

Cultural Dynamics in The Evolution of Ibhea Obhea Dance in Doyo Lama Village, Papua: from Sacred Ritual to Secular Performance

Ida Bagus Gede Surya Peradantha^{1*}, Luh Kompyang Sri Wahyuni²

^{1,2} Dance Study Programme, Performing Arts Major, Institut Seni Budaya Indonesia Tanah Papua

Article Info

Received on
18 November 2024
Revised on
25 December 2024
Accepted on
15 January 2025

Keywords

Ibhea Obhea Dance,
Evolution,
Form,
Function,
Cultural Dynamics
DOI:

<http://doi.org/10.31091/mudra.v40i1.3065>



©2025. The Author(s).
Published by Pusat Penerbitan
LP2MPP Institut Seni Indonesia
Denpasar. This is an open-
access article under the [CC-
BY-4.0](https://creativecommons.org/licenses/by/4.0/) license.

Abstract

For the Doyo Lama community, the Ibhea Obhea dance is a cultural asset. This dance is at risk of extinction due to life's changing circumstances and regeneration stagnation. Cooperative initiatives are essential for the preservation and advancement of this dance. This study seeks to comprehend the transformation of Ibhea Obhea Dance and examine its effects on the dance's structure, function, and significance. This research employs a qualitative method with a socio-artistic approach to analyse alterations in the text and context of the Ibhea Obhea dance. We gathered data by observing the dance form with the elders of Doyo Lama village, conducting interviews about the history and significance of the Ibhea Obhea dance, reconstructing the dance, and documenting the artistic features of the dance. In collaboration with the elders, we reconstructed the dance by developing new vocal texts, synchronizing vocals with movements, and documenting the process through recordings of the reconstituted Ibhea Obhea dance. We conducted validation by correlating the video records with the traditional elders. The findings indicated that the modifications in this dance encompass the structural and artistic components. The community was aware of and approved of these changes. The Ibhea Obhea dance has evolved from a mystical rite into a ceremonial welcome for guests. This alteration enhances the significance of dancing by incorporating elements of hospitality, humanism, and cultural preservation. This study elucidates the impact of alterations in the boatbuilding tradition on the evolution of dance within a wider social and cultural framework.

1. INTRODUCTION

The Ebe tribe performs the Ibhea Obhea dance, a traditional dance, in Doyo Village, Sentani Regency, Papua. The local community asserts that this dance has a long-standing history and is perpetuated through successive generations despite the absence of documented evidence of its beginnings. Initially, the Ibhea Obhea Dance was an integral ceremony component. Historically, this dance served as a show of thanks during the construction of traditional wooden boats on the slopes of Mount Cycloop. The community prayed to Dewi Robonsolo, the spiritual sovereign of Mount Cycloop, for the fortitude to guide their vessels to Lake Sentani. This dance is also used in the tribal chief's coronation ceremony, which features lines that include requests for protection from ancestors, symbolized by birds of

*Correspondence author, Contact(s): surya.isbitp@gmail.com

paradise. This shift in function suggests that the social and cultural milieu has adapted the dance's significance.

Cultural dynamics denote the evolution and adaptation of a culture throughout time, influenced by diverse internal and external forces, including globalization, social interaction, and technological advancement [1]. The transformation of the Ibhea Obhea Dance from a holy rite to a secular performance and instructional medium relevant to contemporary society exemplifies cultural dynamics [2]. This alteration demonstrates the Doyo Lama village community's capacity to address contemporary issues by preserving the core of their culture while integrating new aspects to satisfy changing social demands. The Ibhea Obhea dance exemplifies how a tradition can evolve while maintaining its uniqueness, establishing a connection between historical ideals and contemporary settings within a complex cultural framework. However, despite its potential to exemplify the transformation and thriving of cultural heritage, we have not thoroughly elucidated this evolutionary process.

Numerous traditional dance studies emphasize the more renowned dances of the archipelago, including those from Sumatra, Java, and Bali [3], [4], [5], [6], [7], [8], [9], [10]. Further investigation on the evolution of dance functions, particularly the transition from holy to profane, needs enhancement. Several prior studies have concentrated on examining the transformation of a cultural heritage into dance. Franciska, Trisnawati, and Suartini [11] elucidate the transformation of the Siat Sampian tradition in Bali into the Angruwat Bumi Dance. Fitri, Ramdina, and Selian [12] exemplify the study pattern by examining the transformation of the Meudikee tradition in Bireun, Aceh. In contrast, Sosiani's research [13] explicitly examines musical alterations in the Kebangru'an tradition in Mataram, West Nusa Tenggara.

Hidajat et al. [14] explore the transformation of the Ramayana story within tourism performance art in Indonesia and Thailand, where its initial educational and moral functions shift toward entertainment. This transformation reflects the broader trend of cultural performances transitioning from traditional contexts to meet commercial and tourism demands. Similarly, the study of the Ibhea Obhea dance from Doyo Lama Village, Papua, Mustika [15] investigates its transition from a sacred ritual to a secular performance, illustrating the cultural dynamics of adapting traditional art forms while maintaining their significance. This transition underscores how globalization reshapes local traditions while creating tension between preserving authenticity and adapting to modernity. Parmadie et al. [16] examine the transformation of Dol music in Bengkulu, which has shifted from a sacred ritual to secular entertainment, tourism, and creativity due to globalization and hegemony, reflecting this tension between tradition and modern demands. Likewise, Mathew [17] analyzes the shift of Thirayattam from a sacred ritual in village temples to a secular performance in contemporary spaces, embodying the tension between tradition and modernity. Tallaj [18] further contributes by examining the evolution of Dominican Voodoo music in New York, where it has moved from private religious spaces to public venues, changing the nature of the rituals and raising questions about the authenticity of these practices in modern, secular contexts.

Prior investigations of traditional dance styles in Papua were conducted by Peradantha [19], [20]. The research findings demonstrate the complexity and artistic significance of the Sentani Tribe's Isolo dance. Nere [21] presents compelling evidence that Isolo's art inspires the construction of Holobhea welcoming dance performances. This discovery demonstrates how contextual alterations influence the Sentani Tribe's traditional dance in contemporary circumstances. Research on the Aimaro Hena Taje dance, a welcoming ritual for the Kayu Batu group in Jayapura City, is significant to acknowledge [22]. Their findings provide an ethnological overview of the greeting dance, allowing for a comprehensive examination of

its artistic form. However, the dance occurs in a distinct area within the Sentani Tribe. The Sentani inhabit 24 settlements in this region, located on the mainland coast and the islands inside the lake, characterized by a rich and distinctive culture. Consequently, the documentation and comprehensive examination of the evolution of Papuan dance, particularly the Ibhea Obhea Dance, is a significant issue that requires attention.

As the social meanings and ancient rituals associated with the Ibhea Obhea Dance decline, a pertinent question arises: how can this dance survive amid modernization while maintaining its cultural integrity? The loss of this dance could erode the community's identity and connection to tradition and diminish the cultural values passed down. These changes to the dance highlight the close relationship between its sacredness and the meaning of the song lyrics sung during the performance. The lyrics serve as a spiritual link, connecting both dancers and audience members to supernatural forces and revered ancestors. The replacement of religious lyrics with secular ones gradually diminishes the sanctity of the dance, allowing it to shift from a ritualistic purpose to a more adaptive and inclusive function.

Traditional dance revitalization efforts are crucial to preserving local wisdom amidst globalization. As seen with the people of Brebes, who continue to preserve the Gogok War dance [23] and the Reog Dance in Tulungagung [24], these efforts highlight the important role of dance in local culture. In this broader context, the transformation of the Ibhea Obhea Dance reflects a global effort to balance the preservation of cultural identity with the demands of contemporary society. In this broader context, the transformation of the Ibhea Obhea Dance reflects a global effort to balance the preservation of cultural identity with the demands of contemporary society.

2. METHODS

This study employs a descriptive qualitative methodology with a socio-artistic framework. Qualitative research facilitates a comprehensive investigation of intricate cultural phenomena. In contrast, socio-artistic establishes a basis for analyzing the connection between the artistic expression of dance and its socio-cultural setting [25], [26]. We studied in Doyo Lama Village, Waibu District, Jayapura Regency, Papua, from November 2019 to October 2020. The stages of our work encompass: 1. observation and inventory of dance, which involves examining the significance of dance and cataloguing its artistic elements; 2. Interviews, conducted using semi-structured, in-depth techniques, include questions about the history of Ibhea Obhea dance, its functions and significance within society, and the community's attitudes toward its preservation for the future; 3. dance reconstruction, encompassing the discourse and design of Ibhea Obhea dance for secular purposes in collaboration with traditional elders; and 4. documentation, involving the validation of reconstruction outcomes and video recording.

We observed movement patterns, attire, poetry, property utilization, and the dance's structure and significance. We employed participant observation and interviews with key informants Moses Ebe and Yusuf Ibo to evaluate dance structure, movement, and language alterations. We examined video footage of the reconstructed dance to verify its adherence to its secular purpose as a guest-welcoming dance. As the primary speakers, we interviewed Moses Ebe, a tribal chief, and Yusuf Ibo, a supplier of dance moves. We gathered information from the respondents about the symbolic significance of the dance, its historical evolution in function and creative composition, and its role in the community's social life. This study uses both primary and secondary data. The secondary data comes from a literature review on how modernization and social change have changed traditional dance, especially in ethno-choreology.

The interview technique yielded data comprising several texts and forms of the Ibhea Obhea dance, which retains its ritualistic and religious functions, specifically as a Thanksgiving dance in traditional boat construction and during the coronation of tribal chiefs. The interviewees subsequently restructured the dance by formulating a new text that is fundamentally secular. Consequently, the dancers' floor patterns and movement shapes allow greater interpretative freedom. The interview results reveal a transformation of the Ibhea Obhea dance into a secular performance that serves as a welcoming dance for guests. We analysed qualitative data from observations, interviews, and documentation to identify changes in the Ibhea Obhea Dance.

We conduct data validation by presenting recordings to sources for input and permission. After receiving approval, the footage served as the definitive documentation, guaranteeing the precision and pertinence of the research data.

3. RESULTS AND DISCUSSION

3.1. *The Origin of Ibhea Obhea Dance*

Curt Sachs categorically splits the function of dance into two primary roles: (1) as a mystical ritual dance and (2) as a conventional spectacle dance [27], [28]. We categorize the Ibhea Obhea Dance as a magical ritual dance due to its distinctive characteristics. The components of the name Ibhea Obhea Dance are "I" for Spirit, "Bhea" for Dance and Song, "O" for Boat, and "Bhea" again for Dance and Song. The dance's name is directly translated as "the dance of the spirit of boat construction." The uncomplicated gestures and the lyrical content of its songs not only convey the essence of the community. Historically, the Ibhea Obhea Dance played a ritualistic role during the ceremony of building a boat and transporting it from the forest to Lake Sentani. The distance from the forest where the boat is constructed to Doyo Lama Village, located on the beaches of Lake Sentani, is approximately 1-2 kilometres to the north or northwest of the village. To alleviate the strain of hoisting the boat, some male dancers pray to Dewi Robonsolo, followed by their peers, who propel the boat into the hamlet. Boatbuilding is a local traditional tradition, the execution of which is yet to be determined (Figure 1). This tradition is observed as necessary. Consequently, documentation regarding the traditional boat-making and its transportation to Lake Sentani in Doyo Lama village remains unavailable. A comparable procession is documented in Babrongko Village, situated in the Central Sentani region on the southern shore of Lake Sentani.



Figure 1. Residents of Babrongko Village, Sentani, are carrying a traditional boat (*khaiy*), newly built in the forest, to Sentani Lake.

[Source: [29, p. 24]]

In response to contemporary advancements, the inhabitants of Doyo Lama village are now utilizing new motorized boats that efficiently facilitate essential activities, including transportation to other communities and accommodating economically advantageous residents and guests. The decrease in traditional boat-making has hurt the Ibhea Obhea dance, specifically diminishing the intensity of its performance. Moreover, the younger generation's enthusiasm for learning this dance has diminished (interview with Moses Ebe, November 20, 2019). During the meeting between Moses Ebe, Chief of the Ebe Tribe, and the author at the Rumah Peradaban event organized by the Papua Archaeology Center on November 20, 2019, Moses Ebe expressed his desire for assistance in preserving the Ibhea Obhea Dance, as local village youth were neglecting it. Moses Ebe granted authorization to examine the structure and elements of the sacred Ibhea Obhea dance and proposed to create lyrical lines for secular performances. The Ibhea Obhea dance, which serves as a rite for boat construction, possesses the following structure:

A. Dance Form

This dance involves an indeterminate number of dancers. We anticipate a balanced dancer count of 6 to 10 pairs of male and female dancers. An increased number of dancers enhances the vitality of the music performed, elevating the excitement of those who propel the boat.

B. Dance Structure

The conventional framework of the Ibhea Obhea dance comprises three segments: (1) the performance of the lead dancer, (2) the journey, and (3) the finale. The dance commences with the emergence of the dancer, who possesses the authority to sing and strike the tifa. He vocalizes the lyrics of the song, accompanied by the other dancers. During the excursion to the lake, the dancers vocalize melodies while striking the tifa and performing basic motions. The male dancers perform toki tifa moves exclusively, but the female dancers oscillate the croton leaves laterally. Upon the boat's arrival at the hamlet, all dancers assemble in the courtyard or field, arranging themselves in a circular pattern until the performance concludes. This is signalled by a dancer commanding through the tifa beating pattern.

C. Dance Movements

Ibhea Obhea's dancing movement, which has a ritualistic purpose, consists solely of walking while striking the tifa. The author sought permission from the source to designate this unnamed movement with the title "toki." The term "toki" refers to striking until a sound is produced. Figure 2 shows the "toki" movements demonstrated by the elders of the Doyo Lama village. The vessel executes this motion monotonously until it reaches the lake.

Along with the toki movement is the jubi movement, which represents archery action. The name of this movement suggests that it uses the arrow's characteristic to bolster the demonstration's point. For female dancers, the khmea movement exists, characterised by the shaking of the croton leaf characteristic.



Figure 2. Moses Ebe demonstrating the tifa as a command dancer.
[Source: Rinaldo, 2019]

D. Dancer Formation

The ceremonial Ibhea Obhea dance occurs outdoors during the procession from the forest to the lake. This dance consists of a marching floor pattern with a two-row arrangement stretching backwards. Simultaneously, when the boat occupies the lake, the dancers form a circle, signifying the dance's conclusion. Figure 3 shows the formation of the dancers in a sacred manner.

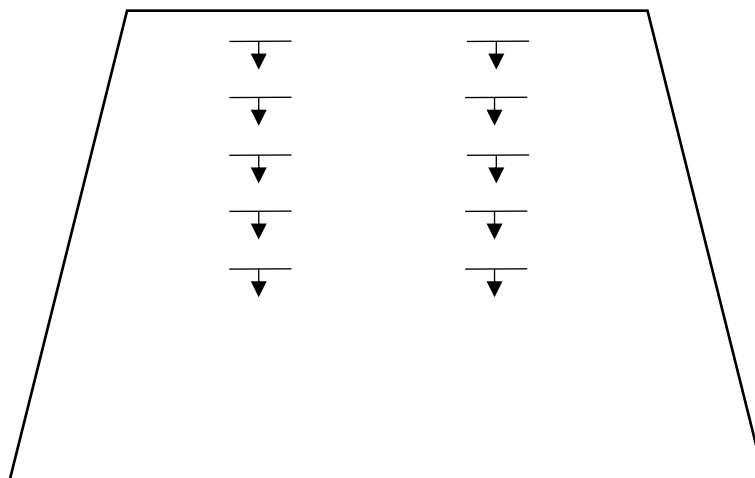


Figure 3. Formation of 10 dancers in the form of 2 rows extending to the back.
[Source: Peradantha, 2020]

The ceremonial Ibhea Obhea dance occurs outdoors during the passage from the forest to the lake. This dance features a simple marching floor pattern arranged in two rows, extending backwards. Meanwhile, as the boat occupies the lake, the dancers position themselves in a circular pattern, indicating the end of the dance. Figure 4 shows the Bird of Paradise formation.

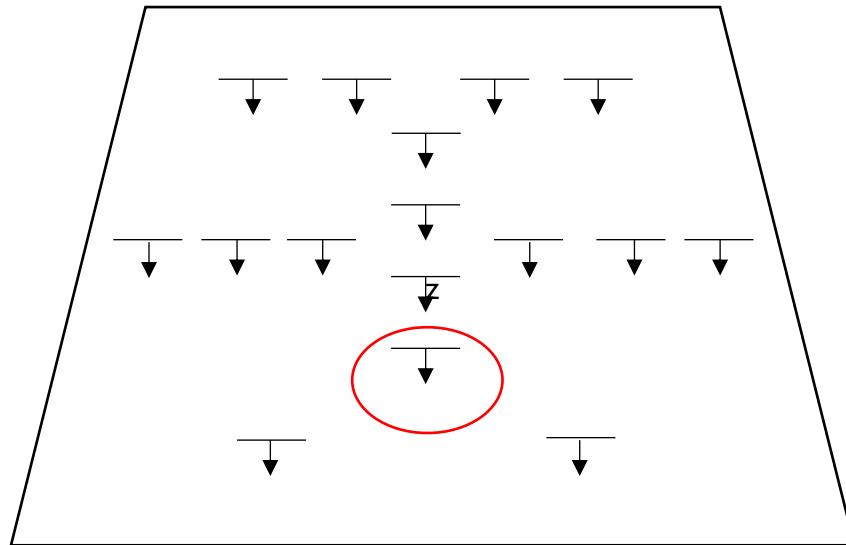


Figure 4. Formation of the Bird of Paradise in its function as a sacred dance.
[Source: Peradantha, 2020]

E. Costume and Make-Up

This dance incorporates traditional costumes from the Doyo Lama Village community, which feature intricate details such as crowns on the heads of both male and female dancers. Particularly, the female dancers don a traditional Sentani tribal hairpin, which symbolizes beauty. Both male and female dancers adorn their bodies with tassel costumes made from dried cogon grass and lake shell jewelry. The dancers also use bark fiber bracelets. Figure 5 indicates the male dancer costume, using a bark headdress decorated with cassowary feathers, arrows, necklaces, and tassels.



Figure 5. The Ibhea Obhea male dancer costume.
[Source: Rinaldo, 2020]

The cosmetics employed by Ibhea Obhea dancers are natural. Neither male nor female dancers wear make-up or body paint. The Sentani Tribe's traditional conception of beauty embodies the aesthetic of female dancers through the vibrant hues of croton leaves, including red, orange, yellow, and light green. Male dancers convey their style by wearing natural clothes and striking the tifa, a symbol of courage and excitement. Simultaneously, the female dancers don bark headdresses adorned with shells and cassowary feathers, a characteristic Sentani hair accessory. They adorn their bodies with a *khembili*, or necklace crafted from Job's tear seeds, and utilize a tassel. Pinched croton leaves adorn the dancer's arms. Figure 6 depicts the Ibhea-Obhea dance outfit for female dancers. Nonetheless, it remains feasible to incorporate body painting components into the Ibhea Obhea dance performance, particularly those serving as aesthetic enhancements.



Figure 6. The female dancer's costume.
[Source: Rinaldo, 2020]

F. Lyrics

In its function as a ritual dance, the Ibhea Obhea dance has two song verses as shown in Table 1:

Table 1. Lyrics and Meanings of the Ibhea Obhea Dance in Sacred Purpose.
[Source: Moses Ebe and Yusuf Ibo, 2019]

1) Ibhea Obhea dance as a boatbuilding ritual dance.

<i>Lyrics</i>	<i>Meaning</i>
<i>Toro Meangkhe Wea U Dobeinyeng</i>	O Goddess of the Mountain (Goddess Robonsolo);
<i>Toro Meangkhe Wea U Pakhonyeng</i>	Move this load of wood to the ground;
<i>A....Aye, Wea U Pakhonyeng...</i>	O Goddess of the Mountain, Lift it up;
<i>A... Aye, Wea U Pakhonyeng....</i>	Lighten Our Burden.”
<i>Aye.. a.. O.. O.. Aye..</i>	(The dancers cheer to show their
<i>Wi.... Wa.. Wa.. Wa.. Wa...</i>	enthusiasm)

2) Ibhea Obhea dance as a sacred ceremonial dance for the coronation of a tribal chief.

<i>Lyrics</i>	<i>Meaning</i>
<i>A.. Imande Rukube.. Ruku...</i>	O King of the Birds of Paradise;
<i>Imande Rukube, Imande Ruku,,,</i>	You are the Bird of Paradise;
<i>A.. Aye.. Imande Rukube Ruku...</i>	O King of the Bird of Paradise;
<i>A.. Aye.. Imande Rukube Ruku.. .</i>	O King of the Bird of Paradise;
<i>Wiii....wiii....wiiii...</i>	(The dancers cheer to show their enthusiasm)
<i>Wa..wa...wa...wa..</i>	

G. Property

Male dancers use the tifa property, which is also the musical instrument of this dance. Additionally, they use arrows to symbolize respect and security during the escorted guests' journey. Female dancers carry croton leaves, symbolizing festivity and beauty. The properties, as shown in Figure 7, are a symbol that reflects the hospitality of the Papuans when welcoming guests.



Figure 7. Arrows and bows are the property of male dancers (left figure), and *khmea* (croton) leaves are the property of female dancers (right figure).
[Source: Rinaldo, 2020]

Ethnic dance is an artistic expression rich in aesthetic value and represents historical resilience and cultural identity. Globalization expedites cultural interchange, frequently amalgamating traditional components with contemporary or global trends. This transition is evident in the application of technology, alterations in costumes, and modifications in the structure of musical accompaniment. However, these changes do not necessarily have negative consequences. For certain artists, globalization presents an opportunity to showcase and sustain ethnic dance worldwide. The primary difficulty is sustaining an equilibrium between innovation and preserving original values, ensuring that essence and cultural identity endure amidst global transformation. Adjustment in this context refers to preserving ancient noble principles, which are still relevant but presented in a contemporary format.

3.2. From Sacred to Secular: The Transformation of Ibhea Obhea

Moses Ebe and Yusuf Ibo, two traditional leaders from Doyo Lama Village, advocate for adapting and preserving traditional dance to facilitate its evolution into secular dance. Consequently, they adopted the Ibhea Obhea dance as a welcoming dance for distinguished guests at ceremonial ceremonies. The attendees may include individuals who have received official invitations, state representatives, government officials, and others deemed significant for a particular occasion. Moses Ebe and Yusuf Ibo collaboratively developed the

vocal component of the Ibhea Obhea dance, serving as a welcoming ritual. The transformation of the Ibhea Obhea dance commences with its reconfiguration. We have modified the composition of this dance to fulfil its new role as a welcoming dance. The new structure comprises two components: (1) the greeting segment and (2) the delivery segment. The reception area showcases the choreography and vocalizations of performers who greet guests upon their arrival at the event. The delivery segment showcases the choreography and singing of dancers guiding guests from the entrance to the primary location. The development of a dance text for a welcoming performance also entailed the modification of structure and purpose. The song verse features the following lyrics in Table 2:

Table 2. Lyrics and Meanings of the "Ibhea Obhea" Welcome Dance Song.
[Source: Moses Ebe and Yusuf Ibo, 2019]

Lyrics	Meaning
Section 1 Welcoming	
<i>A Etheiko Dakheiko Dakyauwga</i>	We have been waiting here;
<i>Yopa Wakupa Be Dakayauwga</i>	Our respected leader/ king/ person
<i>Aye.... Aye...</i>	
<i>Yopa Wakupa Be Dakayauwga</i>	Our respected leader/ king/ person
<i>Wiiii.... Wi Wi Wi Wi Wi.....</i>	(The dancers cheer to show their enthusiasm)
Section 2 Deliveries	
<i>Marte... Marte...</i>	We are going to a safe destination
<i>Sende Bukhereuw A Khereuw Te</i>	The good ones are free from obstacles, Until you reach their destination
<i>a a a.... aa.... Aaa..aa</i>	(The dancers cheer to show their enthusiasm)

The change in structure and function has impacted the recomposition of the Ibhea Obhea dance. The development of Ibhea Obhea's floor pattern as a welcoming dance makes it more dynamic than in its function as a ritual dance. During this development, a variety of dancer compositions were developed, including the following:

A. Section 1 Welcoming

An opening scene precedes the welcoming section. The dancers, led by the tifa-carrying lead dancer, begin vocals, followed by the beating of the tifa instrument as a sign for the dance to begin. P1-8 shows female dancers (P). L1-8 indicates male dancers (L). The A1 and A2 signs indicate escort dancers, and the PK sign indicates command dancers, as shown in Figure 8.

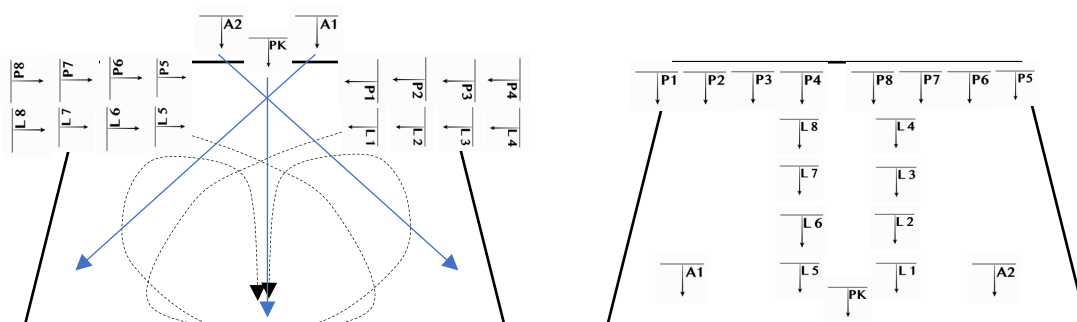


Figure 8. The Ibhea Obhea dancer formation in the opening section.
[Source: Peradantha, 2021]

In the welcoming section, the dancers' composition changes. Male dancers (L) exchange positions with female dancers (P), as shown in Figure 9. Command and escort dancers (PK) (A1 and A2) remain in their positions.

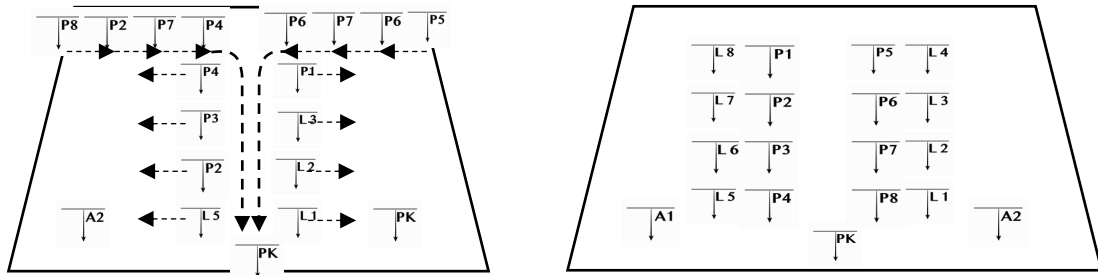


Figure 9. The Ibhea Obhea dancer formation in the welcoming section. [Source: Peradantha, 2021]

B. Section 2 Deliveries

The formation of the dancers changes when entering the delivery section (Figure 10). The male dancer (L) switches positions horizontally with the female dancer (P). The escort dancers (A1 and A2) move to the back as a symbol of checking security on all sides. Afterwards, the escort dancers return to the front to escort the guests who are picked up. Meanwhile, the command dancer (PK) remains in its original position in the centre of the front.

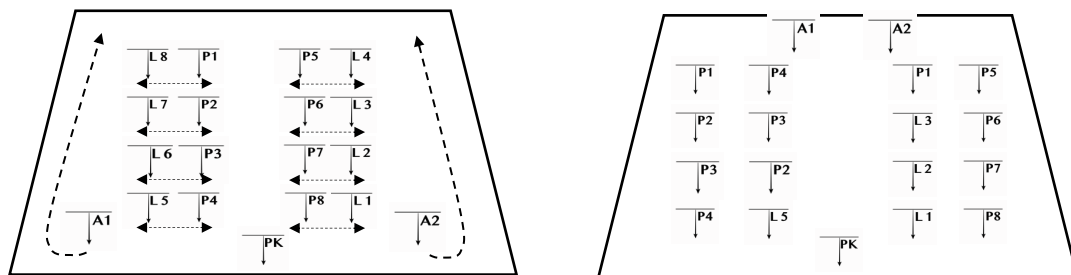


Figure 10. Ibhea Obhea dance formation in the delivery section. [Source: Peradantha, 2021]

This dance served as a case study for welcoming VIP guests from the Ministry of Health of the Republic of Indonesia to Sentani Airport, Papua, in 2020 (Figure 11). To facilitate the escort to the pickup vehicle, we executed the dance at the exit of the VIP room. Guests saw the dance while standing and were thereafter taken to the vehicle for pickup.



Figure 11. Ibhea Obhea dance to welcome VIP guests at Sentani Airport, April 8, 2021. [Source: Peradantha, 2021]

According to Jazuli [30], the function of dance encompasses four categories: (1) ceremonial purposes, (2) amusement, (3) performance, and (4) educational medium. The Ibhea Obhea dance has progressed beyond mere entertainment and aesthetic presentation to function as an educational medium, specifically as course material for Dance Practice III at the Indonesian Institute of Cultural Arts Tanah Papua. In our capacity as a researcher, the authors incorporate this study's findings into the curriculum to enhance the repository of traditional Papuan dance material for student instruction. The use of Ibhea Obhea dance as course content serves as both an aesthetic display and an instructional tool. Figure 12 shows the rehearsal activity of the Ibhea Obhea dance at the Indonesian Institute of the Cultural Arts, Tanah Papua.



Figure 12. Learning Ibhea Obhea Dance in Dance Practice III Course at ISBI Tanah Papua.
[Source: Ayhuan, 2021]

3.3. From Preservation to Educational Medium

The evolutionary trajectory of Ibhea Obhea Dance demonstrates notable transformations from ritualistic to secular roles, serving as a spectacle dance, a welcoming dance, and an instructional medium. This transition impacts both the aim and context of the dance, as well as its inherent symbolic significance. The vocalization in this dance is a crucial component that determines its status and purpose. This aligns with the conclusions of Wibowo, Kheisha, and Nisa [31], asserting that dancers' vocals in the Motayok tradition connect immanent and transcendent realities. Conversely, Johnston [32] demonstrates that the vocals employed by Eskimo dancers in Alaska (United States) during their traditional performances embody a profound sense of unity. In a broader context, vocals in modern Yoruba drama performances in Nigeria contain valuable cultural codes and local values [33]. This discovery substantiates the hypothesis that voices in Ibhea Obhea Dance serve to enhance artistic expression, bridge the immanent realm with the transcendent dimension, and reinforce social cohesion within the community.

The evolving circumstances of the era present traditional cultures with a range of social solutions to consider. Koentjaraningrat [34] asserts that social and technical transformations inextricably link culture. He stated that internal variables (regeneration and innovation) and external factors (interaction with other cultures and globalization) influence the cultural dynamics of a civilization. The Ibhea Obhea dance exemplifies the Sentani people's adaptation to external transformations, including the onset of modernity and alterations in social functions. Koentjaraningrat contends that this adaptation does not entail eradicating tradition but rather modifying traditional aspects to align with the new setting. This is evident in alterations to dance structure, including more diverse floor patterns and shifts in vocal poetry from holy to secular themes.

The elders of Doyo Lama village modified the Ibhea Obhea dance in response to external influences and evolving circumstances. The transition from a mystical ritual to a performance for welcome guests illustrates cultural adaptability, which Bourdieu's theory of cultural reproduction interprets as the conveyance of cultural capital. The dance facilitates preserving and transmitting symbolic cultural values while adapting to contemporary situations. Bourdieu contends that these practices perpetuate social inequalities through the transmission of knowledge and symbols [35]. However, Giddens' structuration theory emphasizes that cultural agents, such as elders and educators, uphold and modify traditions in reaction to globalization [36], [37]. This guarantees the continued relevance of traditional arts as cultural expression and instructional instruments. Geertz's concept of symbolic meaning networks elucidates the transformation of the Ibhea Obhea dance from a ritualistic practice to a performance and educational medium. According to Geertz, cultural meanings are dynamic, continually formed and reinterpreted by communities through their interactions with social, political, and religious contexts [38]. The evolution of dance from local rituals to a medium of engagement with the external world, as observed in various regions of Indonesia [39], [40], [41], signifies a transformation in its role.

The beneficial effects of this dancing transformation are evident in education. The most recent development in the evolution of Ibhea Obhea Dance is its application as an instructional tool. As argued by Zhang, Zhang and Wang [42], integrating media literacy education into the curriculum could positively benefit in enhancing students' learning experience, particularly by fostering critical thinking, creativity, and engagement. From a broader perspective, Hula dancing in Hawaii also has complex benefits in cultural preservation and preventing cognitive decline in individuals with mild cognitive impairment [43]. Similarly, integrating Ibhea Obhea dance into the curriculum, as demonstrated in this research, offers comparable benefits by deepening students' cultural understanding, enhancing their artistic skills, and encouraging a more holistic educational approach that connects traditional values with contemporary educational needs.

Incorporating dance into the educational curriculum at the Institut Seni Budaya Indonesia (ISBI) Tanah Papua is a strategic initiative to preserve cultural sustainability, particularly in light of the diminishing interest among the younger population. Dance instruction in this educational process is methodical, covering both the practice of technical skills and imparting a profound understanding of the fundamental principles inherent in dance [44]. We provided the cultural owner with the audiovisual documentation, creating a cultural inventory for local youth education. This suggests that people view the Ibhea Obhea Dance not only as a cultural treasure that needs preservation but also as an essential part of cultural knowledge that remains relevant. These modifications stem from the community's astute reaction to internal and external influences. The cultural custodians, represented by the elders, recognized the necessity of making alterations to preserve their traditional histories. They encountered hurdles from globalization and modernity while engaging academics to research and document the Ibhea Obhea Dance collaboratively. This collaboration demonstrates that change may be advantageous when approached constructively.

This dance can evolve through a joint effort between indigenous peoples and scholars while preserving its traditional integrity. We developed a collaborative concept that merges traditional knowledge with academic methodologies [45]. This concept comprises three primary stages:

- 1) Identification and Inventory: This entails recognizing the traditional aspects of preservation and adaptation, which includes consulting with elders to comprehend

the fundamental principles that must be upheld. Understanding a tradition's cultural relevance is crucial for determining its future trajectory.

- 2) Education and Training: Develop a curriculum that teaches the youth the movements, vocal techniques, and cultural significance of the Ibhea Obhea Dance. This curriculum should emphasize not only technique but also understanding the cultural significance and historical context of the dance.
- 3) Performance and Dissemination: Curating performances that integrate historical and contemporary aspects while leveraging social media and digital platforms to enhance public engagement, particularly among the youth.

By implementing this collaborative method, Ibhea Obhea Dance has effectively evolved into an educational medium and a symbol of camaraderie and social cohesion [46]. This signifies a shift in meaning from spiritual-transcendent to pragmatic-faithful, as this dance addresses the issues of regeneration and relevance amid evolving circumstances. This conceptual model may serve as an inspiration for other communities encountering analogous issues in cultural preservation. Engaging scholars in cultural development enhances local culture's prominence and broadens the network of cultural significance within a wider framework. The growth of the Ibhea Obhea Dance exemplifies that cultural dynamics can yield new and practical solutions, provided there is an awareness of traditional values and contemporary requirements.

4. CONCLUSION

This study highlights the substantial evolution of the Ibhea Obhea Dance in terms of structure, function, and significance. Initially, a magical ritual dedicated to Dewi Robonsolo, the dance has transformed into a celebratory performance emphasizing hospitality and humanism. This transformation, guided by the community's collective consciousness, reflects efforts to maintain cultural relevance amidst social and cultural changes. Modifications in vocal features, song verses, and diverse floor patterns have enhanced its aesthetic and performative appeal, making it suitable for spectacle and educational purposes. The integration of Ibhea Obhea Dance into educational curricula demonstrates its potential for cultural preservation and revitalization, ensuring its accessibility for future generations. For instance, its inclusion in local art education promotes cultural awareness among youth, while its adaptation in media platforms broadens its audience reach. These efforts safeguard its cultural integrity and offer a replicable model for preserving other traditional arts. Through a socio-artistic lens, this research underscores the dynamic role of the community in steering these changes to ensure the dance's continuity in a modern context. The findings contribute to a broader understanding of how traditional arts can maintain relevance in the face of globalization, enriching global discussions on cultural preservation. Future research should explore longitudinal studies and innovative applications of traditional dance in diverse creative media to strengthen its sustainability.

5. REFERENCES

- [1] J. A. Karl, F. N. Johnson, L. Bucci, and R. Fischer, "In search of mindfulness: a review and reconsideration of cultural dynamics from a cognitive perspective," *J R Soc N Z*, vol. 52, no. 2, pp. 168-191, Mar. 2022, doi: 10.1080/03036758.2021.1915804.
- [2] Y. Kashima, P. G. Bain, and A. Perfors, "The Psychology of Cultural Dynamics: What Is It, What Do We Know, and What Is Yet to Be Known?," *Annu Rev Psychol*, vol. 70, no. 1, pp. 499-529, Jan. 2019, doi: 10.1146/annurev-psych-010418-103112.

- [3] N. M. Haryati, "Tari Rejang Renteng Sebagai Motivasi Belajar Tari Wali Bagi Wanita Di Kota Denpasar," *Segara Widya: Jurnal Penelitian Seni*, vol. 7, no. 2, pp. 145-155, 2019.
- [4] A. H. Jamal, "Analisis Nilai Budaya Tarian Lalayon Oleh Masyarakat Desa Sagea Kec. Weda Utara (Tinjauan Sosiologi Sastra)," vol. 1, no. 2, 2021.
- [5] S. T. Komala, S. Supriyanti, and R. Martiara, "Pelestarian Tari Andun pada Masyarakat Bengkulu Selatan," *Dance and Theatre Review*, vol. 3, no. 2, pp. 72-81, Oct. 2020, doi: 10.24821/dtr.v3i2.4419.
- [6] H. Murcahyanto, Y. Imtihan, R. R. Yuliatin, and H. S. Mahyumi, "Bentuk Dan Elemen Gerak Tari Dayang-Dayang," *Kaganga: Jurnal Pendidikan Sejarah dan Riset Sosial Humaniora*, 2020, [Online]. Available: <https://api.semanticscholar.org/CorpusID:252257376>
- [7] N. Nurwati and R. Rosilawati, "PENGARUH BUDAYA JAWA DALAM TARIAN SUNDA KLASIK DI BANDUNG JAWA BARAT," *Share : Social Work Journal*, vol. 7, no. 1, p. 109, Jul. 2017, doi: 10.24198/share.v7i1.13824.
- [8] N. N. Putriani, K. D. Darmayanti, N. K. Listyasariasih, N. M. Angga, and D. A. S. Bhegawati, "PELESTARIAN BUDAYA KESENIAN TARI KECAK SEBAGAI TARI TRADISIONAL DALAM MEMBANGKITKAN PARAWISATA DI BALI," *Prosiding Pekan Ilmiah Pelajar (PILAR)*, vol. 3, pp. 89-97, 2023.
- [9] R. A. Rosmita, "Kajian Nilai Budaya Pada Tari Bedayou Tulang Bawang," *JUPE : Jurnal Pendidikan Mandala*, vol. 6, no. 2, pp. 91-102, Dec. 2021, Accessed: Jan. 29, 2023. [Online]. Available: <http://ejournal.mandalanursa.org/index.php/JUPE/index>
- [10] D. D. Wiebe, "Tarian Perdamaian: Enacting Alternative Hindu/Christian Identity Discourses Through "Secular" Balinese Performing Arts," *Yale Journal of Music & Religion*, vol. 2, no. 1, p. 7, 2016.
- [11] N. L. P. R. Franciska, I. A. Trisnawati, and N. W. Suartini, "Transformasi Ritual Siat Sampian Dalam Tari Anggruwat Bumi," *Kalangwan: Jurnal Seni Pertunjukan*, vol. 4, no. 1, 2018.
- [12] L. Fitri, R. Ramdiana, and R. S. Selian, "TRANSFORMASI TRADISI MEUDIKEE DALAM KONTEKS MASYARAKAT SAMALANGA KABUPATEN BIREUEN," *Jurnal Ilmiah Mahasiswa Pendidikan Seni, Drama, Tari & Musik*, vol. 4, no. 2, 2019.
- [13] Y. A. Sosani, "Transformasi Musik Pada Ritual Tradisi Kebangru'an: Kajian Sosiologi Seni," *Sophist: Jurnal Sosial Politik Kajian Islam dan Tafsir*, vol. 3, no. 2, pp. 60-80, 2021.
- [14] R. Hidajat, S. Jamnongsarn, and M. Afaf Hasyimy, "Transformasi Amanat Lakon Ramayana dalam Seni Pertunjukan Wisata Indonesia -Thailand," *Mudra Jurnal Seni Budaya*, vol. 37, no. 2, pp. 146-155, Apr. 2022, doi: 10.31091/mudra.v37i2.1880.
- [15] I. W. Mustika, "Kiamat Dance: A Reflection of Local Wisdom in Kuripan Village, South Lampung, Indonesia," *Mudra Jurnal Seni Budaya*, vol. 39, no. 2, pp. 261-270, Apr. 2024, doi: 10.31091/mudra.v39i2.2797.
- [16] B. Parmadie, A. A. N. A. Kumbara, A. A. B. Wirawan, and I. G. A. Sugiarta, "Pengaruh Globalisasi Dan Hegemoni Pada Transformasi Musik Dol Di Kota Bengkulu," *Mudra*

- Jurnal Seni Budaya*, vol. 33, no. 1, pp. 67-75, Feb. 2018, doi: 10.31091/mudra.v33i1.240.
- [17] M. L. Mathew, "Folk Ritual to Artistic Performance: Changing Terrains of Thirayattam," *ShodhKosh: Journal of Visual and Performing Arts*, vol. 5, no. 4, pp. 239-246, Apr. 2024, doi: 10.29121/shodhkosh.v5.i4.2024.1004.
- [18] A. Tallaj, "Religion on the dance floor: Afro-Dominican music and ritual from altars to clubs," *Civilisations*, no. 67, pp. 95-109, Aug. 2018, doi: 10.4000/civilisations.4961.
- [19] I. B. G. Surya Peradantha, S. R. Widyastutieningrum, S. Soewarlan, and I. B. G. Y. Triguna, "Interactions of Artistic Expressions with Spatial Contexts in the Isolo Performance of Sentani Tribe, Putali Village, Indonesia," *ISVS e-journal*, vol. 10, no. 8, 2023, doi: 10.61275/ISVSej-2023-10-08-21.
- [20] I. B. G. Surya Peradantha, S. R. Widyastutieningrum, S. Soewarlan, and I. B. G. Yudha Triguna, "The Artistic Meaning of Isolo Tradition of Sentani Tribe, Papua in Indonesia's Sustainable Maritime Culture," in *Bali Bhuwana Waskita: Global Art and Creativity Conference*, Denpasar: UPT. Penerbitan LP2MPP Institut Seni Indonesia Denpasar, Oct. 2023, pp. 23-31. Accessed: Sep. 14, 2024. [Online]. Available: <https://eproceeding.isi-dps.ac.id/index.php/bbw/article/view/449/261>
- [21] M. Nere, "Tari Penyambutan Holobhea," Skripsi, Institut Seni Budaya Indonesia Tanah Papua, Jayapura, 2018.
- [22] Y. Yapsenang, E. Y. Kondologit, V. R. Asa, and B. P. N. B. P. (Indonesia), "*Aimaro hena taje*": *tarian penyambutan orang Kayu Batu di Kota Jayapura*. Kementerian Pendidikan dan Kebudayaan, Balai Pelestarian Nilai Budaya Papua, 2017. [Online]. Available: <https://books.google.co.id/books?id=2CCfvgEACAAJ>
- [23] H. Muliawati, "Gogok War Tradition as a Way of Local Culture Preservation in Globalization Era: A Study of Anthropolinguistics on Buara People, Brebes," in *Proceedings of the International Conference on Interdisciplinary Language, Literature and Education (ICILLE 2018)*, Paris, France: Atlantis Press, 2019, pp. 140-142. doi: 10.2991/icille-18.2019.30.
- [24] B. A. Nurmaning, "Pelestarian Nilai Kearifan Lokal Melalui Kesenian Reog Kendang di Tulungagung," *Jurnal Pendidikan Sosiologi dan Humaniora*, vol. 13, no. 2, pp. 635-642, Oct. 2022, doi: 10.26418/j-psh.v13i2.54051.
- [25] J. Fügedi, "Notating dances from films: A method in Hungarian ethnochoreology," *Journal of Movement Arts Literacy*, vol. 4, no. 1, 2019.
- [26] A. R. Mulyana, "Arts Expression of Lima Gunung Communities and Social Ritual in the Perspective of Ethnochoreology," *Thematics Journal of Arts and Culture*, vol. 1, no. 2, 2017.
- [27] R. Leppert, "Music and the body: dance, power, submission," in *Sound Judgment*, Routledge, 2023, pp. 205-244.
- [28] A. López-Varela Azcárate, "The Semiotic Underpinnings of the Labyrinth as a Choreography of the Mind-From Map to Dance," *CompLit. Journal of European Literature, Arts and Society*, vol. 2024, no. 7, pp. 43-63, 2024.

- [29] O. L. Andersen, "Babrongko: Kebudayaan Material, di suatu Desa di Danau Sentani Papua," Jayapura, Mar. 2006.
- [30] M. Jazuli, *Telaah Teoritis Seni Tari*. Semarang: IKIP Semarang Press, 1994.
- [31] R. Wibowo, A. C. Kheisha, and A. N. K. Nisa, "The Tradition of Motayok Traditional Ceremonies in Cultural Heritage Management," *Jurnal Toursci*, 2024, doi: 10.62885/toursci.v2i1.425.
- [32] T. F. Johnston, "Alaskan Eskimo Music and Dance," *Curr Anthropol*, vol. 21, pp. 370-371, 1980, doi: 10.1086/202465.
- [33] O. A. Dosunmu, "The Appropriation of Traditional Musical Practices in Modern Yoruba Drama: A Case Study of Wole Soyinka's Death and the King's Horseman," University of Pittsburgh, Pittsburgh, 2005. [Online]. Available: <https://api.semanticscholar.org/CorpusID:192402503>
- [34] F. Bustan, A. Mahur, and A. H. Kabelan, "KARAKTERISTIK DAN DINAMIKA SISTEM PERTANIAN LAHAN KERING DALAM KEBUDAYAAN MANGGARAI," *Jurnal Lazuardi*, vol. 3, no. 1, pp. 344-367, Apr. 2020, doi: 10.53441/jl.Vol3.Iss1.25.
- [35] X. Huang, "Understanding Bourdieu - Cultural Capital and Habitus," *Rev Eur Stud*, 2019, doi: <https://doi.org/10.5539/RES.V11N3P45>.
- [36] S. Ibnu, "Exploring Political Socialization through the Lens of Giddens' Structuration Theory," *International Journal of Religion*, 2024, doi: <https://doi.org/10.61707/avxvjp17>.
- [37] A. Tretiakov, T. Jurado, and J. Bensemman, "Giddens' structuration theory and human resource practice in small firms," *New Zealand Journal of Employment Relations*, 2023, doi: <https://doi.org/10.24135/nzjer.v47i1.117>.
- [38] C. Geertz, "Common sense as a cultural system," *Antioch Rev*, vol. 33, no. 1, pp. 5-26, 1975.
- [39] I. Bulan, "Tari Melinting Tari Melinting di Masa Lalu dan Masa Kini," *Jurnal Seni Tari*, vol. 8, no. 1, pp. 95-102, 2019, doi: <https://doi.org/10.15294/jst.v8i1.24899>.
- [40] C. B. M. Nazlen and D. Darmawati, "Perubahan Tari Makan Sirih Ke Tari Persembahan Melayu Riau Di Kota Pekanbaru Provinsi Riau," *Jurnal Sendratasik*, vol. 11, no. 1, pp. 9-18, 2022, doi: <https://doi.org/10.24036/js.v11i1.114094>.
- [41] F. Yuliza, "Dari Tari Galombang ke Tari Pasambahan: Perubahan Tari Minangkabau Dalam Perkembangan Budaya Populer dan Industri Pariwisata," *Laga-Laga: Jurnal Seni Pertunjukan*, vol. 6, no. 1, pp. 80-90, 2020, doi: <http://dx.doi.org/10.26887/lg.v6i1.1016>.
- [42] L. Zhang, H. Zhang, and K. Wang, "Media literacy education and curriculum integration: A literature review," *International Journal of Contemporary Education*, vol. 3, no. 1, pp. 55-64, 2020.
- [43] M. A. Look *et al.*, "Adapting a cultural dance program to prevent cognitive decline: insights from experts and educators," *The European Journal of Public Health*, vol. 34, 2024, [Online]. Available: <https://api.semanticscholar.org/CorpusID:273655544>

- [44] Q. Si, "An Analysis of the Teaching Reform and Practice of Dance Courses Under the Background of Curriculum Ideology and Politics," *Journal of Contemporary Educational Research*, 2023, doi: <https://doi.org/10.26689/jcer.v7i12.5788>.
- [45] Y. D.- Lawal, "Towards Designing Choreography Curriculum Template for African Contemporary Dance Using Dayo Liadi's Olori-Oko Dance Performance," *Journal of Humanities, Music and Dance*, 2023, doi: <https://doi.org/10.55529/jhmd.41.7.20>.
- [46] X. Lei, "The Application of Ethnic Folk Dance Elements in Choreographic Techniques from a Contemporary Perspective - Exploring the Fusion of Dai Ethnic Folk Dance and Modernity," *Pacific International Journal*, 2024, doi: <https://doi.org/10.55014/pij.v7i2.578>.