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Cultural Values and Performance Structure of the Salonreng Dance in the Lammang Ceremony of Kale Lantang Village, Takalar Regency

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ABSTRACT

This study aims to analyze the form and representation of cultural values in the Salonreng Dance performed in the *Lammang* traditional ceremony in Kale Lantang Village, Takalar Regency. This research employs a qualitative method with an ethnochoreological approach to examine the textual and contextual aspects of the dance. Field research was conducted from January to March 2026 in Kale Lantang Village. The study involved five informants: one Salonreng dancer, one Pinati (traditional leader) of the Lammang ceremony, and three community leaders with knowledge of the tradition. Data were collected through observation, interviews, and documentation. The results show that the Salonreng Dance has a form of presentation supported by elements of movement, floor patterns, musical accompaniment, makeup, costumes, properties, and performance space, as well as a structured performance closely related to the ritual sequence of the *Lammang* ceremony, including *Anggalle Bulo*, *Ammone Berasa*, *Attunu*, *Anggerang Bungasa*, and *Appasorong*. In this procession, the dance serves as a symbolic medium for expressing gratitude, honoring ancestors, and praying for safety and blessings from God. The dance also reflects the community's educational, social, cultural, and religious values. In conclusion, the Salonreng Dance serves not only as an aesthetic expression but also as a medium for preserving cultural values and strengthening the cultural identity of the Kale Lantang community.

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1. INTRODUCTION

Indonesia is widely recognized as a country with rich cultural diversity reflected in the variety of traditions and artistic expressions found across its regions. Traditional arts such as dance, music, visual arts, and literature are not only aesthetic creations but also important cultural elements that reflect a community's identity and worldview. Through

artistic expressions, societies transmit cultural values, traditions, and collective memories from one generation to another. In the context of social change and globalization, art plays a significant role in maintaining the continuity of local cultural identity. As a cultural element, art serves as a social glue, preserving traditions and strengthening community identity in modern society [1].

Performing arts constitute an important component of cultural life because they serve not only as entertainment but also as a medium for social communication, spiritual expression, and ritual practices. Through performances such as dance, music, and theater, communities convey values, beliefs, and collective identities that are inherited across generations. Performing arts often feature in traditional ceremonies and religious rituals, where artistic expressions serve as symbolic representations of cultural and spiritual meanings. In this sense, performing arts serve as a cultural communication system that connects individuals, communities, and their belief systems. As part of cultural practices, performing arts also play a significant role in maintaining social cohesion and transmitting cultural values in community life [2].

Dance is not merely a sequence of aesthetic movements but also a symbolic cultural expression that reflects a community's worldview and belief systems. In many traditional societies, dance is closely linked to ritual practices and spiritual beliefs that regulate relationships among humans, nature, and the supernatural world. Through movements, music, costumes, and properties, dance conveys messages, values, and collective identities shared by the community. From the perspective of dance anthropology or ethnocoreology, dance can be understood as a cultural text that represents social structures and symbolic meanings within a society. Therefore, the study of traditional dance must consider both the artistic elements and the cultural context in which the dance develops and is performed [3].

In dance studies, a performance is not only defined by the movements of the dancers but also by the elements that support its presentation. Various components, such as movement, floor patterns, musical accompaniment, costumes, properties, and the use of the performance space, contribute to shaping the visual form and expressive quality of a dance. These elements function collectively to organize the choreography and create a coherent artistic composition. Through their interaction, the performance conveys symbolic meanings and cultural messages to the audience. Therefore, understanding the structural components of a dance performance is essential for interpreting the aesthetic and cultural meanings embedded in its presentation [4].

South Sulawesi is one of the regions in Indonesia with a rich diversity of traditional dances rooted in local customs and ritual practices. Traditional dance in this region is closely tied to the community's social and spiritual life and often appears in ceremonies such as weddings, harvest celebrations, and ritual events. The movements in these dances are not merely aesthetic expressions but also carry symbolic meanings that reflect the community's cultural values, beliefs, and social norms. Therefore, traditional dance functions not only as an artistic performance but also as a cultural medium that strengthens social solidarity and preserves the cultural identity of the people in South Sulawesi [5].

Salonreng is a traditional dance originating from the Makassar cultural region and is still preserved by the community in Kale Lantang Village, Takalar Regency, South Sulawesi. This dance is closely associated with traditional rituals and community ceremonies, including the *Lammang* traditional ceremony and wedding celebrations. The Salonreng Dance is performed as a form of prayer, gratitude, and community entertainment. The performance usually involves simple movements accompanied by traditional musical instruments such as *ganrang* and *puik-puik*. The dancers are descendants whom the people of Kale Lantang Village have entrusted to perform the Salonreng Dance. Therefore, the Salonreng Dance represents an important cultural expression and serves as a primary research object in understanding the preservation of local traditions and performing arts within the Takalar community [6].

Salonreng embodies various cultural values that reflect the local community's philosophy of life. Educational values are evident in the dancers' discipline during practice, as well as in their sense of responsibility and cooperation, demonstrated through the formation of floor patterns and the synchronization of movements in the dance. Social values are reflected in the role of the dance in strengthening community relationships, particularly during the *Lammang* traditional ceremony. The community gathers to celebrate and express gratitude for the abundant harvest. Cultural values are embedded in the movements, music, costumes, and rituals that represent ancestral traditions and local identity. In addition, the Salonreng Dance embodies religious values, symbolizing gratitude, prayer, and spiritual protection. Therefore, studying the values expressed in the Salonreng Dance is important for understanding and preserving the community's cultural heritage [7].

Globalization and modernization have significantly influenced local cultures and traditional arts. Rapid technological development, mass media, and global cultural exchange have changed society's lifestyle and cultural preferences, particularly among younger generations. Many young people tend to adopt global popular culture, which often causes a decline in their interest in traditional arts and cultural heritage [8]. As a result, many traditional cultural expressions face challenges in maintaining their continuity and relevance in modern society. This situation raises serious concerns about the sustainability of traditional cultural practices. Therefore, research on traditional arts is important for understanding these challenges and developing strategies to preserve local cultural heritage in the era of globalization [9].

Previous studies have widely discussed traditional dances and cultural rituals as important elements of local cultural heritage. Many researchers have focused on the social functions of traditional performances, the meanings of rituals, and their roles in maintaining community identity. However, studies that specifically examine the Salonreng Dance remain very limited. In addition, only a few researchers studying the *Lammang* traditional ceremony have analyzed the relationship between the form of dance presentation and the cultural values embedded within it. Furthermore, the use of an ethnochoreological approach to understand the structure of movements and the cultural meanings of the Salonreng Dance has rarely been explored. **Therefore, this study aims to**

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fill this gap by examining the Salonreng Dance through the relationship between its presentation form and cultural values using an ethnochoreological perspective.

This study aims to analyze the form of the Salonreng Dance and to identify the cultural values embedded in its performance. The study applies an ethnochoreological approach to understand the relationships among movement structure, performance elements, and the cultural meanings within the dance tradition. Through this approach, the research seeks to provide a deeper understanding of Salonreng Dance as both an artistic performance and a cultural expression of the community. The results of this study are expected to contribute academically to the study of traditional dance and cultural studies. In addition, the research also supports efforts to preserve and promote local cultural heritage in the era of globalization.

2. METHOD

This research uses a qualitative method with an ethnochoreological approach. This approach is used to understand dance not only as an artistic form, but also as part of the cultural system of the supporting community. Ethnochoreology is an approach that studies dance in a multidisciplinary manner by paying attention to textual and contextual aspects [10]. In this study, textual analysis focuses on elements directly observable in the Salonreng Dance performance, such as dance movements, musical accompaniment, makeup, costume design, and the performance venue. Meanwhile, contextual analysis focuses on understanding the socio-cultural background and values embodied in the Salonreng Dance in the lives of the Kale Lantang Village community.

This research was conducted in Kale Lantang Village, South Polongbangkeng District, Takalar Regency, South Sulawesi. The research location was selected because the area is recognized as the place where the Salonreng Dance originated and where it is still performed as part of the Lammang traditional ceremony. The continuity of this tradition indicates that the Salonreng Dance is closely connected to the local customary system and the community's social life. Therefore, this location was considered relevant for obtaining in-depth data regarding the form of presentation and the cultural values contained in the dance. The fieldwork was conducted for three months, from January to March 2026, allowing the researcher to observe cultural practices related to the performance of the Salonreng Dance in the Lammang traditional ceremony more comprehensively.

The data sources in this study consist of primary and secondary data. Primary data were obtained directly from the people of Kale Lantang Village who are involved in or knowledgeable about the Salonreng Dance and the Lammang traditional ceremony. The research informants consisted of five people: one Salonreng dancer, one Pinati as a traditional leader in the Lammang ceremony, and three community leaders who understand the traditions and the process of implementing the ceremony. Meanwhile, secondary data were obtained from various written sources, including books, scientific journals, articles, archives, and other references related to the study of dance, cultural values, and the preservation of traditional culture. This secondary data was used as a theoretical basis to support the analysis of the research findings in the field [11].

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Data collection in this study was conducted through several techniques, namely literature study, observation, interviews, and documentation. The literature study was conducted to obtain a conceptual framework and theoretical understanding of the form of dance presentation and the cultural values contained in traditional performing arts. Observations were made during the Salonreng Dance, as part in a series of Lammang traditional ceremonies in Kale Lantang Village, to understand the cultural context and the performance process in depth. In addition, interviews were conducted with key informants to gather information about the structure of the ceremony and the meaning contained in the Salonreng Dance. Documentation techniques were used to collect supporting data in including photographs, field notes, and other documents related to the research process [12].

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The data analysis technique in this study is the interactive analysis model proposed by Miles and Huberman [13], which comprises three main stages: data reduction, data presentation, and conclusion drawing. Data reduction is carried out by selecting and summarizing information relevant to the research focus, particularly regarding the presentation form, presentation structure, and the representation of Salonreng Dance values in the Lammang traditional ceremony. Next, the data is presented in descriptive form for easy understanding and analysis. The final stage is drawing conclusions, which is carried out in stages through a repeated verification process to obtain valid and scientifically accountable research findings.

3. RESULTS AND DISCUSSION

3.1. Overview of Kale Lantang Village and Its Socio-Cultural Context

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Kale Lantang Village is a rural area located in South Polongbangkeng District, Takalar Regency, South Sulawesi Province. Geographically, this area is an agrarian region dominated by rice fields and plantations. These natural conditions mean that the majority of the community relies on agriculture for their livelihoods, either as rice farmers or plantation farmers. The community's dependence on natural resources and the agricultural cycle shapes social patterns that are closely linked to the natural environment. In this context, the relationships among humans, nature, and belief systems play a crucial role in shaping the social structure of the Kale Lantang Village community.

For the people of Kale Lantang Village, nature is not only understood as a source of economic livelihood but also holds symbolic and spiritual significance in daily life. The activities of planting and harvesting rice are not merely viewed as economic production processes but as part of cultural practices related to the community's belief system. This harmonious relationship between humans and nature is reflected in various customs, cultural values, and traditional ceremonies that are still maintained to this day. Thus, the lives of the people of Kale Lantang Village demonstrate a strong connection between the agrarian livelihood system and the local cultural values that have developed within the community.

Furthermore, the social life of the people of Kale Lantang Village is also characterized by strong values of togetherness, cooperation, and solidarity among residents. In agricultural activities, from land preparation and planting to harvest, the

community typically helps one another and works collectively. This practice of working together strengthens social ties and fosters a sense of kinship among community members. Joint involvement in agricultural activities not only serves to streamline the production process but also plays a role in fostering a sense of collective responsibility for maintaining the sustainability of social life in the village.

These values of togetherness and social solidarity also serve as an important foundation for maintaining the traditional traditions that live in Kale Lantang Village. In various cultural activities and traditional rituals, the community is always collectively involved, both in the preparation and implementation stages. This shared participation demonstrates a collective awareness of maintaining the traditions passed down from their ancestors. Customary traditions are not viewed merely as relics of the past, but as part of social practices that continue to be practiced and given meaning in community life to the present day.

In a cultural context, the people of Kale Lantang Village still firmly adhere to customs passed down through generations. The customary system serves as a normative guideline that regulates various aspects of community life, from social relations and values to the performance of traditional rituals. The community's social structure places traditional leaders in a crucial position as holders of cultural authority and guardians of traditional legitimacy. Traditional leaders play a strategic role in determining customary policies, including determining the timing of rituals, the procedures for conducting ceremonies, and the parties authorized to participate. The existence of this customary system demonstrates that the lives of the people of Kale Lantang Village are still heavily influenced by cultural values passed down through generations.

3.2. The Form of Salonreng Dance Presentation

Based on the research findings, the various movements in the Salonreng Dance performed during the *Lammang* traditional ceremony possess a systematically arranged choreographic structure and contain symbolic meanings related to the spiritual life of the Kale Lantang community. Each movement functions not only as an aesthetic expression but also as a representation of religious values, the relationship between humans and nature, and respect for ancestors. This is in line with Jazuli (1994:8) [14], who states that dance movement is an expression of the soul manifested through the human body with a certain rhythm.

The first movement in the Salonreng Dance is *Akdoangang* (prayer), performed in a sitting position while holding a long cloth, after which the dancers slowly stand up. This movement symbolizes surrender and respect toward God, and the ancestors are believed to protect the community's life. The sitting position reflects humility and a prayerful request before beginning the ceremonial sequence. Thus, this movement symbolizes the beginning of a spiritual process that marks the commencement of the *Lammang* traditional ceremony.

The next movement is *Bombang Jeknek* (water waves), which illustrates the dynamics of river waves through the opening and closing of a long cloth in front of the chest, accompanied by the arms swinging to the right and left. This movement symbolizes the close relationship between the community and the natural environment, particularly the

river, which serves as a source of life. The wave-like movement pattern is also interpreted as a symbol of the cycle of life that continuously moves and changes, as well as a form of respect for the ancestors who are believed to dwell around the river where the ceremony takes place.

The following movement, *Anging* (wind), symbolizes communication between humans and the universe. The alternating sideways arm swings represent the gentle and rhythmic flow of the wind. This movement reflects the harmony between humans and the natural environment, which is an essential aspect of the agrarian life of the Kale Lantang community. Through this movement, the Salonreng Dance emphasizes the value of balance and harmony between humans, nature, and spiritual forces.

The *Anjagai* (protecting) movement symbolizes protecting the community from various threats. The long cloth, initially placed behind the body and then moved to the front, symbolizes the act of guarding and protecting the community. The opening and closing of the cloth represent collective protection, both physical and spiritual. This reflects the local belief that safety and well-being depend not only on human efforts but also on divine protection.

The next movement is *Akkiok to Rilangi* (calling), performed by wrapping the long cloth over the shoulder and swinging it alternately in rhythm with the music. This movement is interpreted as a symbol of calling angels or sacred beings in local belief. The rhythmic swinging of the cloth symbolizes communication between the human world and the spiritual realm. Therefore, this movement strengthens the sacred atmosphere of the *Lammang* traditional ceremony.

The *Appakaraja Barakka* (welcoming blessings) movement illustrates the community's openness to receiving God's blessings. The swinging of the hands to the right and left, with the cloth draped over the shoulder, symbolizes the hope for continuous blessings and prosperity in the community's life, particularly in relation to the harvest, which is their primary source of livelihood. This movement reflects the community's optimism and gratitude for the blessings God has granted.

The final movement is *Kuasana Allah Taala* (seeking God's blessing), which concludes the Salonreng Dance sequence. The movement begins with opening and closing the palms in front of the chest and ends with a seated position with both hands raised toward the face, resembling a gesture of prayer. This movement variation symbolizes complete surrender to God and a request for blessings and grace throughout the *Lammang* traditional ceremony. Thus, this closing movement emphasizes that the entire ritual process culminates in the spiritual relationship between humans and God.

Overall, the various movements in the Salonreng Dance form a symbolic sequence that represents the spiritual journey of the Kale Lantang community. These movements include prayers, respect for nature and ancestors, protection of the community, and requests for blessings and divine grace. This indicates that the Salonreng Dance functions not only as an artistic performance but also as a medium of cultural expression that represents the community's value system, beliefs, and worldview during the *Lammang* traditional ceremony.

This study contributes to the development of ethnochoreology by providing an analysis of the choreographic structure and symbolic meanings of the Salonreng Dance within the context of the *Lammang* traditional ceremony. According to Pramutomo (2008:10) [15], ethnochoreology is the most appropriate approach because of its multidisciplinary nature, allowing researchers to understand the Salonreng Dance not only as an artistic form but also as a cultural expression of the supporting community. In line with this perspective, the findings of this study indicate that the Salonreng Dance is not merely an artistic performance but also a cultural text that represents the spiritual and social life of the Kale Lantang community. Therefore, documenting and analyzing the movements and meanings of the Salonreng Dance contributes to the preservation of intangible cultural heritage, particularly traditional dances closely linked to ritual practices.

In addition to its academic contribution, this study's findings have practical implications for cultural education and tourism development. Traditional dances such as Salonreng can be integrated into schools in community cultural education programs as a medium for transmitting cultural values and strengthening local identity among younger generations. Through learning activities, students can understand not only the technical aspects of the dance but also the cultural meanings embedded in each movement. Furthermore, the Salonreng Dance has the potential to be developed as part of cultural tourism attractions in Takalar Regency. This is in line with Wirawan (2025) [16], who explains that traditional performing arts can become an important component of cultural tourism that supports cultural preservation while also providing social and economic benefits for local communities.

3.3 The Structure of Salonreng Dance in the Lammang Traditional Ceremony

Each stage of the *Lammang* traditional ceremony contains values that serve as guidelines for the life of the Kale Lantang Village community. Values are not only understood as things considered good and important, but also as principles internalized and manifested in real actions. Sudjatnika (2017) [17] states that value is a characteristic or quality inherent in an object that gives certain meaning to human life. Meanwhile, Koentjaraningrat in [18] explains that cultural values function as guidelines that direct people's behavior in social life. In the context of the *Salonreng* Dance, these values are not only present conceptually but are also manifested through movements, floor patterns, costumes, presentation procedures, and their involvement within the ritual structure of the *Lammang* traditional ceremony.

The structure of the *Salonreng* Dance performance in the procession of the *Lammang* traditional ceremony in Lantang Village is an integral part of a series of rituals that have been passed down from generation to generation by the local community. This structure not only shows a sequence of technical activities but also reflects the community's values, beliefs, and social relationships that support the tradition's continuity. From a cultural perspective, structure is an arrangement of interrelated elements that form a meaningful unity [19]. Therefore, the presentation of the *Salonreng* Dance cannot be separated from the preceding ritual stages, because each stage has a symbolic function that

complements the others within the overall procession of the *Lammang* traditional ceremony.

In line with the opinion of Oktoviany & Kusumastuti (2026) [20], who state that a performance presentation is a sequence of activities systematically arranged from beginning to end according to its objectives and social context, the implementation structure of the *Salonreng* Dance in the *Lammang* traditional ceremony can be understood as part of the ritual system of the Lantang Village community. The *Salonreng* Dance is not only presented as an aesthetic performance but also functions as a symbolic medium that reinforces the spiritual meaning within the traditional procession. This indicates that traditional performing arts often serve ritual functions closely related to the belief systems of the communities that support them.

Based on field research findings and interviews with the traditional *pinati*, Dg. Bau, it is known that before entering the core stage of the ceremony, several important stages must be carried out by the community. These stages include *Anggalle Bulo* (collecting bamboo), *Ammone Berasa* (filling the bamboo with rice), *Attunu* (roasting), *Anggerang Bungasa* (bringing the *Lammang*), and *Appasorong* (pushing the offerings into the river). Each stage not only functions as a material preparation process for making *Lammang*, but also reflects the values of togetherness, cooperation, and the distribution of social roles among community members. This process illustrates how traditional practices strengthen social solidarity while preserving the continuity of local culture.

The *Anggalle Bulo* stage represents the initial process carried out several days before the ceremony, during which community members, particularly adult men, search for and prepare bamboo that will be used as containers for making *Lammang*. This stage reflects the collective responsibility of the community in preparing the necessities for the traditional ceremony. Subsequently, in the *Ammone Berasa* stage, women play an important role in processing glutinous rice that will be placed into the bamboo. This division of tasks demonstrates a harmonious social structure between men and women in the implementation of traditional practices.

The next stage is *Attunu*, the process of roasting bamboo filled with glutinous rice until it becomes *Lammang*. This activity is usually carried out collectively in the afternoon and into the evening, lasting several hours. The activity not only serves as a cooking process but also becomes a space for social interaction that strengthens relationships among community members. After the *Lammang* has been fully cooked, the community proceeds to the *Anggerang Bungasa* stage, which involves bringing the *Lammang* to the house of the *pinati* to be prepared as part of the offerings in the traditional ceremony.

The peak of the entire procession occurs at the *Appasorong* stage, where the offerings are lowered into the river considered sacred by the Lantang Village community. At this stage, the *Salonreng* Dance is presented as part of the ritual before the offerings are lowered using a raft. The performance of the dance at this stage carries symbolic meaning as an expression of gratitude, respect for ancestors, and a prayer for safety and blessings from God. The gentle, controlled dance movements reflect values of politeness, sincerity, and spirituality that are strongly preserved in the *Lammang* tradition.

Overall, the implementation structure of the *Salonreng* Dance in the Lammang traditional ceremony procession demonstrates a close relationship among performing arts, belief systems, and the community's social life. The *Salonreng* Dance not only functions as an aesthetic expression but also as a ritual medium that strengthens the spiritual meaning of the entire traditional procession. Therefore, the presence of the *Salonreng* Dance within the structure of the *Lammang* traditional ceremony underscores the importance of traditional arts in maintaining the continuity of cultural values, local identity, and harmonious relationships among humans, nature, and God.

From an ethnochoreological perspective, the *Salonreng* Dance in the Lammang traditional ceremony can be interpreted as a cultural expression that integrates movement, ritual, and social meaning within the life of the Kale Lantang community. Ethnochoreology views dance not merely as a sequence of bodily movements but as a cultural system that reflects the worldview, social organization, and belief structures of the society that performs it. In this context, the choreographic structure and ritual placement of the *Salonreng* Dance illustrate how movement functions as a symbolic language that communicates collective values, spiritual beliefs, and social harmony within the community. As stated by Jamilah & Sahnir (2024) [5], dance in traditional societies often operates as a cultural text through which communities express identity, transmit knowledge, and reinforce social cohesion. Therefore, the presence of the *Salonreng* Dance within the *Lammang* ritual not only strengthens the ceremonial structure but also represents the cultural identity and continuity of the Kale Lantang community across generations.

3.4 Representation of Educational, Social, Cultural, and Religious Values in *Salonreng* Dance

Each stage in the *Lammang* traditional ceremony contains values that serve as guidelines for the life of the Kale Lantang Village community. Values are not only understood as things considered good and important, but also as principles internalized and manifested in concrete actions. Supriani et al. (2022) [21] state that value is a characteristic or quality inherent in an object that provides particular meaning for human life. Meanwhile, Koentjaraningrat (1990) in [22] explains that cultural values function as guidelines that direct people's behavior in social life. In the context of the *Salonreng* Dance, these values are not only present conceptually but also manifested in movements, floor patterns, costumes, presentation procedures, and their involvement in the ritual structure of the *Lammang* traditional ceremony.

Educational values in the *Salonreng* Dance are clearly reflected through the process of transmission and its implementation within the community's daily life. Education in traditional dance takes place in a non-formal manner and is passed down from generation to generation through training and direct practice. This learning process is not only focused on mastering movement techniques but also on shaping the character of the dancers. Resi et al. (2019) [23] state that dance education can instill life values that foster cultured, well-rounded individuals. In the context of the *Salonreng* Dance, the training process cultivates attitudes of discipline, responsibility, and perseverance among the dancers, particularly in

maintaining punctuality, seriousness in practice, and consistency in memorizing the various movement patterns.

In addition to discipline and responsibility, the value of cooperation is evident in the formation of floor patterns and the synchronization of dancers' movements. Each dancer cannot move individually without paying attention to the positions and movements of the other dancers. This indicates that the performance's success is determined by coordination and collective awareness among the dancers. Therefore, the *Salonreng* Dance becomes a medium of social learning that instills awareness of the importance of togetherness and cooperation in community life. The involvement of the younger generation in the *Lammang* traditional ceremony also strengthens the process of internalizing cultural values, as they not only learn dance techniques but also understand social norms, customary ethics, and the ritual meanings associated with it.

From a social perspective, the *Salonreng* Dance represents the values of solidarity and togetherness within the Kale Lantang Village community. The performance of this dance involves various elements of society, including dancers, musicians, traditional leaders, and community members who participate in the traditional ceremony. Aditya & Ramadhan (2024) [24] explain that art is part of social activities that cannot be separated from the life of the community that supports it. During the preparation and performance of the *Salonreng* Dance, strong cooperation and a spirit of mutual assistance are evident among community members. The community collectively prepares the venue, equipment, and various necessities required for the *Lammang* traditional ceremony.

In addition to strengthening social relationships, the *Salonreng* Dance also represents cultural values that reflect the identity of the Kale Lantang Village community. These cultural values are evident in the symbolic movements, costumes, and musical accompaniment that use traditional instruments. Sudarto et al. (2025) [25] state that the form of traditional dance represents the social life and worldview of the community that supports it. The movements in the *Salonreng* Dance, which are gentle and well-structured, reflect the values of politeness, respect, and ethical conduct among women in the local culture. The costumes and properties used in the dance also display distinctive elements of local culture that have been passed down from generation to generation.

Religious values constitute a highly dominant aspect in the presentation of the *Salonreng* Dance during the *Lammang* traditional ceremony. This dance is performed within a ritual context that holds spiritual meaning for the community. Ulum (2020) [26] explains that cultural symbols in the arts often contain religious meanings related to the relationship between humans and supernatural forces. In its implementation, the *Salonreng* Dance is interpreted as an expression of gratitude to God for the harvest obtained and as a form of respect for the ancestors. Therefore, the performance of this dance always follows certain customary rules, such as determining the performance time, using sacred places, offering ritual items, and having the dancers wear specific costumes.

The sacredness of the *Salonreng* Dance is also reflected in its presentation structure, which closely aligns with the stages of the *Lammang* traditional ceremony. Kusmayadi & Vindianingsih (2018) [27] state that traditional performing arts associated with customary rituals are usually bound by specific rules intended to preserve their

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sacredness and symbolic meaning. In this context, the *Salonreng* Dance functions not only as an aesthetic performance but also as a spiritual medium that connects humans with God, nature, and their ancestors. Every movement performed contains symbolic prayers and hopes for the safety and prosperity of the community.

Overall, the research findings show that the *Salonreng* Dance represents educational, social, cultural, and religious values in an integrated manner within the life of the Kale Lantang Village community. These values do not stand independently but are interconnected and form a unified meaning within the structure of the *Lammang* traditional ceremony. The *Salonreng* Dance functions not only as an aesthetic expression but also as a means of character building, strengthening social solidarity, preserving cultural identity, and expressing the community's spirituality. Therefore, the existence of the *Salonreng* Dance underscores the multidimensional functions of traditional arts, which are crucial in maintaining the sustainability of community culture.

Viewed from an ethnochoreological perspective, the *Salonreng* Dance in the *Lammang* traditional ceremony can be understood as a cultural practice that represents the relationship among dance movements, ritual structures, and the community's social life. In ethnochoreological studies, dance is not only seen as an aesthetic expression, but also as a form of cultural representation that reflects the social values and life views of the supporting community. Through its movement structure and role in ritual processions, the *Salonreng* Dance functions as a symbolic medium that conveys spiritual meaning, respect for ancestors, and the harmonious relationship between humans and nature in the life of the Kale Lantang Village community. Chu (2025) [28] states that dance is a cultural expression that conveys social meaning and reflects a community's collective identity.

The findings of this study also indicate that the *Salonreng* Dance plays a significant role in preserving local culture. As part of the *Lammang* traditional ceremony, this dance serves not only as an artistic performance but also as a means of transmitting cultural values to the younger generation. Through ongoing performance practices within the context of traditional rituals, the community indirectly maintains tradition and strengthens local cultural identity. Thus, the *Salonreng* Dance can be understood as a cultural medium that plays a role in maintaining the social, cultural, and spiritual values of the Kale Lantang Village community amidst the dynamics of modern development.

4. CONCLUSION

This study demonstrates that the *Salonreng* Dance in the *Lammang* traditional ceremony represents a cultural expression that integrates artistic performance with the social and spiritual life of the Kale Lantang community. From an ethnochoreological perspective, the dance can be understood as a cultural medium that reflects the relationships among movement structures, ritual contexts, and the value system of the supporting community. The study highlights how traditional dance functions not only as an aesthetic form but also as a symbolic language through which communities express gratitude, maintain collective memory, and reinforce cultural identity.

The findings of this research have important implications for the study of traditional performing arts and cultural preservation. Academically, the research contributes to the

development of ethnocoreological studies by providing an analysis of the relationship between dance performance structures and cultural values within a ritual context. Practically, the study emphasizes the importance of maintaining traditional cultural practices as a medium for transmitting values and strengthening local identity, particularly in the context of rapid social change and globalization.

However, this research has several limitations. The study focuses only on the Salonreng Dance in the context of the Lammang traditional ceremony in Kale Lantang Village, and the number of informants involved in the research is relatively limited. Therefore, the findings primarily reflect the cultural perspective of this community and may not fully capture variations in the Salonreng Dance across other regions.

Future research is recommended to conduct comparative studies on similar traditional dances in other regions of South Sulawesi to explore differences and similarities in choreographic structures, cultural meanings, and ritual functions. In addition, further studies may also examine strategies for cultural preservation through education, community participation, and cultural tourism development. Overall, this research contributes not only to academic discourse but also to the broader community by providing documentation and cultural understanding that support the preservation and sustainability of local cultural heritage.

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