



**THE PHILOSOPHICAL MEANING OF PAKARENA DANCE IN
THE GOWA TALLO TRADITION IN SOMBA OPU DISTRICT,
GOWA REGENCY (A SEMIOTIC STUDY)
MAKNA FILOSOFIS TARI PAKARENA TRADISI GOWA TALLO DI
KECAMATAN SOMBA OPU KABUPATEN GOWA (STUDI SEMIOTIKA)**

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Article Info:

Received August 4, 2025

Revised August 22, 2025

Accepted September 23, 2025

Available online October 20, 2025

ABSTRACT

This study aims to examine the philosophical meaning of Pakarena Dance as a cultural heritage of the Gowa Tallo community that developed in Somba Opu District, Gowa Regency, through a semiotic approach. Pakarena Dance is not only understood as a form of aesthetic expression, but also as a system of signs that is rich in philosophical, social, and religious values. Through semiotic analysis, this study interprets the symbolic meanings contained in the dance movements, musical accompaniment, costumes, and floor patterns as representations of the Gowa community's worldview, such as the values of patience, obedience, harmony, and respect for ancestors. The results of the study show that Pakarena Dance reflects the relationship between humans and nature, fellow humans, and transcendental forces, while also serving as a medium for preserving local cultural identity amid the tide of modernization.

Keywords: Philosophical, Pakarena Dance, Semiotics

ABSTRAK (BAHASA INDONESIA)

Penelitian ini bertujuan untuk mengkaji makna filosofis Tari Pakarena sebagai warisan budaya masyarakat Gowa Tallo yang berkembang di Kecamatan Somba Opu, Kabupaten Gowa, melalui pendekatan semiotika. Tari Pakarena tidak hanya dipahami sebagai bentuk ekspresi estetis, tetapi juga sebagai sistem tanda yang sarat dengan nilai-nilai filosofis, sosial, dan religius. Melalui analisis semiotika, penelitian ini menafsirkan makna simbolik yang terkandung dalam gerak tari, iringan musik, busana, serta pola lantai sebagai representasi pandangan hidup masyarakat Gowa, seperti nilai kesabaran, kepatuhan, keharmonisan, dan penghormatan terhadap leluhur. Hasil penelitian menunjukkan bahwa Tari Pakarena merefleksikan hubungan manusia dengan alam, sesama, dan kekuatan tran-

sendental, sekaligus menjadi media pelestarian identitas budaya lokal di tengah arus modernisasi.

Kata-kata kunci: *Filosofis, Tari Pakarena, Semiotika*

A. INTRODUCTION

Indonesia is a nation composed of various ethnic groups, cultures, religions, and other pluralistic and heterogeneous elements. As a pluralistic country, Indonesia has the potential to become a nation rich in ethnicity, culture, and religion, thereby having the potential to build a large multicultural country.

The plurality and heterogeneity reflected in Indonesian society are bound together by the principle of national unity and integrity with the motto “Bhinneka Tunggal Ika,” which means that although Indonesia is diverse, it is integrated into a single entity (Lestari, 2016).

Although under the umbrella of unity, Indonesian society continues to preserve and maintain the diverse customs and cultures inherited from their ancestors. The cultures referred to here can be in the form of arts and rituals. In accordance with this study, the author has selected one cultural element from the seven cultural elements mentioned above. That cultural element is art.

Art or artistic activities are usually carried out with various objectives, either as direct or intermediate goals. The purpose of an artistic performance as a direct goal is when the enjoyment of art is the main or sole objective. If the purpose of art is to achieve religious goals, then it is referred to as an intermediate goal. However, whether as a direct goal or an intermediate goal, the purpose of art is to present beauty (Sedyawati, 2006).

One type of art that is inherent to Indonesia is dance. According to the KBBI (Kamus Besar Bahasa Indonesia) website, dance is defined as movements of the body, including the hands, feet, hips, and other parts, in accordance with a rhythm and usually accompanied by sounds or noises from various musical instruments, such as gamelan, gong, and so on (KBBI). Almost every region in Indonesia has its own traditional dance that is still frequently performed today, including in South Sulawesi Province.

One of the famous traditional dances from South Sulawesi is the Pakarena dance. This dance is full of softness in every movement. The Pakarena dance is usually accompanied by drumming and the sound of flute-like musical instruments. In fact, there have been several studies on the Pakarena dance. However, these studies only focus on its aesthetic aspects. Therefore, this study will

examine the meaning contained in the Pakarena dance based on semiotics theory, particularly the traditional Gowa Tallo Pakarena dance, which has six types of movements.

B. LITERATURE REVIEW

Dance as a Form of Art

Humans are social beings who need the help of other humans. In these relationships, humans need something called communication. This is done to eliminate their isolation and also their desire to know what is happening outside of themselves (communication is human) (Cangara, 2014).

One example of communication is dance. Dance is a form of nonverbal communication that uses movement as a medium to convey a message. This work of art possesses an aesthetic appeal, or beauty (Amaliyah, 2018). Humans truly love beauty. This love for beauty is not only felt by humans, but also by God Almighty.

Dance is beauty that radiates from the expression of the human soul, expressed through refined body movements and aesthetics. Dance is an art form that uses the body as a medium of expression and communication that can be enjoyed by anyone.

Dance plays an important role in society, for example as a means of communication, because dance is not only needed for aesthetic satisfaction. Meanwhile, the body is used as a very important medium of expression in dance because it is through the body that the meaning of dance movements can be conveyed.

Based on its essence, there are several elements contained in dance movements, namely movement, rhythm, and musical sound, as well as other supporting elements (Saptika et al., 2017). The basic aesthetic element in dance is movement, especially human movement, which is called dancing. However, in certain forms of dance performance that play an important role in realizing the above forms on stage, and thus determine the final impression of a performance, are also the objects used by the dancers, such as costumes that distort or expand the range of the dancers' movements, or stage props that are moved by the dancers, such as pieces of cloth that are manipulated in various ways.

Semiotics and Its Theory

Semiotics as a model of social science is a process for understanding the world as a system of relationships that has basic units with 'signs'. Therefore, semiotics is the science that studies the essence of the existence of a sign. Semiotician Umberto Eco refers to

signs as a “lie” and states that there is something hidden behind signs that is not the sign itself (Wahjuwibowo, 2018).

Ferdinand de Saussure introduced a number of distinctions that play an important role in his semiology, namely language-language-parole, signifier-signified, synchronic-diachronic, syntagma-paradigm:

1) Synchronic and Diachronic

In structural analysis, Saussure argues that we can view a linguistic phenomenon synchronically, that is, at a specific point in time and space, or diachronically, that is, by looking at its development from one point in time to another. However, it should be noted that the synchronic view is the basis for diachronic analysis (Benny, 2011).

Language as a social fact can be studied separately from the behavior of its speakers. In other words, language can be studied synchronically in the sense of the relationship between elements in a “timeless container.” Diachronic research means examining language in its historical development over time, studying the evolution of language, studying individual elements at different times, while synchronic research means examining language at a particular time, the relationships between adjacent elements of language.

The difference between these two ways of thinking is that synchronous thinking observes social life broadly in terms of space, viewing life as a structured system. It explains structure and function in static conditions. Meanwhile, diachronic thinking studies society longitudinally in terms of time, viewing society as something that is constantly changing and has causal relationships, and describing life dynamically.

2) Language and Parole

Language is a product of society derived from langage, which contains a set of conventions shared by the entire community. Language is also a specific entity within a heterogeneous collection of langage events. Language contains a system of codes known to all members of the language-using community, which have been mutually agreed upon in the past by language users. Therefore, according to de Saussure, langue is a social fact or, in other words, langue is half of langage, a social institution as well as a value system.

Parole is the manifestation or use of language on an individual basis or an individual action, not merely a form of autonomous creation. In other words, parole is everything that a person says, including individual constructs that arise from the speaker's choices, or the utterances necessary to produce constructions based on free

choice. According to de Saussure, parole is not a social fact because it is entirely the result of conscious individuals (Rusmana, 2014).

Human language is not merely a system of names. Language is a system and an abstract structure that exists in the cognition of members of society (known collectively). This system and structure exist in “langue,” which in the practice of social life is used as a reference for linguistic communication. The application of ‘langue’ in social life is called “parole.” This concept of “langue-parole” forms a linguistic cultural structure that then becomes a reference for structuralism theory in understanding social, cultural, and natural phenomena.

3) Signifier and Signified

For Saussure, language consists of a number of signs that exist within a network system and can be arranged into a number of structures. Each sign in the network has two inseparable sides, like “two sides of a sheet of paper.” Saussure gives the example of the Latin word *arbor*, which means “tree.” This word is a sign consisting of two aspects, namely /*arbor*/ and (the concept of a tree).

The signifier/*arbor*/ is referred to as an acoustic image that has a relationship with the concept of “tree” (not a specific tree), which is the signified. This concept of signifier-signified can be applied to phenomena outside of language (Benny, 2011).

This distinction of form is a sign placed by Saussure in the context of humans with a division between signifier (signifiant or marker) and signified (signifie or marker). The substance of the signifier is always material, namely sound, object, image, and so on. The essence of the signifier is purely as a *relatum*, the limitation of which cannot be separated from the signified.

4) Syntagmatic and Paradigmatic

This concept concerns the nature of the relationship between components in structures and systems. Syntagmatic relations are relations between components within the same structure, while paradigmatic relations are relations between components within a structure and other components outside it and are associative in nature (Benny, 2011).

These two distinctions are types of structural relationships, where paradigmatic relationships refer more to choice, while syntagmatic relationships refer more to combination. Another basic characteristic of signifier and signified relationships is their linear structure and occurrence over time.

Syntagmatic relationships are relationships in *praesentia* between words, between grammar, between utterances, or between

speech acts. Paradigmatic relationships (or associative relationships) are relationships in absentia (potentially in a series of memories). In language, a word is paradigmatically related to its synonyms or antonyms; it is also related to other words that have the same root form or sound similar to it (Rusmana, 2014).

C. METHOD

This type of research is field research, in which the researcher conducts observations at a number of dance studios located in Somba Opu District, Gowa Regency. In addition to conducting direct observations at the location, the researcher will also conduct interviews with studio leaders, dancers, and cultural arts activists in Somba Opu District, Gowa Regency.

This research uses qualitative research methods with a semiotic and historical approach. The results obtained by the researcher are linked to semiotic theory to determine the meaning contained in the movements of the Pakarena Dance of the Gowa Tallo Tradition. Meanwhile, the historical approach is used by the researcher to examine the Pakarena Dance of the Gowa Tallo Tradition from a historical perspective.

Data analysis in qualitative research is conducted before entering the field, during fieldwork, and after completing fieldwork. However, data analysis is more focused during the fieldwork process, along with data collection (Sugiyono, 2016). The methods used by researchers to analyze the collected data are: First, data reduction. Second, data presentation. Third, data verification or conclusion drawing.

D. RESULT AND DISCUSSION

The History of Pakarena Dance

The Pakarena dance is one of the traditional dances of South Sulawesi. According to the history of the Gowa kingdom, the Pakarena dance began to develop during the reign of Sultan Hasanuddin, the 16th King of Gowa, because his mother, I Limatakontu, was directly involved in its development. After that, this dance was continued by I Badde Daeng Tommi, the first queen of I Malombassi Daeng Mattawang, and I Petta Nisali, the second queen, so that the Pakarena dance was preserved and nurtured by the royal family (Sapada, 1999).

Since the teachings of Islam entered the Makassar community, there has been a shift from the old beliefs of animism and dyna-

mism to the strict teachings of Islam regarding the oneness of God, which has brought about a major step towards spiritual change.

Meanwhile, Pakarena dance is the new name for a ritual called Sere Jaga. Sere Jaga changed its name and function as a means in the ritual ceremony of the Makassar tribe to Pakarena. Pakarena serves as a complement in the coronation ceremony of the king, the accera kalompoang ceremony or cleaning of the royal heirlooms, as well as in the life cycle ceremonies of the king and his family. Sere Jaga, which means alert, aware, or staying awake all night, changed to Pakarena or akkarena, which means to play or player. The name change was made because the word Sere Jaga was considered sacred to be mentioned at any time and place. The word has always been associated with ancient Makassar rituals, including the Appanai and Appanaung ceremonies.

According to several informants, they used to perform the Pakarena dance at wedding receptions and also during the August 17th celebration. However, over time, the Pakarena dance was replaced by contemporary dances.

The Pakarena dance in this study is the result of a change in the structure of the dance movements from the somewhat difficult Pakarena dance of the royal era to a simpler one. However, this change did not leave behind the distinctive characteristics of the original Pakarena dance, which has gentle, graceful movements and symbolizes the polite attitude of South Sulawesi women.

In 1951, a group of cultural arts enthusiasts who were members of an organization called the "Mangkasara Cultural Arts Organization" (OSBM) under the leadership of Fachruddin Daeng Romo, together with M. Mappselleng Daeng Maggau, Andi Siti Nurhani Sapada, and Abdul Majid Daeng Siala, attempted to revive the Pakarena dance that had existed during the Gowa kingdom several centuries ago. This effort had two main objectives:

- 1.) To rediscover and study the dance on a regular basis in order to preserve it by teaching it to students in the city of Makassar.
- 2.) To improve the dance in line with the tastes of the people of South Sulawesi at that time (Sapada, 1999).

In order to continue and preserve the Pakarena dance, there is no other way but to make changes to the structure and function of the dance movements so that they can be easily learned. These changes must not lose the dance's distinctive characteristics. The

changes are not radical, but rather a gradual process. The process is as follows:

- 1) The movements, which were originally controlled only by the lead dancer or Pauluang, are now performed in the four cardinal directions or in the direction of the clock.
- 2) The song or chant, known in the local language as Royong, which was difficult to perform, was replaced with a Makassar song entitled Bunganna Ilang Kebo, composed by M. Mappa-selleng Dg Maggau.
- 3) The drum beats were rearranged to match the dancers' movements.
- 4) Even the costumes used, namely the baju bodo and lipa sa'bbe, underwent changes (Sapada, 1999).

This is the form of Pakarena dance that we know today, which was arranged and developed by the Makassar Cultural Arts Organization, organized by Hj. Andi Siti Nurhani Sapada. She is the founder of the South Sulawesi Institute of Arts and a pioneer of dance, particularly in the South Sulawesi region. Throughout her 50-year career, she has devoted herself to the arts, producing ideas and thoughts that can serve as role models and examples for the younger generation, especially in South Sulawesi.

The Choreography of Pakarena Dance in the Gowa Tallo Tradition

There are six types of movements in the choreography of the Pakarena Traditional Dance of Gowa Tallo. The six types of movements are:

1. Mabbiring kassi (walking along the beach)

This movement is the initial movement of the Pakarena Traditional Dance of Gowa Tallo. This movement is performed 2x8 times before moving on to the next movement. In this movement, the fan is held upright with the right hand, positioned directly in front of the chest. Meanwhile, the left hand holds the sarong with the index and middle fingers pinching the sarong on the left side. This movement is performed while walking slowly towards the front of the stage. The scarf is positioned on the dancer's left shoulder.



Figure 1.1
Mabbiring Kassi Movement

2. Sitaklei (moving)

This movement is performed with a count of 2x6 plus 1x4 key movements at the end of the movement before moving on to the third movement. Count 1 = the left hand is swung forward, then the left thumb touches the navel. Count 2 = the right hand swings the fan to the right and then to the front of the stomach. Count 3 = the right and left hands perform an opening movement, with the right hand swinging to the right and the left hand swinging to the left. Count 4 = the dancer turns to the left, accompanied by the left thumb being placed back on the navel and the right hand straight in front of the chest while holding the fan in an upright position. Count 5 = the right hand swings the fan to the right with the fan in a horizontal position. Count 6 = the fan is turned and swung back to the front of the abdomen.

Key movements: Count 1 = open your right and left hands to the sides. Count 2 = then your right and left hands perform akkaleo (finger twirling movement) at your waist. Count 3 = then your right and left hands are directed towards your chest. Count 4 = your left hand performs akkaleo above the fan held by your right hand in a straight position.



Figure 1.2
Sitaklei Movement

3. Sonnayya (dreaming)

This movement is performed with a 3x4 count plus a 1x4 key movement at the end of the movement before moving on to the fourth movement. Count 1= Perform an opening movement as in the Sitaklei movement, but with the left hand holding the end of the scarf. Count 2 = then cross the right hand with the left hand in front of the dancer with the right hand holding the fan horizontally above and the left hand holding the end of the scarf below. Count 3 = Swing the right hand upward in front of the chest while holding the fan in a vertical position but with the tip of the fan below, while the left hand is at the left hip. Count 4 = After that, move the right and left hands forward to the chest.



Figure 1.3
Sonnayya Movement

4. Acccarammeng is looking at oneself in the mirror.

This movement is performed 4x8 times with the following count: Count 1 = the right hand is swung to the right side of the dancer with the fan held upright. Count 2 = while the left hand is moved to the left side. Count 3 = then the left hand is swung up right next to the left ear and then performs akkaleo. Count 4 = After that, the right hand rotates the fan. Count 5 = then the fan is closed by slamming it on the right thigh. Count 6 = Then the closed fan is swung by the right hand towards the right side of the dancer. Count 7 = Then the right and left hands are swung together to the left side of the dancer, then to the right again. Count 8 = Then the fan is rotated and opened again right next to the right side of the head while the left hand holds the sleeve in the same way as in the first movement.

Then continue with 2x6 counts of the following movements: Count 1 = open your right and left hands to the sides. Count 2 = then your right and left hands perform akkaleo (finger twirling movement) at your sides. Count 3 = then the right and left hands

are directed towards the front of the chest. Count 4 = the left hand performs akkaleo above the fan held by the right hand in a straight position. Count 5 = the right hand swings the fan to the right with the fan in a horizontal position and the left thumb at the navel. Count 6 = the fan is turned and swung back to the front of the stomach.

Then continue with 1x7 counts of the following movements: Count 1 = move your left hand down beside your left waist. Count 2 = then swing your left hand up right beside your left ear and then perform an akkaleo. Count 3 = then place the fan right in front of your chest with your right hand. Count 4 = then swing the fan to the right side with the fan in a vertical position. Count 5 = then swing the left hand up right next to the left ear and perform an akkaleo. Count 6 = After that, turn the fan with the right hand. Count 7 = then close the fan by slapping it on the right thigh.

Then continue again with 3x7 counts of the following movements: Count 1 = the closed fan is swung by the right hand together with the left hand towards the front of the dancer. Count 2 = Then the fan is turned and opened again right next to the head while the left hand holds the sleeve in the same way as in the first movement. Count 3 = the right hand is swung to the right side of the dancer with the fan held upright. Count 4 = while the left hand is moved to the left side. Count 5 = then the left hand is swung up right next to the left ear and then performs an akkaleo. Count 6 = After that, the right hand rotates the fan. Count 7 = Then the fan is closed by slamming it on the right thigh.

Then, before performing the next movement, the dancer performs the following movements with a count of 1x4. Count 1 = The right hand swings the fan to the right with the fan in a vertical position, while the left hand holds the sheath. Count 2 = Then swing it back in front of the chest with the tip of the fan pointing down. Count 3 = Then swing it back to the right side. Count 4 = Then the left hand performs akkaleo near the left ear, then the fan is placed back in front of the chest.



Figure 1.4
Accarammeng Movement

5. Anging kamalino (wind without blowing)

This movement is performed with a count of 4x8 plus 1x3 as a closing movement before performing the final movement. Count 1 = the left hand takes the scarf on the left shoulder. Count 2 = then place it in the right hand while slowly closing the fan. Count 3 = The right and left hands simultaneously hold the fan and scarf hanging down, then point them forward while walking forward. Count 4 = then only the right hand holds the scarf and fan and points them to the right side while walking to the right, while the left hand holds the sarong. Count 5 = then walk to the left side, right hand placed on the right shoulder. Count 6 = After that, the scarf is placed back on the left shoulder. Count 7 = then the fan is opened right next to the right side of the head. Count 8 = then placed in front of the chest while the left hand holds the sarong.



Figure 1. 5
Anging Kamalino Movement

6. Renjang-renjang

This movement is the last movement of the Pakarena dance. Renjang-renjang is a walking movement facing right and left alternately when exiting the stage. This is a farewell movement or the last movement in the Pakarena dance performance (Maryam, 2019).



Figure 1.6
The Renjang-renjang Movement

Interpretation of the Meaning of the Various Movements in Pa-karena Dance in the Gowa Tallo Tradition

1. Mabbiring kassi (walking along the beach)

a. Signifier:

Walk slowly toward the front of the stage, holding the fan upright in your right hand, positioned directly in front of your chest. Meanwhile, hold the sarong with your left hand, pinching it on the left side with your left index and middle fingers. The scarf is positioned on the dancer's left shoulder.

b. Signified:

Mabbiring kassi means stopping at the beach. It carries the meaning of being careful in how you carry yourself or interact with others, so as not to be influenced by bad company. This is a warning from parents to their children about their attitude or behavior so that their children will live safely.

2. Sitaklei

a. Signifier:

The left hand is swung forward, then the left thumb touches the navel. Meanwhile, the right hand swings the fan to the right and then forward to the stomach. After that, the right and left hands perform an opening movement, with the right hand swinging to the right and the left hand swinging to the left. Then, the dancers turn to the left, placing the thumb of the left hand back on the navel while the right hand swings the fan to the right with the fan in a horizontal position, then the fan is turned and swung back in front of the stomach.

b. Signified:

In this Sitaklei dance, the dancers switch places. This signifies kinship. If there is a task that requires the help of many people or cooperation, we should work together and help each other to complete the task, whether it is a joyful occasion such as a party or a sad occasion.

3. Sonnayya

a. Signifier:

Perform an opening movement similar to that in the Sitaklei dance, but with the left hand holding the end of the scarf and the right hand crossed over the left hand in front of the dancer, with the right hand holding the fan above and the left hand holding the end of the scarf below. After that, move the right and left hands forward to the chest.

b. Signified:

Sonnayya means to dream or fantasize. This movement pattern conveys the message that it is unnecessary to do unimportant things such as dreaming or fantasizing. People should not just be lazy, waiting for something uncertain. It is better to get up and make an effort than to just hope for something uncertain by dreaming or fantasizing.

4. Accarammeng is looking at oneself in a mirror

a. Signifier:

The right hand is swung to the right side of the dancer with the fan held upright. Meanwhile, the left hand is moved to the left side, then up to the left ear, then rotated. After that, the right hand rotates the fan and then closes it by slamming it on the right thigh. Then the closed fan is swung by the right hand together with the left hand to the right side of the dancer, then swung to the left and back to the right again. Then the fan is rotated and opened again right next to the right side of the head while the left hand holds the sheath in the same way as in the first movement. Then the dancer performs the next movement. Some dancers stand and some sit in this position. The right and left hands perform an opening movement, then the fingers are rotated and both hands are moved forward to the chest. The fan is open and held upright, then the left fingers are rotated above the fan. After that, the left thumb is placed on the navel, while the right hand swings the fan to the right side with the fan in a horizontal position, then returns it to the front of the chest.

b. Signified:

Accarammeng is to reflect or look at oneself in the mirror. The purpose of this movement is for people to pay attention to themselves first before paying attention to others, whether good or bad. The point is that everyone should introspect and be introspective, seeing their own shortcomings so as not to point out the shortcomings and mistakes of others.

5. Anging kamalino (wind without blowing)

a. Signifier:

The left hand takes the scarf on the left shoulder and places it in the right hand with the fan in a closed position. The right and left hands hold the fan and scarf, which hang down, and are directed forward while walking forward. Then the left hand *akkingking lipa'* (holds the sarong) while the right hand holds the fan and scarf directed towards the front of the body while walking to the left, then walking to the right but the right hand is placed on the right shoulder. After that, the right and left hands both hold the fan and scarf

and are directed forward, then the scarf is placed back on the left shoulder, then the fan is opened right next to the right head and placed in front of the chest while the left hand holds the sarong.

b. Signified:

Anjing kamalino, or commonly referred to as having a connection to the concept of sulapa appa or the four philosophies of life. This relates to the concept of Sulapa Appa, which is the understanding of the power of Sumanga or sukma that describes human nature as the nature of water, fire, wind, and earth.

The flowing nature of water is shown by the slow closing of the fan. This nature of water also shows that humans have a place where they come from and also have a place where they are going, just like water flowing from downstream to upstream. The nature of water also shows the calmness that exists within humans.

The nature of fire is demonstrated by the movement when the dancer holds a scarf and fan in her right hand, then her body moves down but does not touch the floor, then immediately returns to its original position. This characteristic of fire shows that humans also have emotions or feelings that fluctuate or are unstable. If the fire within humans is not accompanied by the water, then there may be deficiencies or disadvantages that affect human nature, such as becoming angry.

The characteristic of the wind blowing everywhere is shown by the movement when the dancer holds a scarf and fan and then walks to the left and right. The wind brings coolness and sometimes disaster. Likewise, humans can actually walk freely anywhere, but if they walk in the right direction, goodness will come to them. Likewise, if they walk in the wrong direction, what comes to them is evil.

The nature of the earth is shown by the dancers' movements when they return to a sitting position and place the shawls back on their shoulders. Humans were originally created from the earth and have elements of the earth within their bodies. However, when their time comes, humans will return to the earth.

6. Renjang-renjang variety

a. Signifier:

This movement is the last variety in the Pakarena dance. Renjang-renjang is a walking movement facing right and left alternately when exiting the stage. This is a farewell gesture or the final movement in a Pakarena dance performance.

b. Signified:

The renjang-renjang is the closing movement of the Pakarena dance. Renjang-renjang is a slow walking movement while facing alternately to the right and left. This movement is a farewell gesture. Everything begins with good intentions and ends with something pleasant.

E. CONCLUSION

The Pakarena dance is a traditional dance that was originally often performed at major royal events during the reign of the 16th King of Gowa, Sultan Hasanuddin. Pakarena dance is the new name for Sere Jaga. The name was changed because the word Sere Jaga was considered sacred if mentioned at any time and place. The Pakarena dance studied by the author is the result of changes to the movement structure made by the Mangkasara' Cultural Arts Organization in 1951. However, these changes did not alter the distinctive characteristics of the Pakarena dance, which symbolizes the polite and courteous attitude of the women of South Sulawesi.

The movements in this dance consist of six types, namely Mabbiring Kassi, Sitaklei, Sonnaya, Accarammeng, Anging Kamalino, and Renjang-Renjang. The overall meaning of the movements in the Pakarena Dance of the Gowa Tallo Tradition is a depiction of the attitudes that need to be observed in living in society and within the family environment.

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