



# Changes in the Form of the Sigh Penguten Dance at Sanggar Khatua Menangsi Lampung Selatan

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**Abstract.** The Sigh Penguten dance is a traditional Lampung dance that is held when the community welcomes guests of honor, traditional events, and for weddings. This study aims to describe the results of research on the form and function of the Sigh Penguten Dance in the Khatua Menangsi studio, Taman Baru Village, South Lampung. This research uses a qualitative approach with a descriptive analysis method. Data collection techniques in the form of observation, interviews, and documentation. Then, data analysis was carried out, in the form of data reduction, data presentation, and drawing conclusions. The results of this study show that the form of the Sigh Penguten dance penguten is a group dance oddly 5, 7, 9. Sigh Penguten dance functions as a welcoming dance and entertainment and wedding events.

**Keywords:** Group form · Function of welcoming Sigh Penguten dance · Sanggar Khatua Menangsi

## 1 Introduction

The Sigh Penguten dance is a traditional Lampung dance that is held when the community welcomes the guest of honor. At first this dance was called the worship dance, the worship dance has been confirmed as the Sigh Penguten dance. The worship dance is usually held by the people of Lampung to welcome and pay respects to important guests or invited guests who come, usually also called a welcoming dance. In addition to welcoming important guests, the Sigh Penguten dance is usually also used at weddings. Dance is an expression of an individual's soul which will eventually become an expression of a cultural group that will become a characteristic of that culture that will distinguish it from other cultures [1].

Based on previous research, in the research of Ni Luh Putu [2], entitled "A Study of the Form and Function of Bedana Dance at the Cantika Laras Studio, Bandar Lampung". The contribution given is the concept of functional theory in the Sigh Penguten dance research at the Khatua Menangsi studio, Taman Baru Village, South Lampung. Mariani Safitri's [3] research, entitled "Philosophical Values in the Traditional Sigh Penguten Dance of Lampung Pepadun" that the contribution given to this research is the concept

of the values contained in the Sigeh Penguten dance. Fatimah Azzahra's research [4], entitled "Revitalization of Sigeh Penguten Dance through Cultural Arts Education at SMP Negeri 1 Tanjung Raya Mesuji", the contribution given to this research is about the form and method of the Sigeh Penguten dance. After getting information about the main problems that occurred, the next stage of the core research was carried out. At the core stage of the research, the researcher classified and analyzed the problems in the study of the form and function of the Sigeh Penguten dance in the khatua sanggartangi village of taman baru, South Lampung, to then conduct interviews with related sources and collect data.

The Sigeh Penguten Dance has also experienced a shift in form and function in the application of the Sigeh Penguten Dance, which was originally functioned to welcome and pay respects to guests in traditional events, visits by community leaders. But currently Sigeh Penguten Dance is a mandatory dance in various events as a welcoming ritual event, a wedding ceremony for the people of Lampung. Sigeh Penguten Dance has also experienced a shift in form and function in the application of Sigeh Penguten Dance, which was originally functioned to welcome and pay respects to guests in traditional events, visits by community leaders. But at this time the Sigeh Penguten dance has become a mandatory dance in various events as a welcoming ritual event, a wedding ceremony for the people of Lampung. In this regard, it is very interesting that the Sigeh Penguten dance in the khatua studio won over the village of taman baru, South Lampung, to be studied closely with regard to the form and function of the sigeh penguten dance in the khatua sanggar crying village, South Lampung's new garden. So, the object studied in this research is the functionalism and ethnochoreology study of the Sigeh Penguten dance in the khatua cryptic studio in the village of Taman Baru, South Lampung. This study aims to describe the results of research on the form and function of the Sigeh Penguten Dance in the Khatua Menangsi studio, Taman Baru Village, South Lampung.

Based on the description above, there must be a way to inform the Sigeh Penguten Dance that is effective so that the community gets better knowledge about this dance, so researchers are interested in researching the study of the form and function of the Sigeh Penguten Dance in the Khatua Menangsi studio, Taman Baru village, South Lampung.

## 2 Research Methods

The purpose of this research is to find out, develop, and prove the truth, with this research method, it is hoped that the Sigeh Penguten dance research in the Khatua Menangsi Studio in the village of Taman Baru, South Lampung can run smoothly, the data produced is more accurate and maximal. So, this research is a type of qualitative research with a descriptive approach. The descriptive approach focuses on solving actual problems as they were at the time the research was carried [5]. This type of descriptive approach aims to describe the study of the form and function of the Sigeh Penguten dance in the Khatua Wonsi studio in the village of Taman Baru, South Lampung.

Secondary Data Sources, secondary data is data that has been available in various forms. Secondary data is generally in the form of evidence, historical records or reports that have been compiled in published and unpublished archives (documentary data). Secondary data sources were obtained through library research using electronic media such

as mobile phones, documentation such as pictures, photos, videos, sound recordings, and articles related to research. So this is in line with research on the study of the form and function of the Sigeh Penguten dance in the village of Taman Baru, South Lampung. Research data The first variable: Sigeh Penguten dance, the second variable: study of the form and function of the Sigeh Penguten dance. Research subjects: trainers and female students who take part in dance learning activities at the khatua studio Menangsih Data sources: studio trainers and students who take part in dance learning activities. Data Collection Techniques, data collection techniques are generally done through literature study, observation, interviews, and documentation. There are several methods and techniques that can be used in the data collection process, such as observation, self-report, documentation, interviews and tests, if possible all of these methods can be used, so that the data collected can be truly valid [7]. This study uses data collection techniques through observation, interviews, and documentation. Changes in the form of the Sigeh Penguten Dance in the Khatua Menangsi studio get the data needed in research by analyzing data with data analysis techniques in 3 (three) stages including data reduction, data presentation, and drawing conclusions.

### 3 Results and Discussion

The Sigeh Penguten dance at the Khatua Menangsi studio is usually performed at five clan traditional events, weddings and other official events. The learning process for all students and trainers always adheres to health protocols to assist the government in preventing the spread of COVID-19.

The Sigeh Penguten dance is a traditional Lampung dance that is held when the community welcomes the guest of honor. At first this dance was called the worship dance, the worship dance has been confirmed as the Sigeh Penguten dance. The Sigeh Penguten dance has been preserved from generation to generation until now, which is usually performed by a group of princesses or in Lampung language, often called muli, with an odd number of dancers ranging from 5.7 to 9 dancers. Although this dance has special provisions, it must be an odd number in this dance only for compositional needs. With an angled formation, each dancer has their own role, one dancer becomes the queen and the rest of the dancers act as accompanist. The Sigeh Penguten dance has graceful movements, from its movements there is a politeness that Lampung girls want to show [6]. An odd number of dancers serves to give offerings to respected guests and people who are considered important.

This Sigeh Penguten dance can be easily recognized through the dance moves and dance costumes it has. This Sigeh Penguten dance has several types of movements including: field tebeng, seluang mudik, samber drifting, gubuhgakang, ngiyau bias, makarucacang, flying kenui, high level ngerujung, flying fight, reject tebeng, split hui, biased bias, medium level ngerujung, visiting low levels, lippeto, jong simpuh worship [4]. Sigeh Penguten Dance has also experienced a shift in form and function in the application of Sigeh Penguten Dance, which was originally functioned to welcome and pay respects to guests in traditional events, visits by community leaders. Sigeh Penguten Dance has also experienced a shift in form and function in the application of Sigeh Penguten Dance, which was originally functioned to welcome and pay respects

to guests in traditional events, visits by community leaders. But at this time the Sigeh Penguten dance has become a mandatory dance in various events as a welcoming ritual event, a wedding ceremony for the people of Lampung.

## 4 Conclusion

Based on research on the form and function of the Sigeh Penguten Dance at the Khatua Menangsi Studio, Taman Baru Village, South Lampung, it can be concluded that the Sigeh Penguten Dance has its own characteristics which are found in motion, musical accompaniment, make-up and clothing, elements including the form of clothing in the form of pants. Long, long skirts, colors on the dancer's siger, and the formation of the Sigeh Penguten dance form. Sigeh Penguten Dance has also experienced a shift in form and function in the application of Sigeh Penguten Dance, which was originally functioned to welcome and pay respects to guests in traditional events, visits by community leaders.

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