



The Symbolic Meaning and Cultural Ethics Values in *Pagar Pengantin* Dance Movements

Aprilia Kartikasari ✉, Tjetjep Rohendi Rohidi , Triyanto

Universitas Negeri Semarang, Indonesia

Article Info

Article History:

Received 26 May 2019

Accepted 25 September 2019

Published 23 December 2019

Keywords:

Pagar Pengantin
Dance, Symbolic
Meaning, and Local
Culture Ethic

Abstract

The *Pagar Pengantin* dance is one of the South Sumatra's traditional works of art, it was created based on the spirit of the Komering tribe and developed in Palembang. The *Pagar Pengantin* dance is one form of art that is widely used by the local community that presented during the the traditional wedding ceremony which has the symbolic meaning of the bride's separation from her family and requests permission to form a new family. The purpose of this study is to analyze the symbolic meaning and cultural ethical values in the *Pagar Pengantin* dance moves. This is case study that used a qualitative method. The data were collected by observation, interview and document study. The results of the study provide knowledge and references about the symbolic meanings and values of cultural ethics in the *Pagar Pengantin* dance moves. In particular, this findings are (1) the symbolic meaning of the *Pagar Pengantin* dance moves is the request of the bride's permission to start a new life as in the respect gesture associated with the symbolic meaning of respect. The flower motion symbolizes the bride, the united motion means the union of two families. (2) The value of local cultural ethics in the *Pagar Pengantin* dance movement shows forms of behavior that lead to goodness in social life such as the ethical values of politeness and positive thinking, humility, caution, and the affection value.

© 2019 Universitas Negeri Semarang

✉ Correspondence Address:

Kelud Utara 3 kampus pascasarjana UNNES, Sampangan, Semarang,
Indonesia, Indonesia
E-mail: kartikaapriadi13@gmail.com

p-ISSN 2252-6900
e-ISSN 2502-4531

INTRODUCTION

Indonesia has cultures diversity, with various cultures that Indonesia is also able to preserve and develop different noble values as a nation characteristic. Simatupang (2013: 272) asserts that culture has a very broad meaning. Culture encompasses all the behaviors of life together with a group of people, including the idea of values and norms as well as material that serves as the means and infrastructure that guide behavior, as well as the results of their behavior. One of the noble values that developed in Indonesia as one element of culture is traditional art. Because Indonesia has a cultures diversity, customs, and tribes, there will also be a variety of traditional arts which become its characteristic, such as dance, music, theater, visual arts, and literary arts. This in line with Budrianto et al (2018) which states that every ethnic group in the Indonesian archipelago has a unique and diverse form of art (local culture) that lives in the middle of society as one of the cultural elements is a reflection of thought patterns, behavior , and the character of the community. Murahim (2011: 60) then states that each region has an art form that become the identity of the region. In other words, traditional art presence always exists in the middle of community life that has cultural values.

Art as one of the elements of culture, in its various manifestations is always present in the form of symbols that aesthetically express the cultural values of a society (Hartono, 2017: 53). Pluralism in Indonesia provides opportunities for the development of a variety of high-value traditional arts and includes cultural values that exist in society. As stated by Jaeni (2017: 2) that folk art starts from the process of its realization, the shape elements, and the performance itself as a result that contains the cultural values of its people. Therefore, the arts need to be continuously observed, preserved, and socialized also provide opportunities to move, maintain, transmit, develop to know more about a meaning and value contained in traditional art.

Likewise, the traditional arts found in the South Sumatra, which has a diversity of arts and

culture that well-preserved in this region and become public attention, one them is the developing traditional dance, especially in Palembang. Palembang is the capital of the South Sumatra Province with the north, east and west borders is the Banyuasin district, while in the south borders is Muara Enim Regency in South Sumatra (Misral, et al. 2014). Palembang also has many characteristics, ranging from language, customs and even traditional arts. One part of traditional dance that is growing rapidly in this region is the *Pagar Pengantin* dance.

The *Pagar Pengantin* Dance is one of the exhibition dances which created based on the cultural spirit of the Komering tribe and is currently developing rapidly in Palembang. Ismail (in Kurniawan, 2017: 81) explained that the Komering tribe is *Anak Suku* who lives and stays around the Komering river, geographically the Komering tribe is now belongs to the South OKU, East OKU, and Kayu Agung regencies. Technically the *Pagar Pengantin* dance is danced with an odd number starting from five female dancers. The Palembang people like with this dance, it was clearly seen when holding a wedding ceremony, the *Pagar Pengantin* dance was always performed during the event.

The *Pagar Pengantin* Dance has a function as a exhibition, and welcoming dance for the wedding reception guests. In addition, the *Pagar Pengantin* Dance also has a philosophical meaning which means the separation of the bride from her family and permission to form a new family (Interview with Elly Rudi, 15 December 2018). The philosophical meaning of the *Pagar Pengantin* Dance is illustrated through the dance moves performed by the dancer along with the bride. As Sussane K. Langer (in Soedarsono, et al. 1996: 17) argues that a work of art is a symbol that can not be fragmented, indeed the symbol can be analyzed into many elements.

Some research findings which are relevant to the symbolic meaning carried out by ardin (2017) that discusses the symbolic meaning of the Linda show in the Kariadi ritual ceremony of West Muna Regency, Southeast Sulawesi. Other research related to symbolic meaning

conducted by Rimasari (2015) which discusses the bedhaya dance movement as a symbolic expression of Javanese women.

The *Pagar Pengantin* Dance is an art form that is inseparable from the life of the South Sumatra people. In addition, the Pagar Pengantin dance which has been believed to be one of the unity which created based on the phenomena of the South Sumatra people, namely the Komerling tribe is an embodiment depicted through a motion that has been coordinated into a beautiful composition of motion which implies meaning and aesthetic value for the people who support this culture. As stated by Herawati (2010: 84) that dance is a part of culture has many symbols. Therefore, the symbolic meaning and values of cultural ethics embedded in the movement of the *Pagar Pengantin* dance are interesting things to be studied and examined more deeply.

METHODS

The method used in this research is qualitative method. It means, the data generated is descriptive data in the form of words (can be spoken for religious, social, cultural, philosophical research), notes relating to meaning, values and understanding. The model of this method in observing research data is not limited and isolated with variables, populations, samples and hypotheses. In addition, qualitative methods always have a holistic nature, namely interpretation of data in relation to various aspects that might exist (Kaelan 2012: 5).

The approach used is the aesthetic approach and cultural theory, with a case study research design. Research was held in Palembang. Data collection techniques used include observation, interview and document study. The observation method used in this study is ordinary observation. It means, researchers do not need to be involved in emotional relations with the actors who are the target of his research (Rohidi 2011: 184). In addition, the interview technique used in this study was in-depth interviews.

The data validity technique uses triangulation techniques. The data analysis technique used is an interactive model analysis starting from data collection, data reduction, data presentation and data verification.

RESULTS AND DISCUSSION

The emergence of the *Pagar Pengantin* Dance

The *Pagar Pengantin* Dance is a group dance consisting of companion dancers and main dancers. This dance describes the bride's sadness when carrying out the wedding, the gentleness of the girl, and meaning as a separation. The sadness that the researchers mean is the pain of leaving both parents and family and start a new life. As stated by Aprizal that the *Pagar Pengantin* Dance is a farewell dance for brides from old families for new ones (2017: 167). Such an atmosphere, reflected in the structure of the *Pagar Pengantin* dance, every motion on the move contain a variety of values which can certainly be used as a guide for the community. Because starting from the values concept that live in a person or group will form a life outlook.

The life outlook helps humans to explain and determine the nature of life direction. Humans with a life outlook such as having a compass or a clear guide to life in the world. Humans from one another often have different life views. However, the behavior reflected in the Pagar Pengantin dance is felt by almost every woman when facing marriage which is the most historic day of her life.

The Pagar Pengantin dance which describe the bride's behavior, and considered as a farewell dance, can not be far from the ethical values concept. The ethical value in here, was in the form of expressions felt by the bride, as a form of respect given to the family, and both parents. Etymologically the word "ethics" comes from the Greek language which consists of two words namely Ethos and ethikos. Ethos means nature, habits, ordinary place. Ethikos means morality, civilization, good behavior and deeds (Lorens, 2000: 217). As Sumardjo (2000: 142) explains that, values as the essence of art can

enter into the art intrinsic aspects, one of them is in the art forms structure, and can also include into its extractive aspects in the form of religious, moral, social, psychological, and political values. Habibah (2015: 73) then added that Ethics is a science that investigates good and bad by paying attention to human actions as far as the mind knows. Values contained in art can be analyzed based on dance elements visually. The elements referred to the motion, time, and supporting elements that consist of fashion, as well as makeup aspects.

On the basis of such understanding, so that the lamentations experienced by a girl (virgin woman) who lived on the banks of the river Komerling packaged and arranged into a neat narrative, and combined with the chirps of tones which then created the song *Nasib*. Because it began with the song, the *Pagar Pengantin* dance was born. Therefore, the basic assumptions related to ethical values can also be observed by researchers from the lyrics of the song. In this sense, ethics is understood to be closely related to good living habits, good living procedures, both to oneself or to society. As stated by Hudiarini (2017: 2) that the term ethics is commensurate with words such as manners, politeness, behavior, procedures for good behavior and fun.

Like the manner value in dressing and politness to both parents, manner are also reflected in clothing worn by *pagar pengantin* dancers, where the dress is a picture of politeness adopted by the local community based on Islamic religious guidance. As stated by Friedman (in Quyen & Zaharim, 2012) explains that the learning of values that are closely related to morals of individual firstly get from their parents or family. The existence of parents as agents of socialization and enculturation for individuals in this case plays a role in the process of cultural transmission that is vertical (Berry & Cavalli-Sforza, in Berry, Poortinga, Segall, & Dasen, 2002). That is, parents as the closest person in the family provide a very meaningful role for the individual descendants. So it is not surprising that the bride is more expressive and

respectfull, that clearly shown in motion in the move of this Pagar Pengantin dance.

These good living habits are then compiled into the motion of the Pagar Pengantin dance and the lyrics in the *Nasip* song, then are intended to be followed and passed down from one generation to the next. As stated by Sunaryadi (2013: 263) in his research on the Bedhaya dance that dance is able to provide life guidance for humans. However, it is also necessary for the researcher to convey in the current condition that this phenomenon may be felt to be very obscured, an individual's heart if not expressed it will not be revealed. Therefore, the presence of the *Nasip* song and the *Pagar Pengantin* dance in the middle of the South Sumatra people is a very extraordinary gift that we must continue to support its existence. Because aside from being a cultural asset, this traditional dance indirectly raises regional characteristics or often referred to as cultural identity. As Kurniawan (2017: 102) explains that cultural identity is one of the fundamental elements that must be possessed by every human being or group in society, this is related to identity or identification for a person, group, region, even the country.

Symbolic Expressions in the Motion of the *Pagar Pengantin* Dance

Dance movement is the main element of dance. In addition, the movement in dance also seems to act as a medium of communication to convey certain purposes in the choreographer. The intended message is a message relating to the cultural values of the community, so that communication and culture are two inseparable things (Samovar in Najoar, 2017: 2). In connection with the message deliver to art viewer, art becomes a guideline for the realization of an aesthetic communication between the art creator or performer and the art viewer or users of art through works of art created within the scope of the culture (Wuthnow in Kusumastuti, 2006: 37).

For this reason, in studying and analyzing dance, especially in the analysis of the *Pagar Pengantin* dance, the researcher considers the

body as an instrument. As Indah Pebrianti (2013) believes that the body can be divided into four main parts, namely: 1) head, 2) body, 3) hands, and 4) legs. Each of these main parts can be divided into two, namely the attitude and movement elements that exist in each of these sections.

So that the main motion in the *Pagar Pengantin* Dance can be divided into three parts, namely the beginning, the main part, and the closing part (interview Sartono, 09 June 2019). The structure that the researcher intends is general nature, in other words in dance it is possible to have the three arrangements the researcher mentioned. However, related to the movements used in the *Pagar Pengantin* dance, researchers took dance movements created by Mrs. Sukaenah Rozak and later developed by Ms. Eli Rudi. There are at least 10 movements arranged in the art, including; slow motion, respectful motion, a flower motion, crossing or contacting, picking motion, pleading motion, past motion, surrender motion, united motion, and *sayat sembilu* movement.



Figure 1. The Pagar Pengantin Dance (Hartono Sahrir documentation, 2019)

Figure 1. Is a composition of the Pagar Pengantin dance. All the movements that the researchers mentioned were then arranged and presented in the Pagar Pengantin dance, arranged according to the phenomena that occur in the community. In other words, the motion that is normally carried out in daily life when given a touch of art will create a beautiful movement. That is, the emergence of dance movements derived from the results of the

cultivation process that has undergone stylization (celebrated) and distortion (alteration) which then appears pure motion and meaningful motion (Hidayati, 2016: 73). Likewise, the motion in the Pagar Pengantin dance of course there are those that have no meaning, and some that do contain philosophical meaning. As Hadi (2003: 11) said that dance movements are divided into two, namely pure motion and meaningful motion. Pure motion is a motion that does not have specific purposes and aims to get beauty only, while meaningful motion is a motion that has certain purposes and has been stylized.

First, Slow, Slow Motion is the intended motion when the dancer enters the stage. *Lampah Alun* mean slow walking, in accordance with its name, which is a dancer entering the stage with a slow walk as if full of calculations. Leg position gently and gracefully, right hand and left hand position in front of the chest, and formed a half circle. Dancers walk slowly and when they reach the stage form a rectangular formation. Like dance in general, there is no meaningful dance movement, this motion is what Hadi meant by pure motion (2007: 20). The preparation of pure movements in dance is indeed often found in traditional dances and dance creations especially in Indonesia. The same thing can also be found by the writer in the arrangement of the motion contained in the Pagar Pengantin dance, this motion is named as slow-moving, which is indeed placed when the dancer enters the podium where the performance is.

Slow walking, is a movement performed by dancers before entering the Pagar Pengantin dance performance stage. This movement is carried out slowly, but with facial expressions full of passion, and enthusiasm. In connection with the Pagar Pengantin dance which is a representation of the meaning of the song Nasip which illustrates the meaning of separation. In this context the intended separation is the atmosphere between the bride's happiness and sorrow when removing her bachelor. Therefore, this slow walk if researchers correlate with this phenomenon, then this motion illustrates the

confusion felt by the bride, between happiness and sorrow, before starting a new life, with her new family. Apart from the various interpretations seen from various perspectives related to this slow motion, there is one point, namely there is an important ethical value that we can use as learning material, that is, a motion that symbolizes a person's cautious form in taking action.

Second Movement of Respect, this movement is done with the body standing in front of the seat of the bride and facing towards the guest, with the movement of the toes on one side, the position of both hands closed in front of the chest, the body down three quarters. Then, the position of the body is somewhat held down or often called the ascending position, the raised foot motion, and crossed. Motion of respect is classified as a meaningful movement, a movement that has a specific purpose. This movement is also performed in some traditional South Sumatran dances, such as the Sriwijaya Gending dance, and Tanggai dance. According to Mother Elly (interview, 10 June 2019), the initial gesture of respect symbolizes readiness and greetings to the general public, while the second respectful gesture is a closing greeting.

If you understand the speech of one of the sources and the results of the researchers' observations when presenting the Pagar Pengantin dance, the researcher believes that readiness here is understood as readiness in carrying out orders, carrying out the mandate, and the bride's duty on attitudes that are decided to form a new family, and at the same time goodbye which is symbolized by the inner closing motion of this, namely the second respectful motion as the closing. Such understanding, the researcher interprets based on the basic meaning of the Pagar Pengantin dance, for the help of data from several informants the researcher met. In addition, in this movement the researcher found meaning that was considered important, namely, the value of cultural ethics that was considered good by the people of South Sumatra, namely the humility that a person must have in his social life.

Third Motion of a Flower, a motion of a flower is the third movement used in the Pagar Pengantin dance. This movement is done by swinging both hands, the position of the left hand parallel to the left leg thigh and right hand raised exactly between the dancer's right ear. The movement of a flower is combined with the position of the right foot behind the left foot slightly raised at the heel of the foot. If understood, then this movement is classified as meaningful movement. The motion of a flower is a symbol of a newly blooming flower, in this context a flower is a manifestation of the image of the bride. As researchers understand that, flowers are a universal symbol that is generally chosen as something that is considered good, and beautiful. In addition, a flower can also be interpreted as a symbol of the value of affection.

Fourth Cross-Motion, cross-motion or commonly referred to as a connector, do the right hand position bent left above the abdomen and left hand forming the letter L with a stacked position under the right hand kanna. Both hands are swung in opposite directions so that they naturally form the letter X, then from each ring finger (middle) and thumb (thumb) put together. Connectors are connectors or activities carried out between object A and object B, the empty space is what is meant by connecting. Such understanding also applies in the motion of the Pagar Pengantin dance. Connecting motion is the movement that is done at the turn of the motion. Connecting motion is done to add to the aesthetic impression, especially when changing movements to make it look more beautiful and not seem monotonous. Therefore, the liaison movement belongs to a pure crust, that is, movements that have no specific purpose other than the impression of the beauty of the liaison movements arranged in a dance movement.

The Fifth Motion of Picking, understanding the word picking means that there is something taken by cutting by hand. In this context, it is clearly related to the previous movement, the motion of a flower. That is, picking what is meant in this movement is picking a flower. Flowers are likened to a single

woman (bride), and the one who picks flowers is a young teenager (groom), who is picked from the stalk, the family of the bride. If we understand this narrative, it does seem rude, but even so, picking here is likened to marrying a girl who must have gone through stages based on Islamic law. Therefore, this picking phenomenon also contains a good value of cultural ethics, namely the value of polite *satun*. Thus, this motion is also included in the meaningful motion that is the motion that is killed because it wants to describe a certain situation or phenomenon. In addition, the picking motion is a manifestation of the song of fate in the second line, namely in the section "now edited to decorate in *mahligai kemcana*".

The Sixth Motion of Appealing, the pleading motion is carried out by extending both hands forward with gestures rather slightly raised upwards. The palms of each hand are directed upward and with a raised body position. Position both hands when making supplications. The pleading movement is carried out by brides and escort dancers, with a standing position at the beginning when starting to dance. Begging is classified as a kind of meaningful motion. This motion is a symbol of the bride's apology to the families of the two parents and all relatives in the extended family.

Feelings of emotion, and melancholy during the momentum of the wedding ceremony may be almost everyone felt, especially womenfolk. The nuances and language of the *kolbu* is thus the feeling that the choreographer wants to visualize with motion. This is what is meant by Triguna (2000: 7) with a symbol which means a thing or condition which is the mediation of understanding of the object.

Towards the Motion of the Past, this movement is carried out with the position of the right hand frozen towards the chest and the left hand doing the same movement, then simultaneously pointing backward exactly opposite the face of the dancer. While the left leg stands somewhat tightly, and knees bent position. The motion of the past is classified as meaningful. The past if in daily life is a term used to indicate the totality of events that occur

before a certain point in time. In other words, the past is contrasted and defined by the past and the future or future. Therefore, this motion is also taken based on the process of memories that have been stored in the memory of every human being, then by the choreographer and based on the lyrics of the song *Nasip* then through the process of distillation and distortion, this past movement is formed.

Implicitly the motion of the past gives a complex picture related to the memories that have been missed. Where the past is made as one of the objects that are considered important in undergoing family. This is certainly very feasible when applied in everyday life, so we always think ahead. So that in this past motion according to the observations of researchers implied also contains the ethical value of positive thinking in living life.

The eighth movement of surrender, namely the position of the body lying down to the right, the position of the foot is the same in some other movements, namely the left foot is a little bit tight then the knee part is lowered down. While the right hand and left hand are held together in a crossed and bent position placed on the dancer's chest, and the direction of his view is to the lower left. Submission itself is a form of expression of acceptance from someone with all the burdensome consideration for that person, or in other words tolerant. This gesture of surrender lies in meaningful motion. Because there is a purpose, or a particular message to be conveyed and illustrated by the motion. Therefore, the surrender movement in the context of the *Pagar Pengantin* dance is the meaning of feeling sad, confused, mixed together. In addition, the narrative of the scope of this surrender movement is also reflected in the ethics of positive thinking, which is illustrated by the sincerity and positive attitude in taking attitudes and actions, namely starting a new life with the man of his choice.

Nine Motion united, taken from the phenomenon of union between women and men, with the bond of marriage. The process of uniting *dyan insyan* will be better and there should be agreement from the families of both

parties. In other words, even though textually the legal approval process is an amalgamation between two young women and men, in this case there is a contextual part that must unite as well, namely the extended family. Good relations from both parties will be closer, more solid, and even there is a friendship that exceeds brotherly blood relations. As Wadiyo (2006) explains that music or art are generally expressions of human culture that are always present as personal expressions and / or expressions of social groups based on the culture they refer to, from which they can be used or utilized by individuals and / or social groups in society for humans as a means of temporary social interaction.

This is what the people of Palembang often refer to as *baga* family. United movement is classified as meaningful movement, where this movement has a symbolic meaning that symbolizes the bond between the two families, namely the family of the bridegroom and bride must remain united both in difficult and happy circumstances, especially between the bride and the groom. Because the basic nature of the marriage is not only the union of the bride, indirectly the positive impact obtained from the culture of marriage is that there will be a new family increase. In another meaning, it can also be observed that this motion is a picture of the value of unity which is indeed possessed by every human being.

Ten movements incision, namely the right hand forward slightly slightly bent parallel to the chest and left hand forward in the direction of the dancer's eyes focused on the position of the right hand. This movement is performed with the dancer's body position slightly collapsed to the left and with a raised gesture. This slash movement when understood and based on field data belongs to meaningful motion. In this context, the researcher is of the opinion that the motion of a slice of worship is a symbol of the expression of a bride's heart that feels very sick, and is sad when she wants to leave her family, especially her parents. As stated by Silviana that the relevance of the movement to the lyrics "like being sliced by a reed" means the heart of a bride

whose heart feels sliced like being cut by a ritual when having to part with her parents (2019: 75). Such understanding, after the researchers observed that it really is, a deep sense of grief for a woman when parting with family almost all feel, besides that there is also the value of caution.

CONCLUSION

Based on the results and discussion of symbolic expressions and values implicit in the bridal fencing dance moves. in the opinion of the researcher, given the spirit and meaning contained in the Pagar Pengantin dance is very relevant to the phenomenon of the field, namely relating to marriage and the atmosphere felt by the bride. Based on this phenomenon, the Pagar Pengantin dance is in great demand, and until now it has been preserved. Meanwhile, related to its emergence, the beginning of the Pagar Pengantin dance was indeed influenced by a number of traditional dances that developed alongside the Komering river, such as the milur dance, kabayan prayer dance, and the sia sabia dance. The three dances are then used as a basis, the foundation of the creation of the song Nasip, and then from the lyrics of the poem to be transformed into the curvature of the bridal fences dance movement. Furthermore, related to the symbolic meaning of the Pagar Pengantin dance shows some forms of behavior that lead to goodness in social life. Like the ethical values of polite satun and positive thinking, humility, caution, and the value of compassion which are the main priorities that must be held firmly by the people of South Sumatra, especially the Komering tribe. Some of the good behavior is implied in the basic elements of motion used in the pangantin fence dance. As we know that, the basic element of the Pagar Pengantin dance, motion, is a representation of the mood of a bride when getting married.

THANK-YOU NOTE

Praise the researcher to Allah SWT for always giving His grace and guidance, so that this research can be completed. In addition, the researchers also expressed their gratitude to the various parties who encouraged and assisted in this research, namely the research parents, the lecturers of the Unnes Postgraduate Art Education Study Program, the informants who took their time discussing with the researchers of the 2017 Education Study Program students. Arts Masters Postgraduate Unnes, as well as other parties who were not mentioned one by one.

REFERENCES

- Aprizal, Damri. 2017. Tari Pagar Pengantin pada Upacara Pernikahan di Kota Palembang. *Greget*. 16 (2): 167-174.
- Ardin, dkk. 2017. Makna Simbolik Pertunjukan Linda dalam Upacara Karia di Kabupaten Muna Barat Sulawesi Tenggara. *Catharsis*. 6 (1): 57-64.
- Endaraswara, Suwardi. 2012. *Metodologi Penelitian Kebudayaan*. Yogyakarta: Gajah Mada University Press.
- Habibah, Syarifah. 2015. Akhlak dan Etika dalam Islam. *Jurnal Pesona Dasar*. 1 (4): 73-87.
- Hadi, Sumandiyo. 2003. Aspek-aspek Dasar Koreografi Kelompok. Yogyakarta: eIKAPHI.
- Hadi. Sumandiyo. 2007. Kajian Tari Teks dan Konteks: Yogyakarta. Pustaka Book Publisher.
- Herawati, Enis Niken. 2010. Makna Simbolik dalam Tata Rakit Tari Bedhaya. *Jurnal Tradisi*. 1 (1): 81-93.
- Hidayati, Ratih Kurnia. 2016. Makna Tari Bajidor Kahot Ditinjau dari Segi Semiotika Roland Barthes. *Jurnal Promedia*. 2 (2): 64-82.
- Hudiarini, Sri. 2019. Penyertaan Etika Bagi Masyarakat Akademik di Kalangan Dunia Pendidikan Tinggi. *Jurnal Moral Kemasyarakatan*. 2 (1): 1-13.
- Indah, Pebrianti, Sestri. 2013. Makna Simbolik Tari Bedhaya Tunggal Jiwa. *Jurnal Harmonia*. Vol 13. (No. 2) hal 120-131. Program Studi Kajian Seni Petunjukan Pascasarjana. Universitas Gajah Mada: Jogjakarta
- Jaeni. 2017. Nilai-Nilai Pengetahuan Lokal Pembentuk Karakter Bangsa dalam Sandiwara Cirebon, Jawa Barat. *Mudra Jurnal Seni Budaya*. 32 (1): 1-8.
- Kaelan, H. 2012. Metode Penelitian Kualitatif Interdisipliner Bidang Sosial, Budaya, Filsafat, Seni, Agama dan Humaniora. Yogyakarta: Paradigma
- Kurniawan, Arif. 2017. Penanaman Identitas Kedaerahan dalam Pendidikan Seni. Dalam Dedy Irawan (ed). *Paradigma Pendidikan Seni*. Yogyakarta: Thafa Media.
- Kurniawan. Arif. 2017. Kulintang: Struktur Musik Dan Nilai Yang Tertanam Dalam Proses Belajar Pada Masyarakat Komering Di Kabupaten OKU Timur. *Tesis*. Universitas Negeri Semarang.
- Kusumastuti, Eny. 2006. Ekspresi Estetis dan Makna Simbolis Kesenian Laesan. *Jurnal Harmonia*. 9 (1): 36-44.
- Misral, Dkk. 2014. "Musik Etnik di Sumatera Selatan". Palembang: Pemerintah Provinsi Sumatera Selatan Dinas Pendidikan.
- Murahim. 2011. Nilai-Nilai Budaya Sasak Kemidi Rudat Lombok: Perspektif Hermeneutika. *Mabasan*. 5 (2): 59-79.
- Najoar, Angelina Natalia, dkk. 2017. Makna Pesan Komunikasi Tradisional Tarian Maengket (Studi Pada Sanggar Sanggar Seni Kitawaya Manado). *Acta Diurna*. 6 (1): 1-15.
- Putri, Rimasari Pramesti. 2015. Relevansi Gerak Tari Bedaya Suryasumirat Sebagai Ekspresi Simbolik Wanita Jawa. *Chatarsis: Journal Of Arts Education*. 4 (1): 1-7.
- Rohidi, Tjetjep, Rohendi. 2011. *Metodologi Pendidikan Seni*. Semarang : Cipta Prima Nusantara.

- Rudy, Elly (71), *Seniman dan pakar tari tradisional Kota Palembang*. Prov. Sumatera Selatan.
- Sartono. (53). *Akademisi dan pelaku seni tari tradisional Palembang*. Provinsi Sumatera Selatan.
- Silviana, dkk. 2019. Peranan Tari Pagar Pengantin dalam Pesta Pernikahan Masyarakat di Bayung Lencir. *E-Journal Sendratasik UNP*. 7 (3): 72-79.
- Soedarsono, dkk. 1996. *Indonesia Indah Tari Tradisional Indonesia*. Jakarta: Yayasan Harapan Kita.
- Sumardjo, Jakop. 2000. *Filsafat Seni*. Bandung. ITB
- Sunaryadi. 2013. Aksiologi Tari Bedhaya Kraton Yogyakarta. *Kawistara*. 3 (3): 227-334.
- Triguna, Ida Bagus Gde Yudha. 2000. *Teori Tentang Simbol*. Jakarta: Adiluhung.
- Wadiyo. 2006. Seni Sebagai Sarana Interaksi Sosial. Dalam *Jurnal Humaniora Pengetahuan dan Pemikiran Seni*. Vol VII. No 2: Universitas Negeri Semarang.