



# Uncovering the hidden meaning: an analysis of the performance structure and social meaning of the *salonreng* dance in the cultural context of Makassar

Johar Linda <sup>a,1,\*</sup>, Putri Dyah Indriyani <sup>b,2</sup>, Rachmat Djarot <sup>a,3</sup>

<sup>a</sup> Universitas Negeri Makassar, A.P Pettarani Road, Makassar 90222, Indonesia

<sup>b</sup> Universitas Lambung Mangkurat, Hasan Basri Road Kayutangi, Banjarmasin 219, Indonesia

<sup>1</sup> [johar.linda@unm.ac.id](mailto:johar.linda@unm.ac.id); <sup>2</sup> [putri.indriyani@ulm.ac.id](mailto:putri.indriyani@ulm.ac.id); <sup>3</sup> [rachmat@unm.ac.id](mailto:rachmat@unm.ac.id)

\* Corresponding Author

## ABSTRACT

The *Salonreng* dance represents the cultural identity of the Makassar tribe. Despite its rich cultural significance, *Salonreng* dance is rarely witnessed and in demand by the public, as well is a lack of deep understanding of the meaning and values contained in *Salonreng* dance. This study aims to analyze the performance structure and social meaning of *Salonreng* dance better to understand its role in the cultural context of Makassar. The research method used is qualitative with an ethnocoreological approach, considering the cultural setting of the *Salonreng* dance. Direct observation was carried out by attending ritual activities; selected informants included actors, *panrita* (ritual leaders), dancers, *pinati* (ritual equipment organizers), local artists, and traditional leaders. Data collection was carried out through documentation of *Salonreng* dance performances in the form of ritual videos, books, and journals. The study results show that the *Salonreng* dance is an important element of Makassar's cultural heritage, which has high aesthetic, social, and spiritual value. The findings include *Salonreng* dance movements, criteria for dancers who are considered spiritually clean, accompanying musicians, audiences, dancers' clothing, dance floor patterns, and the transformation of the performance venue. The contribution of this research includes the enrichment of academic literature and the provision of research methodologies that can be used as a reference that supports the preservation and development of the *Salonreng* dance so that it becomes an important part of Makassar's cultural heritage and develops in the future.



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## 1. Introduction

*Salonreng* dance is one of the cultural heritages in South Sulawesi, Indonesia. This dance comes from the Makassar tribe, which is known to have many traditions and cultures. The term "*Salonreng*" originated and describes the graceful and luxurious movements of the dance. This cultural product is an art event and an important part of Makassar culture in various traditional ceremonies, such as weddings, deaths, and cultural festivals. Historically, *Salonreng* dance has served as a representation of the cultural identity of the Makassar tribe. Each movement in *Salonreng* Dance has a deep symbolic meaning, reflecting the values of Makassar society, such as elegance, refinement, and inner peace. These movements show the cosmology and philosophy of life of the Makassar people, which is rich in spiritual and social values. *Salonreng* dance is a spiritual dance that is presented for magical religious needs. The age of *Salonreng* dance is relatively very old, although nowadays it is rarely performed, but it can still be witnessed in several agrarian community groups in the interior along with previous research that the main characteristic of ritual dance is not beauty, but the orientation of the form of how the dance is through motion, music, tempo, rhythm of movements that cause power so that it

can affect the surrounding nature [1]. The phenomenon in the field is that the presentation of the Salonreng dance is still rarely witnessed and in demand by the public. At the ritual event, the younger generation lacks interest in learning and preserving the dance, so it tends to become extinct if it is not documented. This is due to a variety of factors, including changing cultural preferences among younger generations who are more interested in modern forms of entertainment, as well as a lack of adequate promotion and documentation about the importance of this dance in preserving cultural identity. In addition, the lack of a deep understanding of the meaning and values contained in the Salonreng dance also contributes to the lack of public interest. This is certainly one of the cultural products in terms of Makassar tribal traditional dances that lack existence in the eyes of the public. Therefore, a more intensive effort must be made to educate the public about the importance of the Salonreng dance as a cultural heritage that must be maintained and preserved.

In the context of globalization, which is accelerating cultural change, the people of Gowa face the challenge of maintaining and appreciating their cultural heritage. One of the important steps that needs to be taken is to document and promote the Salonreng dance through various media and digital platforms. Continuous education about the spiritual values and philosophies contained in this dance must be encouraged among the younger generation. By increasing awareness and appreciation of the Salonreng dance, it is hoped that this dance can re-exist and become an integral part of the cultural identity of the people of Makassar, which future generations will inherit. A collaboration between local governments, cultural communities, and educational institutions is needed to design programs that support the preservation and development of this traditional dance. This study aims to describe and analyze the performance structure and social meaning of Salonreng dance to understand its role in the cultural context of Makassar more deeply. Every research must have a theory to assist researchers in dissecting problems that occur in the field. Related to the Salonreng dance, Marco De Marinis's theory is particularly relevant to this research because its semiotic approach allows for an in-depth analysis of Salonreng dance performances as a cultural text. With this theory, every element in a performance, such as movement, music, costumes, and staging, is treated as a symbol that has a certain cultural and social meaning. The relevance of this theory lies in its ability to express the values, beliefs, and social identities contained in the dance, which are often hidden or not explicitly visible. In this study, Marce De Marinis' theory guides researchers in describing and analyzing the performance structure and social meaning of Salonreng dance by paying attention to every detail of the performance elements. Thus, this theory not only provides a strong analytical framework but also opens up space for a deeper understanding of the structure of the Salonreng dance performance and the social meaning of the Gowa community [2]. This research is expected to be useful for academics, artists, cultural experts, teachers, and students to collectively handle problems so that there is no overlap and alienation in promoting culture, especially the art of Salonreng dance performances.

## 2. Method

This research uses an ethnocoreology approach. According to R.M. Soedarsono, ethnochoreology is defined as a branch of anthropology that specializes in the study of dance by considering the cultural setting of the dance [3]. The data collection technique in this Salonreng dance research is to conduct observations, interviews, and literature studies.

### 2.1. Observation

The observation method is used to observe something, a person, an environment, or a situation in sharp detail and accurately record it in several ways. Along with that, Azura and Sedyawati also said that ethnochoreology as a discipline, or more precisely as a sub-discipline of anthropology, has a basic direction towards understanding "dance in culture" or "dance in society" [4], [5]. At this stage, the researcher collected data directly in the field by appreciating the *Salonreng* dance. At the observation stage, the researcher observes, records, and documents objects regarding the *Salonreng* dance in ritual ceremonies. Meanwhile, the observation target is Daeng Mile's residence as *Anrong Guru* and the executor of the *ajjaga* ritual ceremony. The first stage is an initial observation carried out by researching written sources to obtain initial

data. After the written data is obtained, the next stage is to observe dance performances in various contexts. Furthermore, the researcher went directly to the field to make observations before the implementation of the ritual ceremony and then sought information on when the ritual ceremony was carried out. After there is information on the implementation time, then the observation of the community involved in the preparations for ritual ceremony activities, both directly and indirectly involved. Furthermore, observe what the community does in preparation before the *Salonreng* dance performance, during the performance, and after the *Salonreng* dance performance until the ritual ceremony is over. Observation of the *Salonreng* dance in the *ajjaga* ritual ceremony is very important to be carried out in the research, and the purpose is to obtain data on the implementation of the *ajjaga* ritual ceremony, as well as the lifestyle of the surrounding community. It is necessary to see in detail how the *Salonreng* dance is performed in ritual ceremonies, how to perform the *Salonreng* dance, how the community understands and interprets the *Salonreng* dance, what values are contained in the *Salonreng* dance so that the people of Gowa, South Sulawesi still carry it out.

Observation of the *Salonreng* dance at the *attammu taung* ritual ceremony was carried out in Sero' Village, Somba Opu District, Gowa Regency, to see how the *Salonreng* dance is present in the ritual ceremony and how the structure of the implementation of the ritual ceremony is. Then, observations were made in the Bajeng District to see how the structure of the implementation of the *Salonreng* dance in the *ajjaga* ritual ceremony was carried out. Furthermore, the observation of the *Salonreng* dance in the *ajjaga* ritual ceremony in Barembeng Village, Bontonompo District, to see the structure and implementation of the *Salonreng* dance and the implementation of the *akkorontigi* ritual ceremony by the community in Bontoramba Village, South Bontonompo District, at different times. The researcher is a Gowa who acts as the executor of the *ajjaga* ritual ceremony; the researcher is automatically involved in the ceremony. Researchers were also involved in the place where other *ajjaga* ritual ceremonies were held. The involvement of researchers in the ceremony is to help in the preparation of offerings, participate in preparing food and drinks for all supporters of the ceremony, feel firsthand the interaction between dancers and musicians, involve themselves, and observe the atmosphere created in the environment of the organizers with their extended families. Observation of the *Salonreng* dance in the *ajjaga* ritual ceremony is significant to be carried out in the research, and the purpose is to obtain data on the implementation of the *ajjaga* ritual ceremony and the lifestyle of the surrounding community. It is necessary to see in detail how the *Salonreng* dance is performed in ritual ceremonies, how to perform the *Salonreng* dance, how the community understands and interprets the *Salonreng* dance, what values are contained in the *Salonreng* dance so that the people of Gowa, South Sulawesi still carry it out.

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Meanwhile, field notes need to be made in these activities, aiming to document the observation of the situation, and the second goal is to document the inner response to the observation. Documentation can help authors repeat and analyze various data found in the field

related to *Salonreng* dance performances. Documentation in the form of video recordings and photos of *Salonreng* dance performances, which was successfully collected, was beneficial in the data analysis process. The documentation of the *Salonreng* dance performance that was successfully collected was a video of the *Salonreng* performance at the *attammu taung* ritual ceremony in Sero' Village, Somba Opu District, the *accera' ase* ritual in Pallangga District, the *ajjaga* ritual in Ritaya Village, Bajeng District, and the *ajjaga* ritual in Barembeng Village, and Kalase'rena Village, Bontonompo District. Some documentation of the *Salonreng* dance was carried out outside the context of rituals, which were obtained from events conducted by performing arts students of the Faculty of Art and Design. Among them are the celebration of World Dance Day, the dance maestro stage, and *Anrong Guru Salonreng* by performing the *Salonreng* dance. According to I Wayan Dibia, on the other hand, it is time to cultivate a habit of listening to a dance event by positioning it as a manifestation of cultural expression (dance as culture) or in the context of its cultural environment (dance in culture) [6].

## 2.2. Interviews

The data collection technique in this study is also supported by oral sources obtained by interviews with supporters of ritual ceremonies, dancers, musicians, performers, and those who understand *Salonreng* in the *ajjaga* ritual ceremony. Interviews are a technique used to obtain information about events that cannot be observed by the researcher directly, either because of actions or events that occurred in the past. Interviews were conducted with resource persons who are considered to be people who understand and have extensive knowledge about the object of research, namely the *Salonreng* dance in the *ajjaga* ritual ceremony. Interviews are conducted when the results of the library study need reconfirmation, and then they must return to the field to conduct an interview. Ethnographic interviews encourage informants to share their culture so that they can help develop relationships between the data obtained. The determination of informants is the key to finding the main target for researchers. To get the desired information related to the topic being researched, it is necessary to classify between key informants and supporting informants. Key informants are informants who know the problems being researched in depth. The key informants for the *attammu taung* ritual ceremony are Hendra Daeng Tiro (*panrita*) (45), Dakko Daeng Serang (*Anrong Guru Salonreng*) (76), the *accera' ase* ritual ceremony is Tahir (*panrita*) (85), Minasa Daeng Baji (*pasalonreng*) (55), for the *akkorontigi* ritual ceremony, is Daeng Tasi' (*pinati*) (65), Sattu (*Anrong Guru Salonreng*) (60), Daeng Nginga (*pinati*) (56) and the key informants for the *ajjaga* ritual ceremony are Daeng Mile (*Anrong Guru Salonreng*) (66), Daeng Ngerang (*Anrong Guru Salonreng*) (68), Samania (*pasalonreng*) (70), Daeng Ngintang (wisher) (40 years old), Daeng Kebo (*pinati*) (75).

Supporting informants are informants who are determined on the basis of consideration, have knowledge of the research object, and often have formal or informal contact with key informants. The community supporting the ritual ceremony can be categorized as supporting informants, namely Daeng Manda (dance maestro) (83), Munasiah Nadjamuddin (dance maestro) (75), Basri B. Sila (artist) (69), Nurdin Amir Daeng Rola (traditional leader) (70), Syarifuddin Daeng Tutu (artist) (59). The interview method conducted is an in-depth interview, which is in the form of a family conversation, face-to-face with the informant with the intention of getting a complete picture of the topic being researched. Meanwhile, planned interviews were also carried out, namely planning and making appointments with informants and arranging schedules and meeting places. The researcher went to the informant's house and openly stated the purpose of the arrival. While an unplanned interview is when the researcher conducts an interview with the informant at an unscheduled time and place, both expect honest information from the informant at the time of meeting the informant.

## 2.3. Literature Studies

Literature studies consist of written literature studies and audio (audio-visual) literature studies. A written literature study was conducted to obtain written data about the *Salonreng* dance and then to look for data sources that may be obtained from the results of previous research. The books that have a great contribution to this research are a book entitled *Tari Salonreng dalam Upacara Ritual Accera' Ase*, a book entitled *PaKarena dalam Pesta Jaga*, and a book *Pakarena Sere Jaga Nigandang Merajut Mitos Perempuan Makassar*. Departemen Pendidikan Nasional Proyek Pengkajian dan Pembinaan Nilai-Nilai Budaya Sulawesi Selatan



published the book entitled *Perubahan Nilai Upacara Tradisional pada Masyarakat Makassar*. While studying the audio literature, the researcher used *Salonreng* dance videos from various forms of ritual ceremonies, namely *Salonreng* dance videos in the *accera ase* ceremony, *Salonreng* dance in the *ajjaga* ceremony, *Salonreng* dance in the *attammu taung* ceremony. This study also used laboratory studies because it used photos of *Salonreng* dance performances in ritual ceremonies, audiovisual libraries of *Salonreng* dance performances in *ajjaga* ritual ceremonies in Gowa communities, and videos of other ritual ceremonies.

3. Results and Discussion

3.1. Motion

Dance has a communicative power, which can be known because human movement as dance material is an essence of life. Dance grows from life reflects life, and life itself [7]. Dance is motion, but not all motion is dance; according to the gravitational view, motion is understood as the movement of the body from one place to another [8]. Motion in dance is a kinesthetic expression that contains the values of a cultural society; motion in dance is the basis of expression. Therefore, motion is an expression of all emotional experiences expressed through the medium of the body or movement of the whole body [9]. Dance is momentary, so repetition or repetition is very important; without repetition, a sensory capture will quickly disappear because another motion capture replaces it. According to Daeng Serang (*Anrong Guru Salonreng*), in line with what Samania said by a *pasalonreng*, the *Salonreng* dance movement begins with a sitting position, both ends of the *cinde* are held in front of the chest with a calm attitude (*appina'na*) known as *pasibuntuluki cappa na poko*. The *salonreng* dance consists of one variety with five movements. The motion of *Salonreng* Dance can be seen in Table 1.

Table 1. The motion of *Salonreng* Dance

Motion	Movements	Symbol	Description
<i>Appakaramula gio'</i> (start motion)	Sit	Praying to bring the Spirit	The movement of sitting while wrapping the body with a scarf, then standing, after standing, the shawl is released and continues the movement of the <i>sumanga akkape'</i>
<i>Akkape sumanga'</i> (summoning Sukma)	Stand	Calling fortune, Calling luck	The dancer swings his right hand to the right side while holding the end of the scarf, the left hand in front of the abdomen (covering the navel), followed by footsteps to the right, the weight resting on the right leg, and the body oblique to the right. The left hand is swung to the left side while holding the end of the scarf, the right hand is in front of the abdomen (covering the navel), the right leg steps to the right side, and the body is oblique to the right.
<i>Attoeng cinde</i> (swinging the shawl)	Berdiri	The swing of the shawl symbolizes the handing over of offerings	Both hands are swung to the right side and left side while holding the end of the scarf, the right foot steps to the right side, the weight rests on the right leg, and the body is oblique to the right.
<i>Anrinring sumanga'</i> (protect the sukma)	Stand	Protecting the health of children and families who carry out wishes so that they are protected from evil spirits.	The movement is done by standing up and then sitting while placing both hands (holding a scarf) in front of the body; in a sitting position, both hands are placed parallel to the knees, then both hands
<i>Appanaung cinde</i>	Sit	Symbolizes the offering down (ruler of the lower realms)	

1) *Appakaramula gio'*

The dancer performs a sitting motion while wrapping the body with a shawl (praying to bring the spirit), then stands up. After standing, the shawl is released, and the *akkape sumanga'* motion continues. Analyzing the movements of dancers who sit while wrapping their bodies in a shawl, then stand up, remove the shawl, and continue the *sumanga akkape* movement using Marco De Marinis' theory, we can understand the symbolic meaning of each stage of the movement and how the movement contributes to cultural communication in *Salonreng* dance. Can be seen in Fig. 1. Sitting and wrapping the body with a scarf can be interpreted as an act of introspection and meditation. The shawls that wrap around the dancers' bodies symbolize protection and spiritual connection with the spirits of the ancestors, which are considered an integral part of the prayer ritual. Based on the context in social functions, this action shows respect and requests for blessings from the ancestors before continuing the ritual or performance. This is a very sacred moment and contains high spiritual value. Standing up after sitting down and removing the shawl can be interpreted as a transition from the spiritual world to the physical world, signifying the readiness of the dancer to participate in the rite or performance with the spirit and energy gained from the ancestral spirits. This movement marks the beginning of a real action or performance, showing the readiness and commitment of the dancer to carry out his or her duties. It can also be seen as a sign of the release of the burden or holiness that has been received through prayer. This movement is part of the expression of joy and positive energy. *Akkape sumanga* itself can be interpreted as a passionate movement depicting courage, strength, and determination. In a social context, this movement shows the active participation of dancers in communities and rituals. It is a form of dancers' contribution to existing social and cultural dynamics and strengthening social ties and cultural identity through dance.



Fig. 1. *Appakaramula gio'*

2) *Akkape sumanga'*

The dancer swings the right hand to the right side while holding the end of the shawl, the left hand in front of the abdomen (covering the navel), followed by a footstep to the right, the weight of the body rests on the right foot, the body leans to the right. The swing of the right hand with a shawl can be interpreted as an expression of freedom and flexibility in movement. The shawl held symbolizes the connection with spiritual and traditional elements, reminding us of the importance of symbols in Makassar rituals and culture. This movement shows respect for inherited traditions and customs. Using a scarf in dance is a way to preserve and honor a rich cultural heritage. Covering the navel with the left hand can symbolize protection and maintaining inner strength. The navel is often considered an energy center in many cultural traditions. This gesture signifies politeness and introspection, reflecting an attitude of respect and self-awareness in a social and ritual context. *Akkape Sumange* can be seen in Fig. 2.



**Fig. 2.** *Akkape sumange*

A step to the right with the weight of the body resting on the right leg indicates stability and a clear direction. It can symbolize a journey or transition in life guided by traditional and spiritual values. This movement expresses balance and harmony in everyday life and social contexts. It also shows the dancer's commitment to following the patterns that have been established in traditional dances. A body that leans to the right can indicate a tendency or concern for something important, perhaps in a spiritual or social context. This can indicate a readiness to receive inspiration or direction from outside forces or ancestors. This body tilt reflects submission and reverence, showing a respectful attitude towards the spectator and ancestors to whom it may be invited in a ritual context.

### 3) *Attoeng cinde*

The left hand is swung to the left side while holding the end of the shawl, the right hand is in front of the abdomen (covering the navel), the right foot steps to the right side, and the body leans to the right. The swing of the left hand while holding the scarf symbolizes freedom and control. The held handkerchief constantly connects the movement with the spiritual and traditional elements important in Makassar culture. This act demonstrates alignment and connection with tradition and respect for inherited cultural values. The use of the shawl confirms its rich cultural and historical identity.

Covering the navel with the right-hand shows the protection and escort of inner energy. The navel is considered the center of life power in many cultures. This movement indicates introspection and self-awareness. It shows an attitude of respect and order in a social and spiritual context. Right-to-right footsteps signify stability and clear decisions. It can symbolize a movement toward a better direction or a transition in life guided by traditional values. This movement expresses a commitment to follow the patterns and traditions that have been established in dance. It also shows balance and harmony in social interactions. A body that leans to the right can indicate a tendency or concern for something important, perhaps in a spiritual or social context. This can indicate a readiness to receive inspiration or direction from outside forces or ancestors. This body tilt reflects submission and reverence, showing a respectful attitude towards the spectator and ancestors to whom it may be invited in the context of the ritual. Can be seen in [Fig. 3](#).



**Fig. 3.** *Attoeng cinde*

4) *Anrinring sumanga'*

Both hands are swung to the right and left sides while holding the shawl's ends. The right foot steps to the right side, the weight of the body rests on the right foot, and the body leans to the right. The swing of both hands with a shawl in each hand symbolizes balance and harmony. The scarves held in both hands show a strong connection with spiritual and traditional elements. The movement shows a balance between the spiritual and real worlds and shows respect for inherited traditions and customs. A step to the right with the body's weight resting on the right leg indicates stability and a clear direction. It symbolizes a journey or transition guided by traditional and spiritual values. This movement expresses a commitment to following the patterns and traditions that have been established in dance, as well as showing balance and harmony in social interaction. A body that leans to the right indicates a tendency or concern for something important, perhaps in a spiritual or social context. It indicates a readiness to receive inspiration or direction from outside forces or ancestors. This body tilt reflects submission and reverence, showing a respectful attitude towards the spectator and ancestors to whom it may be invited in the context of the ritual. *Anrinring Sumange* can be seen in Fig. 4.



**Fig. 4.** *Anrinring sumange*

5) *Appanaung cinde*

The movement is done from standing to sitting while placing both hands (holding a shawl) in front of the body; in a sitting position, both hands are placed parallel to the knees, and then



both hands are rotated. Then standing continues and repeats the motion from the beginning, namely the motion of *akkape sumanga'*, until the last motion while circling. The transition from standing to sitting symbolizes humility and introspection. Placing the hand holding the scarf in front of the body shows protection and connection with the spiritual element. It signifies preparation to enter a state of meditation or prayer. This gesture shows surrender and a willingness to communicate with ancestors or other spiritual entities. This sacred moment confirms the importance of spirituality in Makassar culture. Sitting with your hands parallel to your knees indicates balance and stability. Turning both hands can symbolize the cycle of life and the movement of flowing energy, connecting the dancer with the universe and the spirits of the ancestors. This movement reflects a deep appreciation of the rites and ceremonies that are carried out. It also illustrates the homage to the life cycle and the important role that ancestors played in maintaining cosmic balance. Can be seen in Fig. 5.



Fig. 5. *Appanaung cinde*

Standing back symbolizes awakening and preparation to continue the spiritual or social journey. Repeating the *akkape sumanga'* movement indicates energy, enthusiasm, and strength gained from previous meditation or prayer. This movement signifies continuity and cyclicity in life and culture. Repeating the movement shows a commitment to preserving and continuing traditions that have been passed down from generation to generation. The circular movement symbolizes the continuous cycle of life and the energy flowing in the rhythm of nature. This could indicate the culmination of a spiritual experience in which the dancer reaches a higher state of consciousness. In a social context, the movement shows joy, celebration, and a strong attachment to the community. It is a way to express the spirit of togetherness and collective strength in Makassar culture.

### 3.2. Dancers

Positioning Dancers are chosen as dance actors because of their ability to convey their values and mood of mind in a dance form that others can appreciate [10]. In addition, during the presentation, the dancers were asked to understand the dance's content and character and apply the technique as a whole. During the performance, the dancers regularly interpret the dance so that they can convey a strong expression through the "spirit" of the dance presentation. Dancers can be categorized as interpretive artists in this regard [11]. During the heyday of the Kingdom of Gowa, *Salonreng* dance lived and developed in the palace. In the implementation of ritual ceremonies, the *Salonreng* dance was performed by four women who were over 50 years old. Over time, *Salonreng* dance was danced by one adult woman aged 40 years and over (in certain rituals) or who has menopause because it is believed to be spiritually clean and is considered to be experienced in life. In addition to being good at dancing (moving) as the main requirement to become *pasalonreng* a woman who must be able to communicate with the supernatural world and have knowledge that is not possessed by women in general, for

example, medical knowledge that uses spells to become a *Pasalonreng* is a hereditary legacy from her parents or ancestors. Daeng Mile said that nowadays, *Salonreng* dancers in the *ajjaga* ritual ceremony are two dancers who are assigned or appointed by *Anrong Guru* to dance *Salonreng* in the procession of the *ajjaga* ritual ceremony. This change reflects social and cultural adaptation in maintaining the relevance of *Salonreng* dance in the midst of changing times. The choice of younger dancers who are still considered spiritually clean shows the flexibility of tradition in dealing with social dynamics. This qualification strengthens the spiritual values and traditional sciences in the Makassar community. This knowledge and ability indicates social status and an important function in maintaining the spiritual balance and health of the community. This appointment process strengthens the social structure and hierarchy within the community, where respected figures make important decisions. This ensures that traditions are maintained and carried out in the right way and in accordance with cultural values.

### 3.3. Musical Accompaniment

The position of dance in a culture is determined by the color of the music that is born from the culture itself. Traditionally, dance and music come from the same source: the human rhythmic impulse or instinct [12]. *Salonreng* dance musicians consist of three people: two drum players and one *puik-puik* player. One drum player in front is also called *pagandrang riolo* (in front), and one drum player behind is called *pagandrang riboko* (behind). *Salonreng* dance music is led by an *Anrong Guru* or leader of the *Salonreng* group who plays music as a drummer, acts as *pagandrang riolo* (leader), and sometimes makes variation blows. The drums are played in pairs, which can be symbolized as “woman” and “man” or also as a symbol of *gender* [13], [14]. The drum is generally the instrument most associated with dance because it is a rhythmic and dynamic instrument that is directly related to movement; the beating of the drum is considered to be an energizer or passion for movement [15]. *Gandrang* (drum) for the people of Gowa is the main tool in performing rituals, as it is believed to function as a medium for spiritual stimulation. In Gowa Regency, *gandrang* consists of three types: *gandrang pabballe* (large drum), which is used in ritual ceremonies with a certain rhythm that functions as a spiritual medium [16]. *Gandrang pakarena* (medium drum), is a smaller drum than *gandrang pabballe*. *Gandrang pakarena* is used to accompany *Pakarena* dance performances that function as entertainment. The structure of the presentation of the *Salonreng* dance in Gowa Regency is accompanied by musical ensembles, namely *tunrung pakanjara* and *tunrung salonreng*. The two types of *Salonreng* dance music, namely *tunrung pakanjara* and *tunrung salonreng*, have a contrasting rhythmic patterns, but the contrast can create a pleasant harmony. The following are the partiture of *tunrung pakanjara* and *tunrung salonreng*. *Tunrung Pakanjara* can be seen in Fig. 6.



Fig. 6. Tunrung Pakanjara

Although this *Salonreng* dance accompaniment has a contrasting rhythmic pattern, certain beat patterns or beats are played simultaneously. The contrasting nature of drumming is intended to avoid monotonous rhythmic patterns that can lead to boredom. These two types of music represent duality and contrast in life, just like yin and yang. The contrasting but harmonious rhythmic pattern symbolizes the balance between opposing elements, reflecting the life philosophy of the Makassar people who seek harmony in diversity. The use of these two contrasting types of music shows the cultural and musical richness of the Gowa people. It also demonstrates the ability of communities to blend differences into a harmonious whole, which is important in maintaining social cohesion. The contrasting rhythmic patterns that play simultaneously create interesting dynamics and tension in the music, symbolizing the complexity of life and how different elements can work together to create beauty. *Tunrung Salonreng* can be seen in Fig. 7.



Fig. 7. *Tunrung Salonreng*

In a social context, it describes the ability of society to appreciate and respect differences, as well as how those differences can enrich culture and traditions. This contrast also maintains attention and avoids boredom, which is important in the show's context. Meanwhile, *puik-puik* functions as a musical melody that does not use one specific song. *Puik-puik*, as a melodic musical instrument that does not use a specific song, symbolizes improvisation and freedom of expression within the boundaries of tradition. This shows the flexibility and adaptability of Makassar culture. *Puik-puik* adds a layer of melody that enriches the texture of the music, showing the importance of innovation in keeping traditions relevant and appealing to the younger generation. It also emphasizes the role of individuals in bringing uniqueness and personal contribution within the framework of a larger tradition.

### 3.4. Audience

An important element in a dance performance is the audience. According to I Wayan Dibia, the audience consists of family members, close relatives, and distant relatives, but there are also those whom all villagers attend, residents in one sub-district, or even members from the island or country [17]. The audience of *Salonreng* dance in ritual ceremonies is family members and relatives who are present at the ritual ceremony. Some of the audience are ritual actors and supporters because the audience usually holds one of the ornaments and fittings of the ritual ceremony. This is in line with I Wayan Dibia's statement that the community supporting a manifestation of community art has grown into a tradition, which is bound by the cultural values of the community concerned, owned and supported, and even becomes an identity or symbol of pride of a community [18]. The audience consists of two groups: the real audience and the unreal audience. The real audience is the relatives who come to attend the ritual ceremony and

witness the *Salonreng*. While the unreal audience is the good spirits and spirits of ancestors who have been summoned and presented in the implementation of the ritual, who are invited through the media *tunrung pakanjara* and *tunrung pabbale sumanga'*. The *Salonreng* dance in the *ajjaga* ritual ceremony is watched by supporting community groups that are protectors, connoisseurs, perpetrators, organizers, or responsible persons. The audience of the *Salonreng* dance at the *ajjaga* ritual ceremony is the community that is present and comes to help implement the smooth running of the *ajjaga* ritual ceremony. This is in line with I Wayan Dibia's statement that the community that supports a manifestation of community art has grown into a tradition, bound by the cultural values of the community concerned, owned and supported, and even become an identity or symbol of a community's pride. This support group shows the existence of an organized social structure and plays an active role in maintaining the smooth running of the ceremony. They become guardians of tradition and culture, strengthening social bonds in society. The audience's active participation showed that this ceremony was an important and meaningful event for the community. This creates a sense of belonging and shared pride in the traditions that have been inherited. With the community tied to strong cultural values, *Salonreng* dance has become more than just entertainment. It is a reflection of the collective identity and values upheld by the people of Gowa.

### 3.5. Fashion and Make-Up

There are many kinds of clothing used in dance in various cultural regions, some of which wear traditional or traditional clothing, such as *teluk belanga* and *baju kurung* (Sumatra), *baju bodo* (South Sulawesi), *surjan*, *blankon* (Java) [19]. Along with the statement above, the traditional clothing of South Sulawesi is *bodo* clothes. Therefore, the clothing used in *Salonreng* dance is traditional clothing, which is also a dance outfit, namely *bodo* clothes (sleeveless clothes) and *lipa' sabbe* (box pattern silk *sarong*). The *bodo* shirt is made of gauze with a sleeveless rectangular pattern. The simple squares and plot motif on the *sarong* of the Gowa people represent an enduring and adaptable system of symbols. Today, they represent South Sulawesi's identity and cultural heritage, continuing a symbolic relationship that has lived through centuries of social and religious change [2], [20]. It is unknown how and when the motifs were developed, but Morrell states that the swath motif had become widespread by the end of the 19th century [21]. The *petak* motif on the *sarong* contains the philosophy of *sulapa' appa'* for the Makassarese ethnic community, which literally means 'four sides,' a four-sided worldview that shows the totality seen in the *sarong petak* motif. Zainal Abidin suggests that *sulapa' appa'* is the search for ideal perfection in recognizing human weaknesses and providing tools to overcome and control their weaknesses [22]. *Salonreng* dancers' clothing consists of *bodo* clothes and *lipa' sabbe cura' labba*, whose motifs are rectangular boxes with vertical and horizontal designs. This symbolizes that everything done in the *ajjaga* ritual ceremony is offered to God and fellow human beings.

Morrell's fourfold classification of the elements of the natural environment, life, and human endeavor, e.g., the division of human nature into wind, water, fire, and earth, creates the concept of an interconnected totality whose significance persists in communities. Based on the above opinion, it can be interpreted that *sulapa' appa'* is the power of *sumanga'* or the soul that describes the properties of fire, water, wind, and earth. *Sulapa' appa'* is the search for ideal perfection in recognizing one's own weaknesses and trying to overcome and control these weaknesses. The musician's outfit consists of *passapu/patonro* (*destar*), *baju balla dada* (traditional Makassar men's shirt), *lipa cura' labba* (rectangular *sarong*), and *barocci* (calf-length shorts). *Passapu* is used after being given starch dough so that it can be shaped and the ends stand straight up. The way to tie it is by folding the rectangular cloth into a triangle, the two ends tied together at the sides of the head, and at the end of the middle part, it rises stiffly upwards. Another important element in dance is the property, which is the dance equipment that is played, which is manipulated so that it becomes part of the movement. The shawl in dance has a dual function, first as part of the outfit and second as a dance property [23]. For *salonreng dance*, the shawl is part of the outfit because it is the main driver. Moving without a shawl, it will not be known that it is *Salonreng* dance. Therefore, the shawl is the main factor of *Salonreng* dance. The shawl is the identity of *Salonreng* dance because *Salonreng* means shawl [24]. *Cinde* or shawl is a cloth in the form of a long cloth measuring approximately two meters that are not



sewn; in Makassar language, it is called *kaeng labbu*. Because in the past, the only cloth available was batik-patterned cloth (*sarong batik*/long cloth), which is used today.

3.6. Dance Floor Patterns

The floor pattern is the pattern traversed by the composition's movements on the floor of the dance space [2]. Floor patterns in dance are the points occupied or the lines traveled by the dancer. The floor pattern of the *Salonreng* dance at the ritual ceremony is a circle. Dancers perform dance movements repeatedly in a circle until the initial position of the dancer starts moving. The circular floor pattern in dancers and musicians has its own place in front of the dancer. This indicates that the musicians do not touch the dancer's territory. Vice versa, the dancer does not touch the musician's territory. Circle symbols contain ideas, shapes, and styles, so they are considered art, a universal symbol with a meaning of wholeness [25]. Hall has explained that a culture's spatial arrangement will greatly affect its dance arrangement [26].

3.7. Performance Space

The implementation of a performance requires a place, namely the performance space. The space is generally called a stage or stage arena, which is a limited area (place) [9]. In the traditional context, no permanent venues are dedicated to performing arts [27]. The implementation of *Salonreng* dance at ritual ceremonies is held in a special place that must be provided, depending on the size of the celebration. If the house is built on stilts (a house that uses poles as support), then the performance venue is built or attached to the front and side of the house, called *panyambung* (house connection), which is built semi-permanently and made specifically for party purposes. Nowadays, there is also a form of house in the Gowa community called a stone house, which is a house that does not use poles as support (a house built using bricks as the main material). The house's connection for party needs in a stone house is called a crossbar. The crossbar is made of bamboo, but along with the times, the crossbar is now made of iron. The crossbar is separate from the main house; inside the crossbar, a stage is made, which is used for *Salonreng* performances at ritual ceremonies. Transformations to the performance venue are tailored to the needs of the show.

3.8. Ritual Offerings

There are many kinds of offerings in ritual ceremonies, but the most important and most important is the animal offering. The animal in question is a buffalo. The buffalo sacrificed for the needs of the ritual ceremony must be a good buffalo; a caretaker carries out the assessment [28]. Buffaloes are also a measure of social status and a means of transaction; compared to other animals, buffaloes have a much greater social value both in agricultural endeavors and cultural rituals. The use of buffalo shows the importance of this animal in people's daily lives. The buffalo not only plays a role in agricultural activities but also becomes a symbol of social status and an important tool of transaction. This shows how economic and spiritual aspects are intertwined in Makassar culture. The assessment criteria for this buffalo reflect high standards in the implementation of the ceremony, where the quality of the sacrificial animals reflects the community's seriousness and commitment to maintaining the purity and success of the ritual. Buffalo as a measure of social status and a means of transaction shows how buffalo has a multifunctional role in economic, social, and spiritual contexts. In ritual ceremonies, buffaloes are presented not only as a sign of respect for ancestral spirits but also as a manifestation of the community's strength and prosperity. The position of offerings in the presentation of *Salonreng* dance can be seen in Fig. 8.

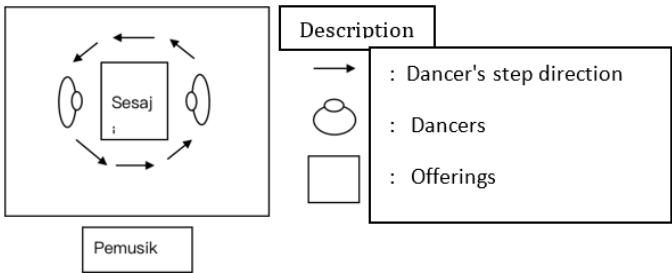


Fig. 8. Position of offerings in the presentation of *Salonreng* dance

Other offerings that need to be prepared are in the form of heirloom items, such as *baku pabballe* and *bulo sikaranjeng* are objects used in ritual ceremonies that are only used by families from the bloodline or called *jari-jarina*. The offerings that are always there and must be prepared in every part of the ritual are *jajjakkang* offerings. Meanwhile, other materials that must be prepared are black and white glutinous rice made into *songkolo*, eggs, rice flour, and wheat flour to make layer cakes and *onde-onde*, coconut and brown sugar, bananas, traditional Makassar pastries, incense and frankincense, betel leaves, and betel nut. The *Baku pabballe* consists of *sinto*; *sinto* is made of palm leaves with both ends tied; the way to play it is to pull the ends simultaneously to the left and right so as to produce sound. *Lading-lading* (is made of iron forged into the shape of a knife, and the ends are given a chain; when the *lading-lading* is shaken, the *lading-lading* will sound because of the touch of the chain. *Cakole* (made of woven palm leaves in a round shape) shaped like a hat, *parappasa* or commonly called *lea-lea*, made of bamboo with one side of the end broken (split) resembling a broomstick, how to play it is hit on the hand). *Anak baccing* (made of iron that is forged and shaped both ends flat, consisting of two pieces and tied with cloth, how to play it by hitting each other. Buttons are made of iron/metal/brass shaped like buttons; two buttons are tied with cloth; how to play it is by hitting each other. Ceremonial tools that must be present at the *baku pabballe* ritual ceremony can be seen in Fig. 9.



**Fig. 9.** Ceremonial tools that must be present at the *baku pabballe* ritual ceremony

Palm leaves, a locally available natural material, show the close connection between people and their environment. It also demonstrates traditional skills in utilizing natural resources. This musical instrument reflects the community's ability to process metal and create unique musical instruments. It also shows innovation in creating sounds from unusual materials. Palm leaf weaving is a handicraft product that shows the skill and creativity of the community. The use of natural materials also shows sustainability and respect for the environment. Bamboo is a strong and versatile material, reflecting the flexibility and durability of society. The use of *parappasa* in dance shows the importance of the element of purification in rituals. This musical instrument shows the ability of the community to forge metal and create musical instruments that produce unique sounds. It also reflects the tradition of handicrafts and hard work. *Kancing* made of iron, metal, and brass shows people's ability to utilize metal materials creatively and efficiently.

Using buttons in dance demonstrates the integration of simple musical instruments in a complex cultural context. *Bulo sikaranjeng* is a basket-shaped container containing ritual tools wrapped in cloth. *Bulo sikaranjeng* consists of *oja* (made of palm leaves, woven round on one side, given a handle from bamboo and woven palm leaves as well), *pa'babbala* (bamboo measuring one meter wrapped in woven palm leaves), *sulo langi'* (made of bamboo measuring approximately 150 cm, one end of which is given a wick for a torch), and *poke banrangang* (made of bamboo measuring approximately 150 cm, one end of which is given a pointed iron or spear). When taken, the special treatment of these ceremonial tools is to bring *pammuntuli* (verbal invitation with offerings, such as cigarettes and matches). Ceremonial tools that must be present at the *bulo sikaranjeng* ritual ceremony can be seen in Fig. 10.



**Fig. 10.** Ceremonial tools that must be present at the *bulo sikaranjeng* ritual ceremony

*Bulo Sikaranjeng* shows respect for the ritual tools used in the ceremony and the importance of preserving traditions and cultural values. Using *oja* shows traditional skills in processing natural ingredients and connecting the community with the surrounding nature. Bamboo is a common and versatile material, reflecting the sustainability and adaptability of the community. This tool shows the relationship between humans and nature. The torch symbolizes illuminating the path in life and rites, indicating the importance of direction and guidance in tradition and social life. This tool shows the importance of protection and security in society. It also illustrates strength and resilience in the face of challenges. Verbal invitations show respect and appreciation for the guests or participants of the ceremony. *Pammuntuli* shows how communication and appreciation are integral to culture and tradition.

#### 4. Conclusion

Based on the results of previous research and discussion, it can be concluded that the *Salonreng* dance is an important element of Makassar's cultural heritage, which has high aesthetic, social, and spiritual value. These three elements are contained in five types of *Salonreng* dance movements, namely the initial movement called *appakarammula gio*, the *akkape sumanga* movement, the *attoeng cinde* movement, the *anrinring sumanga* movement, and the *appanaung cinde* movement. *Salonreng* dancers are adult women over 40 years of age (in certain rituals) or menopause, as they are believed to be spiritually clean and considered experienced in life. *Salonreng* dance musicians consist of three people: two drummers and one *puik-puik* player. One drummer in the front is also called *pagandrang riolo* (drummer in front), and one drummer in the back is called *pagandrang riboko* (drummer in the back). The audience consists of two groups, namely real audiences and non-real audiences. The clothes of the *salonreng* dancers consist of *labba bodo* and *lipa' sabbe cura'* clothes, whose motif is in the form of a rectangular box that has a vertical and horizontal design. The floor pattern of the *Salonreng* dance at the ritual ceremony is a circle. The transformation into a performance venue is adjusted to the needs of the performance. The most important offering is the buffalo animal offering. This research has a meaning that emphasizes the socio-cultural aspects that the people of Gowa still carry out as cultural preservation. The findings of this study emphasize the importance of documentation and continuous promotion of *Salonreng* dance. This shows that cultural preservation efforts must involve collaboration between governments, local communities, and educational institutions to maintain the continuity of cultural heritage. This research can be used to develop educational programs targeting the younger generation, both in the school curriculum and extracurricular activities. Increasing awareness and appreciation of *Salonreng* dance among young people will help ensure the tradition remains alive and relevant. More

comprehensive documentation efforts regarding the *Salonreng* dance must be made to preserve this cultural heritage. Further research is also needed to delve deeper into this dance's symbolic meaning and social function in various contexts. In addition to maintaining tradition, providing space for innovation and creativity in the *Salonreng* dance is also essential. This can be done by integrating new elements that still respect this dance's cultural and spiritual essence so that it remains relevant and attractive to the younger generation.

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