



Introducing the *Lantang Lantang Pangang* performance: one of the oldest puppet performance rituals in Indonesia



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ABSTRACT

The *Lantang lantang pangang* is an integral part of the Toraja funeral ceremony, however, in recent times the knowledge of this puppet performance has changed significantly. This study aims to introduce and preserve the significance of *lantang lantang pangang* in puppet performances for the Toraja people. The method used is a qualitative study using a cultural anthropology that emphasizes social values and symbolism. The findings show that; (1) *Lantang lantang pangang* has a deep-rooted history dating back to the 9th century; (2) its dual role in funerals and as Toraja-style souvenirs; (3) its unique puppet characteristics; (4) the traditional puppet performance was carried by the high social status of Toraja people; (5) the performance reflects on the profile of the deceased and for entertainment purpose for grieving families; (6) Integrating it into school education is vital to preserve this culture. This study will have a historical significance that emphasizes the social context of funeral ceremonies and puppet performances to preserve cultural heritage.

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1. Introduction

Wayang Beber is known to be the oldest puppet performance in Indonesia dated 1223 AD. However, in Tana Toraja, South Sulawesi, one of the oldest versions of puppet performance used to be performed in rituals, called *lantang lantang pangang*. When the Toraja people passed away, they created wooden puppets called *tau-tau*. Hence, this research introduces the *lantang lantang pangang* Puppet performance in Toraja tribe rituals in schools as a method of preserving cultural heritage. It is no surprise that South Sulawesi provided many historical artifacts. South Sulawesi or South Celebes is globally known to host some of the oldest artifacts in the world [1]–[4]. Such as one of the oldest caves in the world, the limestone caves which was estimated from c. 30 000 years BP to c. 2000 years BP [5]. Next, there is the history of *I Laga Ligo* one of the oldest written histories of the origin of humanity that consists of 6,000 pages, then there are Phinisi is a world heritage by UNESCO, *Pakarena* dance, and many more historical artifacts and events. Therefore, it is no surprise that *lantang lantang pangang* is one of Indonesia's oldest puppet performance rituals. Due to the longest history of South Sulawesi, their historical culture, especially rituals and performances cannot be separated from early beliefs in South Sulawesi. Hence, it is similar to the Leang Tedongge Cave which is related to rituals before hunting for food. Toraja is one of the tribes in the South Sulawesi province and is a tourist destination known for its cultural diversity and traditional values. Cultural diversity in Toraja is strongly traditional because it remains rooted in an ancestral culture that has been preserved to this day. For example, most of the Toraja population is Christian, but many Toraja people still hold strong influences from the teachings of their ancestors known as '*aluk todolo*' [6], [7].

The indigenous belief system of the Toraja people, referred to as '*aluk todolo*,' serves as a guide for their customary way of life and religious ceremonies. '*Aluk*' means a way of life, and '*todolo*' means ancestors, thus the concept of '*aluk todolo*' signifies a way of life derived from their predecessors. One notable characteristic of the *aluk todolo* teachings is the grand traditional feasts that are both captivating and unique. These feasts showcase various traditional art forms as part of the ceremonial process, including the *rambu solok* (mourning ceremony) and *rambu tuka* (celebration ceremony). Toraja's famous traditional art forms include *Paggellu* dance, *Pompang* and *Ma'bugi* music, and *Ma'badong*. The aforementioned traditional art forms are well-known among the Toraja community and have gained widespread recognition [8]–[10]. Even though Toraja has so many traditional art forms, there is one type of art performance that is not recorded in the history of Toraja's art, namely the tradition of *lantang lantang pangang* performance. This performance resembles puppet theater found in various Indonesian tribes [11]. Based on some sources, *lantang lantang pangang* performance is not popular among the Toraja tribe and is even considered unfamiliar. Hence, the need to introduce it to the wider community is mandatory, especially in schools. In addition, this art form was once showcased at a cultural festival in South Sulawesi around the 1990s. Moreover, the *lantang lantang pangang* performance became one of the scenes in the film *Walking Dead (tomate)* produced by Cinemakadi Film, which was screened in Studio XXI cinemas across Indonesia on April 14, 2022. *Lantang lantang pangang* performance holds cultural values as an identity of Toraja's culture, including aesthetic values that require philosophical emphasis beyond mere entertainment [9]. Therefore, it is highly essential to introduce and teach *lantang lantang pangang* to the wider community.

Therefore, this research will explore the existence of *lantang lantang pangang* performance by the Toraja tribe in South Sulawesi, as a cultural movement. This will provide a discourse understanding to the educational institution and reintroduce *lantang lantang pangang* performance featuring *tau-tau* as a wooden puppet from Toraja as one of the oldest puppet rituals. Pupper performance in South Sulawesi is a valuable culture that needs to be introduced. Most researchers address the symbolic and philosophical meaning of Toraja Culture [9], [12]. But there are also other significant arts and performance that needs to be preserved. *Lantang lantang pangang* is an essential part of Toraja rituals, that used to be performed during the rituals. Puppet performances in Indonesia, especially in the Java Region have been discussed by many researchers, artists, and arts practitioners, from various backgrounds. Yanuartuti *et al.*, [13] examine the transformation process of the *Wirucana Murca* play, utilizing an adaptation approach. Then, Wulandari *et al.*, [14] investigate the portrayal of the character *Gerak Gecul* by Sumar Bagyo in conveying Gareng's essence. Next, Wibowo [15] explores the societal and cultural repercussions stemming from the commercialization of the Malang mask puppet during the globalization era. In addition, Wibowo *et al.*, [16] explained the historical and procedural aspects of inheriting the art of mask puppetry within two distinct hermitages. Zustiyantoro *et al.*, [17] addressed the Philosophical significance of describing the elements of *Dewaruci* puppet performance as well as the concept of *kasampurnan* within Javanese cultural psychology. Above all, most of the researchers described the significance of puppet performance from the perspective of its meaning, transformation, characteristics, and social factors, including in the global era. However, in South Sulawesi, this type of discussion is silent because lack of knowledge related to local tradition in Puppet performances. Hence, research *lantang lantang pangang* would be a significant contribution. Therefore, it is vital to introduce to the wider community, such as introducing puppet performances in schools to provide students with cultural knowledge, by reading the history of *lantang lantang pangang*, understanding through discussion in schools, and making the wooden puppet to be performed in class [18]. Introducing to the wider community especially the younger generation as a way to preserve the culture is paramount [19], [20].

2. Method

This research is a qualitative study using a cultural antroplogy that emphasizes on social values and symbolism, supported by the disciplines of the Humanities. The method employed

in this research is descriptive, which involves writing an object of study based on the existing facts in the field. Next, participants of this research are Toraja experts known as *Puangna* (or *Dalang* in Java), individuals who are related to the cultural tradition of Toraja, and recognized for their deep knowledge and skill in puppet performance. Above all, experts or *Puangna* are selected based on their extensive experience practical knowledge, and community recognition in Toraja. Following this, in data collection method this research utilizing videos cameras and photo cameras to capture the performance of *lantang lantang pangang*. In analyzing the data, extensive and in-depth observation is conducted to describe the *lantang lantang pangang* performance of the Toraja tribe in South Sulawesi. Moreover, to ensure the validity and reliability of this research, we observed and interviewed with semi-structured, beginning with general questions to more specific questions about the experts' background. Then, follow-up questions are used to gain more detailed information. Furthermore, this research was conducted on more than one occasion, and with intensive communication to the experts of puppet performance in Toraja.

3. Results and Discussion

This research showed five significant contributions to understanding the *lantang lantang pangang* in Toraja. First, the findings started with the history of *lantang lantang pangang* in Toraja. Next, it discussed *Tau-tau* in Toraja as the main object of the wooden puppet used in rituals. Then, *Tau-Tau* in the *lantang-lantang pangan* performance was discussed further. Following this, the tradition of organizing performances was also mentioned. Finally, the findings inform the *lantang-lantang pangan* in funeral performances.

3.1. History of *lantang-lantang pangan* in Toraja

The first findings of this research showed relatively small numbers of Toraja people understand the history of *lantang lantang pangang*. Even though the Toraja tribe has a puppet performance called *lantang-lantang pangang*, which resembles *wayang golek*, it used *tau-tau* (wooden puppets) as its medium. The presence of *lantang-lantang pangan* is closely related to the Toraja's tradition of making *tau-tau*. Therefore, to discuss *lantang-lantang pangan*, people must understand the existence of *tau-tau* as one of the recommendations of the *Aluk Todolo* belief system. According to the Toraja-Indonesian dictionary, *tau-tau* derives from the word *tau*, meaning people or humans. So, *tau-tau* refers to figurines or statues made for the deceased. *Tau-tau lampa* refers to statues made from bamboo, covered with cloth on their faces. *Tau-tau kayu* refers to statues made from wood specifically for the deceased. The mythology underlying the creation of *tau-tau* is based on the *Aluk Pitung Sa'bu Pitu Ratu' Pitung Pulo Pitu*, often abbreviated as 7777, a teaching brought by a celestial figure along with *Tamboro Langi'* (the drum of the heavens). An estimation of the dating or origin, lacking archaeological evidence, suggesting that the Toraja community has embraced this teaching since the 9th century CE. However, it must be acknowledged that chronological studies of the Toraja tribe are very weak. The teachings on the creation of *tau-tau* are divided into two types based on their material: *tau-tau* jackfruit and *tau-tau lampa*. These two types of *tau-tau* are closely related to social stratification. *Tau-tau* jackfruit is specifically made for the high aristocracy (*Tana Bulaan*), while *tau-tau lampa* is intended for the middle-class aristocracy (*Tana Bassi*). The naming of the ceremonies also differs, with the ceremony for creating *tau-tau* jackfruit called the *Rapasan*-level funeral ceremony, and the ceremony for creating *tau-tau* lampa referred to as *Di Doya Tedong* or the *Batang level* ceremony. There are four stages involved in the creation of *tau-tau* in Toraja, whether it's *tau-tau lampa* or *tau-tau* jackfruit: (1) The *Massebang Bulu* ceremony (cutting small bamboo trees) as an offering in the creation of *tau-tau*; (2) The *Manglelleng kayu* jackfruit ceremony (cutting the jackfruit wood), in which the family sacrifices a dog as an offering to ward off the spirits believed to be present in the wood; (3) The *Di Lassak* ceremony (creation of the genitals), where a pig is sacrificed, and its blood is applied to the genitals being made; (4) The inauguration ceremony of the accepted *tau-tau* as a symbol of the deceased. This inauguration is significant because, through this symbol, the family can remember the profile of the deceased parent. The inauguration also signifies the consensus of the entire family, and at this stage, pig slaughtering takes place.

The *tau-tau*, which is the most essential part of the death ceremony procession, carries collective values. They are not just placed on cliffs but have special meaning in Toraja culture. The placement of *tau-tau* on the carved cliffs, facing east (Mount Sinaji), with vast rice fields below, symbolizes a prosperous life. It means that *tau-tau* not only commemorates the deceased but also represents the eternal presence of ancestors. From the brief explanation above, it can be understood that *tau-tau* serves three functions for the Toraja community: (1) *Tau-tau* represents the spirits of ancestors or deceased relatives; (2) It symbolizes fertility and life; (3) It acts as a guardian of the rice fields and villages. The explanation of the existence of *tau-tau* in the Toraja tribe and its connection to the *lantang-lantang pangan* performance are interrelated. *Tau-tau* represents the deceased individuals and is placed on the carved cliffs, while the *lantang-lantang pangan* performance produces *tau-tau* as a medium in its show. As the *lantang-lantang pangan* performance is one of the traditional art forms of the Toraja tribe, the size of the *tau-tau* used in the performance is smaller than those kept on the cliffs.

3.2. *Tau-Tau* in Toraja

There are two types of *tau-tau* in Toraja, there are *tau-tau* in funeral ceremonies and *tau-tau* as craft souvenirs. Firstly, *tau-tau* in funeral ceremonies has clothing that is worn according to the social status and customs of the person being represented. These types of *tau-tau* can be found in various funerals in Tana Toraja. Typically, *tau-tau* wear headbands (*passapu*) and sarongs (*dodo*), although some may or may not wear them depending on family deliberations. Secondly, *tau-tau* made as souvenirs are smaller in size and slightly more realistic. These *tau-tau* are not associated with ritual activities and do not personify the deceased. They are usually made using jackfruit wood. The crafting process allows for customization according to the maker's preferences, but they still retain the characteristics of the Toraja tribe. Fig. 1 shows on the left *tau tau* which was used as puppet performance in funeral ceremonies. While on the right there are four pictures represented *tau-tau* made from teak wood displayed inside a house as decoration. This type of *tau-tau* has no direct connection to the *Aluk Todolo* belief system and serves primarily as a souvenir item. They are commonly found in souvenir shops in Makassar. In addition, this type of *tau-tau* is not associated with the teachings of *Aluk Todolo*, because the costumes worn by these *tau-tau* represent the common people.



Fig. 1. On the left *tau-tau* for funeral ceremonies, while on the four pictures on the right represented *tau-tau* made from teak wood displayed inside a house as decoration.

3.3. *Tau-Tau* in the *Lantang-Lantang Pangan* Performance

The *tau-tau* used in the *lantang-lantang pangan* performance has very simple forms, giving the impression of being hastily made. Some of the puppets even appear to be made in a makeshift manner, resulting in a lack of aesthetic value. The wood commonly used is jackfruit wood, with various sizes depending on the characteristics of the performers in the funeral

ceremony, thus resulting in varying sizes of wooden puppets. Based on research conducted at the location of tau-tau production, most of the puppets made are around 40 cm to 50 cm in size and have a three-dimensional form. As for the costume colors used, they generally imitate the traditional costumes of the Toraja people, painted with colors corresponding to the costumes worn by each participant in the funeral ceremony. Fig. 2 shows on the left the expert of the *lantang lantang pangang* called *Puangna*, and in the middle and on the right are the puppets which are smaller in size compared to the *tau-tau* found in funerals. They are disproportionate, rigid, and appear to be hastily made.



Fig. 2. On the left *Puangna*, in the middle and on the right are male *tau-tahu* used in the *lantang lantang pangang* performance.

3.4. The Tradition of Organizing Performances

According to Palimbong in an interview (April 2023) in Toraja, the tradition of the *lantang lantang pangang* performance for the Toraja tribe has been around since the emergence of *Tamboro Langi's* teachings on making *tau-tau*. This means that the presence of the *lantang lantang pangang* performance is closely related to the ancestral Toraja belief system, *Aluk Todolo*. However, the tradition of the *lantang lantang pangang* performance was primarily carried out by the upper social strata (nobility). In its early stages, this art form was called *tau-tau*, which referred to a wooden puppet resembling the face of the deceased and symbolizing the dead. As it evolved, *tau-tau* was made smaller in size and greater quantities, making it easier to play and manipulate during performances. Since the stories portrayed at that time were about the profiles of the deceased and served as entertainment for grieving families, most of the stories had a humorous tone, leading the community to call it "wooden comedy." Around 1920, this wooden comedy was renamed the *lantang lantang pangang* performance. It was named as such because of its miniaturized form, but over time, it received less attention from the government, resulting in the disappearance of the *lantang lantang pangang* performance, and it was no longer staged. In 1998, this art form resurfaced with old and worn-out wooden puppets. The revival of this traditional Toraja art was initiated by Palimbong, but the authenticity of the *lantang lantang pangang* performance underwent some changes, particularly in the themes of the stories portrayed. The tradition of the *lantang lantang pangang* performance no longer depicted the profiles of deceased individuals but focused on miniatures of the death ceremony or *Rambu Solo'* of the Toraja tribe.

Based on research conducted on March 17, 2023, in the village of Kandora, Mengkendek District, it was found that the present-day *lantang lantang pangang* performance has undergone significant changes, both in terms of the wooden puppets and the tradition of the performance itself. The puppets are now made hastily, resembling human forms but lacking realism. The *lantang lantang pangang* performance is more commonly staged at Traditional Festivals, while its presence in funeral ceremonies has diminished or even disappeared. The scarcity of the *lantang lantang pangang* performance is due to the dominance of Christianity among the Toraja community today. Meanwhile, the *lantang lantang pangang* performance is associated with the teachings of *Aluk Todolo*, and the scarcity of *Puangna* (the puppeteer) makes it difficult to find. According to the teachings of *Aluk Todolo*, *Puangna* must possess the ability to create *tau-tau* and have a deep understanding of the *Rambu Solo'* ceremony and

fluency in the *To Mina'a* language (the native language of the Toraja tribe). The scarcity of *Puangna* has led to a decline in the tradition of the *lantang lantang pangang* performance. Some notes obtained by the writer regarding the *lantang lantang pangang* performance from 1998 to 2002 are: (1) In 1999, the *lantang lantang pangang* performance was staged at TMII (Taman Mini Indonesia Indah) during a Traditional Festival, featuring *Ambe' Salu as Puangna*; (2) In 2000, it was performed at Fort Rotterdam during the South Sulawesi Traditional Festival, with Palimbong as *Puangna*; (3) In 2001, it was staged in Kandora, Mengkendek District, during the Toraja Traditional Festival, featuring *Ambe' Salu as Puangna*; (4) In 2002, it was performed at DKSS (Dewan Kesenian Sulawesi Selatan) during the 3rd Traditional Festival, once again with *Ambe' Salu as Puangna*; (5) In 2018, it became a scene in the film "Walking Dead" (Tomate), which premiered at XXI cinemas on April 14, 2022.

3.5. *Lantang-Lantang Pangang* in Funeral Performances

At the beginning of the text, it was mentioned that it is difficult to trace the *lantang lantang pangang* performance in funeral ceremonies and find accurate data in the form of records or photographs. However, according to Palimbong, the *lantang lantang pangang* performance in funeral ceremonies serves as entertainment for grieving families. The stories portrayed depict the profiles of individuals considered to have a high social status. The puppets must resemble the faces of the deceased. The *lantang lantang pangang* performance is staged on a platform located in front of the house (*Tongkonan*). Given that the stories presented depict the life history of an individual from birth to death, the *lantang lantang pangang* performance can last up to 10 hours. The performance takes place one week after the funeral ceremony and serves solely as entertainment for the grieving family. The meaning behind the *lantang lantang pangang* performance is to allow the surviving family members to remember the life history of the deceased. In the previous section, it was explained that the *lantang lantang pangang* performance among the Toraja tribe is no longer an integral part of the funeral ceremony but focuses more on the performance itself. Although the stories presented are a miniature representation of the *Rambu Solo* ceremony, they still serve as a means of communication for the Toraja tribe to remember and commemorate the funeral practices. The *lantang lantang pangang* Performance in Toraja Funeral Ceremonies, which took place during the 3rd South Sulawesi Traditional Festival organized by the South Sulawesi Art Foundation (YKSS) at Societet de Harmonie Makassar on December 25, 2002, aimed to revive and showcase traditional art forms that were less known to the public.

The performance involved 87 *tau-tau* puppets, including 63 male *tau-tau* and 24 female *tau-tau*. There were six *tedong* puppets (buffalo), one *tedong sampala* (black buffalo) adorned with a sun motif on its shoulder, five *tedong bonga* (striped buffalo), and five *bai* puppets (pig). The supporting elements of the *lantang lantang pangang* performance will be further detailed as follows: Four *tau-tau* carrying props for the mabbati ritual ceremony; Two *tau-tau* carrying *bombongan* (gongs); Seven *tau-tau* carrying *fandel-fandel*; Nine male *tau-tau* bearers of the deceased statue; One *tominani tau-tau*; Six *tau-tau* carrying *kandaure*; Ten *tau-tau* carrying *bai* (pigs); Eight *tau-tau* carrying *ballo* (palm wine); Five female *tau-tau* as a family procession; Sixteen elderly female *tau-tau* carrying betel leaves; Two *tau-tau* performing the *pa'randing* dance; Three *tau-tau* performing the *kuda kepeng* dance; Four *tau-tau* portraying the *si semba* scene (foot wrestling); One *tau-tau* as the *simati* statue; Five pig puppets; Six buffalo puppets; Three *kuda kepeng* (horse) figures; One *kandaure* item; Seven *fandel-fandel* items; One funeral procession item; One statue procession item; Twelve yellow bamboo pieces (used as *tuak* containers); One *bombongan* (gong); Six *parang* (machete) items. All the supporting items used in the *lantang lantang pangang* performance are generally made of wood, bamboo, and cloth. To understand the form of the *lantang lantang pangang* performance in the Toraja Funeral Ceremony in South Sulawesi, it will be discussed in Chapter IV as a response to several issues in this thesis.

This study was carrying out to introduce *lantang lantang pangang* to wider communities. This is the first study that specifically mentioned puppet performance from Toraja, which was established very long time ago. As one of the oldest puppet performances in Indonesia, *lantang lantang pangang* has deep meaning and specific purposes for rituals. In this discussion, this study will highlights six important points derived from the findings and related researchs.

Firstly, the history of *lantang lantang pangang* showed that the total number of Toraja people who understood the history were minimal, and only known by the experts within the field. History of this puppet performance related to Toraja tradition of making *tau-tau*. Moreover, this study lacked of archeological evidence and it is estimated the puppet were first introduced since 9th century. Following this, social stratification applied in the making of the puppets. Finally, *lantang lantang pangang* is the most essential part of the death ceremony procession. (add other research such as dewaruci, zustiyanoro)compare to similar research on puppet performance, Zustiyanoro *et al.*, [17] conducted research on *Dewaruci* puppet performance and they compare to other famous puppets such as *Bima* puppet character. This study highlights on the philosophical meaning of the puppets. The research was able to investigate on the philosophical meaning further due to the fact that prior knowledge on the puppet was established very well. Unlike the *lantang lantang pangang*, the introduction is mandatory to conduct to gain wider understanding of the existence. Once the existence is accepted widely, then study on philosophical meaning can be investigated further. Secondly, *tau-tau* in Toraja has two types of characteristics. First, *tau-tau* is made for funeral ceremonies. The clothings which were used in the puppets resembled the status social and customs represented of the real person who passed away. Second, *tau-tau* made for craft souvenirs has realistic characteristic that is mostly made by jackfruit wood. This souvenir puppets is still retain the characteristic of Toraja style in making the puppet. Research on characteristic of the puppet is necessary to introduce to public. This is because the knowledge of the puppet must be introduced first before. Similar research had been done by Wulandari *et al.*, [14] who describe the characteristic of the performance. This is essential to introduce unfamiliar performance, and it is similar to the *lantang lantang pangang* performance which for many are unfamiliar.

Next, *tau-tau* in *lantang lantang pangang* performance has characteristic that is similar in size found in funerals of Toraja people. This characteristic of disproportionate puppet, rigid, and appear to be hastily made. In comparison to the studies of [17], [21] typically puppet performances have unique style instead of realistic characters. This is because the portrayal of puppets usually resemble the original style of traditional method of making artworks. Unlike the western style, because the influence of western style were later introduced in Indonesia when the Dutch arrived in Indonesia. Following this, the discussion discussed the tradition of organizing performance. The Toraja tribe has practiced the *lantang lantang pangang* performance tradition since *Tamboro Langi* introduced the art of crafting *tau-tau* figures. Initially, these stories revolved around the characteristics of departed individuals and provided solace to grieving families while often carrying a humorous tone. This led the community to affectionately dub it "wooden comedy." Over time, significant changes have been observed in the modern *lantang lantang pangang* performance, encompassing both the evolution of wooden puppets and alterations in the tradition itself. To take part in this tradition, *Puangna* individuals need to be skilled in crafting *tau-tau* figures, possess a deep understanding of the *Rambu Solo* ceremony, and be fluent in the *To Mina'a* language, which is the Toraja tribe's native tongue. Similar to research in performances conducted by [13]–[15], [22], these researchers described performances for entertainment purposes. This is particularly important for performances for specific purposes.

Another interesting discussion would be related to *lantang lantang pangang* in funeral performance. The *lantang lantang pangang* performance during funeral ceremonies used to provide entertainment to grieving families by narrating stories about esteemed individuals, especially those who considered to have a high social status. These tales featured the likenesses of the deceased on the puppets. However, it's now understood that among the Toraja tribe, this performance has shifted away from being a crucial part of funeral ceremonies to becoming more of a standalone presentation. The *lantang lantang pangang* Performance in Toraja Funeral Ceremonies, showcased during the 3rd South Sulawesi Traditional Festival organized by the South Sulawesi Art Foundation (YKSS) on December 25, 2002, aimed to revive and spotlight traditional art forms less familiar to the public. Finally, in order to introduce and preserve the valuable culture, it is highly important to implement it into teaching practice. Many efforts had been made to promote it to the public such as in TMII (1991), South Sulawesi Traditional Festival (2000), DKKS (2002), and in the film (walking

death, Tomate, 2022). However, this practice need further creative method, that is to teach this culture into the schools, as a method for preserving the valuable culture. When it will be implemented in schools, students will be able to understand, learn, and create the wooden puppets. Three important stages of teaching culture especially the puppet of *lantang lantang pangang* is part of artworks, namely artmaking, art history and art criticism [18], [23], [24]. These three method in teaching in arts in schools is significantly effective to help students understand from broader perspective, so that they have a clear understanding of the *lantang lantang pangang*. Therefore, it will have long lasting impact to preserve and teach the culture in schools.

4. Conclusion

In conclusion, this study highlights the cultural significance of *lantang lantang pangang*, an ancient puppet performance from the Toraja community in Indonesia. Key findings include firstly, the history of *lantang lantang pangang*, deeply rooted in Toraja tradition, dates back to at least the 9th century and plays a vital role in death ceremonies. Secondly, *tau-tau* figures serve two purposes: for funeral ceremonies, reflecting the deceased's status, and as craft souvenirs, retaining Toraja style. Thirdly, *lantang lantang pangang* puppets exhibit unique characteristics, such as disproportionality and rigidity. Next, the performance tradition has evolved from humor-laden storytelling during funerals to a standalone art form, requiring expertise in *tau-tau* crafting and Toraja culture. In addition to this, *lantang lantang pangang* has shifted from a funeral essential to a cultural showcase. Finally, to preserve this culture, integrating it into school education using creative methods, such as artmaking, art history, and art criticism, is crucial. Public promotion efforts and a dedicated film have also contributed to its preservation.

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