among Balinese migrants, particularly those who embrace Hinduism, fosters a spiritual space that connects them. In their early worship activities, Hindus exclusively used dances imported directly from Bali, such as Rejang Dewa for children, Rejang Sari for teenagers, and Rejang Renteng for adult women. However, as time goes by and the sociological ties of the diaspora community strengthen to land migration they, appear anxiety identity. The artist Balinese Hinduism in Lampung feel urgency For own masterpiece Dance Rejang Which No only valid in a way ritual, but Also capable represent sovereignty existential they as an integral part of Lampung society. Responding to this concern, an artist and academics dance, This Wayan Nisma Hayati, S.Sn., initiate creation Dance Rejang Pangastuti. This choreographic work was first performed in public during the Pujawali ceremony at the Jagat Kerthi Bhuana Way Lunik Temple. Got a very positive resonance from stakeholders customs and congregations, this dance was soon adopted wide. Validation of top genius dance acculturation this is proven moment Dance Rejang Pangastuti was sent as the official delegate of Lampung Province to the national Hindu Religious Arts Festival in Surabaya (2019) and successfully won the national runner-up position. Since then, this dance has been widely adopted by Pura Bhuana Shanti and is regularly performed in essential religious ceremonies such as Pujawali, Saraswati, and Purnama.

Analysis Hybridity on Anatomy Form Dance

An analysis of the anatomy of the Rejang Pangastuti Dance was dissected using indicators of nine dance elements (Hadi, 2012). Research findings indicate that this dance is a product of cultural acculturation (Koentjaraningrat, 1990) that is constructed with precision; a kinesiological and cultural synthesis deliberately designed to embody a sense of devotion through Nusantara aesthetic instruments.

Dynamics Movement: Dialectics Kinesthetic

Movement is a fundamental element and the primary language of message delivery. The choreographic structure of the Rejang Pangastuti Dance is built on the foundation of three classical Balinese acts: pepeson (the opening section), pengawak (the main section), and pengecet (the closing section). In terms of inventory, this dance has a wealth of 20 complex movement variations including: nyegut, nyeliyer, ngotag, agem, tayung, sembah, luk ngelemat, samber terbang, lipeto, ngembat, ngengsong, beetle, hand Kenser, ngayab, liking, take And accept shawl, tapak sirang pada, nyeregseg, ngegiser, and piles. Point peak from acculturation movement located on infiltration two variety movement typical Lampung, namely, samber terbang and lipeto. This insertion creates a striking kinesthetic dialectic. Balinese sacred dances are generally based on earth-bound movements (crouching, flowing gently, repetitive, slow, and horizontal) that reflect absolute surrender to the gods. In contrast, samber terbang presents arms spread wide upwards resembling the flapping wings of a bird, providing a strong vertical dimension. Meanwhile, lipeto movement offers agility, rhythmic and assertive footwork, a stark contrast to the tight and static footwork of Balinese nyeregseg. The inclusion of this local Lampung movement is elegantly synthesized as a dynamic expression of gratitude from the Balinese people for the abundance of life they have built. in land Sumatra. Visualization from combination movement Which rhythmic This can observed during the performance during the ritual.



Picture 1. Staging Dance Rejang Pangastuti show synthesis movement in Temple Bhuna Shanti (Personal document, 2024)

Qualification Dancer And Limitation Theological

As a sacred dance, not just anyone is allowed to dance. Qualifications for Rejang Dance dancers Pangastuti is tied up on condition age and purity. This dance is mandatory to be danced by young women who have entered puberty but are not yet married (girl). Condition crucial other is dancer must is at in condition pure spiritually And biological, namely No currently is at in cycle menstruation or time mourning (not in a state of consecration).

Visualization Cosmetic

Element makeup on dance This in a way majority adopt standard order make-up stage dance Bali. Makeup This aim For sharpen line face, emphasize spotlight eye, And It gives the impression of sweet authority (sweet-cereng). The ritual's uniqueness is marked by the placement of a white gecek (dot) in the center of the forehead (between the eyebrows) and on the upper chest. The use of white on this gecek symbolizes inner purity, centralization concentration thought (ajna chakra), And direction focus spiritual dancer solely to The God Widhi Wasa. Detail makeup stage dancer can seen on documentation below.



Picture 2. Detail cosmetic face with gecek killing white as symbol of purity

Acculturation Tata Clothing: Strategy Identity Textiles Archipelago

The most radical and representative adaptation of the cross-cultural acculturation process is reflected in the system fashion. On decoration head (headpiece), choreographer still preserve grip Hindu majesty with wearing coil stacked, Which enriched with ornaments flower ears, a variety of fresh flowers (white, red, and yellow), jasmine

garlands, peneken, and chignons. However, a charming cultural anomaly is implemented in the dancers' body costumes. Body dancer wrapped with but yellow, wind, And Which most essential is The use of a Tapis shawl or obi and a striped cloth with a jukung (boat) motif. Tapis cloth is truly the most prestigious cultural heritage of the Lampung people, holding deep philosophical meanings beyond the function of conventional textiles, making it a very dynamic medium for communicating cultural identity (Martini & Arta, 2025). Through this combination, the worldly luxury of Tapis cloth is successfully legitimized into a sacred space of worship. (sacralization of textiles). Motive boat (boat) Alone load message philosophical matter journey vehicle Which deliver prayer And offerings for congregation going to dimensions the gods. Hybridity fashion Archipelago This represented in a way intact on portrait dancer following.



Picture 3. Tata fashion hybrid with usage obi But s And motif boat typical Lampung

Instrumentation Accompaniment And Song Sacred

The dynamics of the dance movements are musically orchestrated by a set of gamelan barungan gong kebyar (including ketuk, ceng-ceng, reyong, gong, kempur, kenong, kendang, jegog, kantil, terompong, jublag, pemade, and penyacah). To thicken the magical nuance, the percussion rhythm of this Balinese ensemble is always accompanied by the vocal strains of Kidung Kawitan Wargasari which are sung. by vocalist woman. Lyrics hymn the load poem: "Formerly Ning angrip ta rum, Ning wana ukir, Kahadang labuh, Kartika penedeng ing sari..." whose essence is to worship the beauty of the universe and sincerely ask that the gods be pleased to be present.

Pattern Floor: Sacralization Siger Lampung

Spatial movement formations (floor patterns) serve as a medium for conveying cosmological messages. The obligatory rules of Balinese sacred dance require circular formations, representing the teachings of nyegara gunung (balance between sea and mountain, upstream and downstream) (Sari, 2019). However, the choreographer's grand design of acculturation is clearly visible in creation formation floor Which depict silhouette Siger Lampung If viewed from above (bird's-eye view). In study culture Sumatra, Siger No just crown gold customs; He is a manifestation of the unification of the multi-ethnic community in Lampung Province that represents unity in diversity, both for the Pepadun and Saibatin traditional Lampung tribes (Ciciria, 2015). When this secular pride ornament is reconstructed through the geometric formation of the dancer's body in a Hindu worship space, a shift in theological values occurs. The choreographer successfully articulates that praise to God can be carried out nobly using the local identity that is highly respected by the people in their homeland.

Symbolism Property Shawl

The dancers wear a yellow scarf tied around their waists as an essential prop. According to dance semiotics (Habsary et al., 2024), the scarf not only enhances kinesthetic movement but also acts as a signifier. Tying the scarf signifies a dancer's psychological readiness; a demarcation that signifies their readiness to stifle their desires and focus their thoughts entirely on Sang Hyang Widhi Wasa.

Management Time Staging

As a sacred art, this dance is strictly bound by the prophetic dimension of time. It is forbidden to perform it at receptions or simply for commercial entertainment. Its performances are restricted exclusively to Yadnya celebrations (such as Pujawali, Galungan, Kuningan, Purnama, etc.) or Saraswati. Rejang Pangastuti shown moment after Pinandita (religious leader) chant mantra mature piuning And convey Banten jati (offerings sincerity of heart). At that transcendental moment, God is believed to have descended to reside in the Padmasana building, and this dance serves as a great "welcome" ritual from humanity.

Purity Place Staging

The temple's spatial architecture is divided into three zones: Nista Mandala (the outermost/profane area), Madya Mandala (the middle/transitional area), and Utamaning Mandala (the innermost/holiest area). Maintaining its status as a medium of absolute worship, the Rejang Pangastuti Dance is required in a way dogmatic For occupy zone Utamaning Mandala, face to face directly to the Padmasana building. If this dance were forced to be performed outside the Nista Mandala, its sacred status would be degraded. The dancers' constant orientation toward the temple's sacred structure is evident in the following ritual moment. [Figure 4 is placed here] Figure 4. The dancer performs a prayer movement with the focus of orientation facing directly towards Padmasana in the Utamaning Mandala area.

Appreciation Phenomenological: Function Single Dance Guardian And Construction Identity

The function of this dance is absolutely singular, namely, as a pure offering ritual (upakara) in a religious ceremony. Through phenomenological interviews centered on the search for lived experience, this sacred function is deeply experienced by the artists through three pillars of existential awareness: adherence to purity, manifestation of devotion, and negotiation of diasporic cultural identity. The first pillar is the phenomenon of adherence to the cuntaka dogma. For the teenage dancers, the restriction against dancing in Utamaning Mandala while menstruating is not seen as a form of theological marginalization, but rather as a form of intentionality (direction of inner awareness). They interpret the requirement of non-cuntaka as a prerequisite for the body's epoché—an absolute purification before establishing contact with the Divine. Awareness that offerings dance will "dirty" (tired) If forced in impure conditions, making voluntary resignation considered as valuable as active devotion to dancing. For dancers In Rejang Dance, the integrity of a sacred work is never measured by the high precision of physical technique or wiraga, but rather by spiritual honesty in not contaminating the sanctity of the temple with profane physical vibrations.

The second pillar is the materialization of devotional energy. The word "Pangastuti" etymologically conveys the meaning of prayer, worship, and sublime supplication. The slow sequence of movements, the strains of the gamelan, and the bowing (worship) formations are experienced by the subjects not as aesthetic demonstrations, but as transcendental vessels for translating silent prayers into body language. During the performance, the dancers' bodies seem to transform into "living documents of prayer." The third pillar is rooted in cultural strategy and diplomacy. Being a minority group (diaspora) often presents a crisis or alienation of identity space. However, the Hindu community Bali in Temple Bhuana Shanti choose road integration Which progressive. With concocting Rejang Dance Pangastuti who stands out attribute Filter and crown formation Siger, they consciously declare a theological negotiation before God. This acculturation is experienced as legitimacy identity double Which proud: they affirm that They are adherents Hindu Bali Which strong guard tradition, at a time claim self in a way respect as public Lampung Which uphold wisdom local. Offerings cross culture This confirms that diversity can be sanctified into spiritual harmony without any cultural roots being eliminated.

CONCLUSION

The Rejang Pangastuti dance which flourished and is preserved at the Bhuana Shanti Temple, Bandar Lampung City, is extraordinary empirical evidence. normal regarding the success of the acculturation strategy in the Balinese Hindu diaspora community. A thorough study of its anatomy shows that the nine elements of the choreographic form are not artificially constructed, but rather synthesized philosophically. This cultural novelty is clearly manifested in the infiltration of local movement styles (samber terbang and lipeto), the cosmology of floor patterns depicting Siger Lampung, and the use of local pride in the form of Tapis obi with jukung motifs in the epicenter of the sanctity of Utamaning Mandala. This dance consistently maintains its dignity with its sole function as a sacred offering (wali art) that is sterile from all commercial tendencies.

More Far, analysis phenomenological disclose that sacredness dance This lived by the community through

absolute adherence to the requirements of inner purity (non-cuntaka) as the highest form of devotion and self-surrender. Acculturation in the Rejang Pangastuti Dance operates beyond simply a ceremonial medium; it is a sublime social maneuver. The integration of Lampung symbols into the Balinese Hindu ritual corridor is an existential declaration that proves that religious spirituality (vertical) and love for the on identity geographical in land migration (horizontal) can melted down become offering rituals that maintain the sovereignty of the people of the archipelago.

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