

**A SEMIOTIC ANALYSIS OF *PA'GELLU'* DANCE IN THE CEREMONY
OF *RAMBU TUKA* IN NORTH TORAJA SOUTH SULAWESI**



A THESIS

**Presented as a Partial Fulfillment of the Requirement for the Bachelor
Degree in English Language Teaching**

By

LUSIA DATUBUA KARAENG
NIM 116120008

**MUHAMMADIYAH UNIVERSITY OF MATARAM
FACULTY OF TEACHER TRAINING AND EDUCATION
ENGLISH LANGUAGE EDUCATION PROGRAM
2021**

APPROVAL SHEET

**A SEMIOTIC ANALYSIS OF PA'GELLU' DANCE IN THE CEREMONY
OF RAMBU TUKA IN NORTH TORAJA SOUTH SULAWESI**

A Thesis by : Lusia Datubua Karaeng

Students' ID : 116120008

Approved on : January 2021

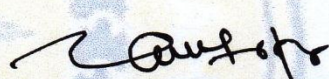
by:

First Consultant,

Second Consultant,



(Hidayati, M.Hum)
NIDN. 0820047301



(Muhammad Hudri, M.Pd)
NIDN. 0810058301

**ENGLISH LANGUAGE EDUCATION PROGRAM
FACULTY OF TEACHER TRAINING AND EDUCATION**

Head,



Hidayati, M.Hum
NIDN. 0820047301

ACCEPTANCE

**A SEMIOTIC ANALYSIS OF PA'GELLU' DANCE IN THE CEREMONY
OF RAMBU TUKA IN NORTH TORAJA SOUTH SULAWESI**

A Thesis by : Lusia Datubua Karaeng
Students' Id : 116120008
Approved on : January 2021


**This is to certify that the thesis has been approved by the Board of
Examiners as the requirements for the Bachelor Degree
in English Education Program**

by

The Board of Examiners Committee,

**1. Irwandi, M.Pd
NIDN.0816038701**

(Chairman)

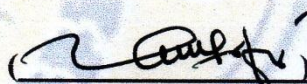


**2. Ilham, M.Pd.BI
NIDN.0821048601**

(Member)



**3. Muhammad Hudri, M.Pd (Member)
NIDN.0810058301**



**MUHAMMADIYAH UNIVERSITY OF MATARAM
FACULTY OF TEACHER TRAINING AND EDUCATION**



Dean,

**Dr. H. Maemunah, S.Pd., M.H
NIDN.0802056801**

DECLARATION

The undersigned below, the researcher is a student of English Education Program, faculty of Teacher Training and Education, Muhammadiyah University of Mataram, states that:

Name : Lusia Datubua Karaeng

Nim : 116120008

Address : Btn Grand Serumbung, bloc. C, no.10, Lembar

Thesis entitled **“A SEMIOTIC ANALYSIS OF PA’GELLU’ DANCE IN THE CEREMONY OF RAMBU TUKA IN NORTH TORAJA SOUTH SULAWESI”**. Is pure of opinion and the formulation of this research made by the researcher without made by other people. If later, in this thesis discovered and proven deviate from the researcher code of ethics such as the act of fabricating or falsifying data, the researcher is willing to accept the consequences.

Mataram, January 2021

Researcher,



Lusia Datubua Karaeng
116120008



UNIVERSITAS MUHAMMADIYAH MATARAM

UPT. PERPUSTAKAAN

Jl. K.H.A. Dahlan No. 1 Mataram Nusa Tenggara Barat
Kotak Pos 108 Telp. 0370 - 633723 Fax. 0370-641906
Website : <http://www.lib.ummat.ac.id> E-mail : upt.perpusummat@gmail.com

SURAT PERNYATAAN BEBAS PLAGIARISME

Sebagai sivitas akademika Universitas Muhammadiyah Mataram, saya yang bertanda tangan di bawah ini:

Nama : LUSIA DATUBUA KARAENG
NIM : 116120008
Tempat/Tgl Lahir : TANA TORAJA, 11 OKTOBER 1996
Program Studi : Pendidikan Bahasa Inggris
Fakultas : FKIP
No. Hp/Email : 0852-3905 2109 / Lusia.karaeng@yahoo.co.id
Judul Penelitian : -

A Semiotic Analysis of Pa'gellu' Dance in The Ceremony
of Rambu Tuka in North Toraja South Sulawesi

Bebas dari Plagiarisme dan bukan hasil karya orang lain. 14%

Apabila dikemudian hari ditemukan seluruh atau sebagian dari karya ilmiah dari hasil penelitian tersebut terdapat indikasi plagiarisme, saya **bersedia menerima sanksi** sesuai dengan peraturan yang berlaku di Universitas Muhammadiyah Mataram.

Demikian surat pernyataan ini saya buat dengan sesungguhnya tanpa ada paksaan dari siapapun dan untuk dipergunakan sebagai mana mestinya.

Dibuat di : Mataram

Pada tanggal : 09 February 2021

Penulis



Lusia Datubua Karaeng
NIM. 116120008

Mengetahui,
Kepala UPT. Perpustakaan UMMAT

Iskandar, S.Sos., M.A.
MIDN. 0802048904



UNIVERSITAS MUHAMMADIYAH MATARAM
UPT. PERPUSTAKAAN

Jl. K.H.A. Dahlan No. 1 Mataram Nusa Tenggara Barat
Kotak Pos 108 Telp. 0370 - 633723 Fax. 0370-641906
Website : <http://www.lib.ummat.ac.id> E-mail : upt.perpusummat@gmail.com

SURAT PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH

Sebagai sivitas akademika Universitas Muhammadiyah Mataram, saya yang bertanda tangan di bawah ini:

Nama : Lusla Dabubua Karaeng
NIM : 116120008
Tempat/Tgl Lahir : Tana Toraja 11 Oktober 1996
Program Studi : Pendidikan Bahasa Inggris
Fakultas : FKIP
No. Hp/Email : 0852 3905 2109 / Lusla.karaeng@yahoo.co.id
Jenis Penelitian : Skripsi KTI

Menyatakan bahwa demi pengembangan ilmu pengetahuan, menyetujui untuk memberikan kepada UPT Perpustakaan Universitas Muhammadiyah Mataram hak menyimpan, mengalih-media/format, mengelolanya dalam bentuk pangkalan data (*database*), mendistribusikannya, dan menampilkan/mempublikasikannya di Repository atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya selama *tetap mencantumkan nama saya sebagai penulis/pencipta dan sebagai pemilik Hak Cipta* atas karya ilmiah saya berjudul:

A. Semiotic Analysis of Pa'gellu' Dance in the Ceremony
of Pambu Tuka in North Toraja South Sulawesi

Segala tuntutan hukum yang timbul atas pelanggaran Hak Cipta dalam karya ilmiah ini menjadi tanggungjawab saya pribadi.

Demikian pernyataan ini saya buat dengan sebenar-benarnya tanpa ada unsur paksaan dari pihak manapun.

Dibuat di : Mataram

Pada tanggal : 09 February 2021

Penulis



Lusla Dabubua Karaeng
NIM. 116120008

Mengetahui,
Kepala UPT Perpustakaan UMMAT



Iskandar, S.Sos., M.A.
NIDN. 0802048904

MOTTO

My Struggles Determine my Success

Enjoy Every Process

Never Give Up and Always Rely on God.

Khara K.



DEDICATION

By giving thanks to God who has been with me in compiling my thesis, I will dedicate this thesis to:

1. My parents, Mrs. Polina Ponno and Mr. Paulus Sampe Karaeng, who have filled my world with so much happiness, always looking after, supporting and praying for me. Thank you for teaching me to live independently, and to be grateful for everything that exists.
2. My extended families that always support and pray for me, thank you for your attention, kindness and support.
3. Thank you to the supervisor Mr. Muhammad Hudri, M.Pd, and Mrs. Hidayati, M.Hum. Who have guided and spent time with me during the process of writing my thesis. And for all the criticism, and demands that have been made, I thank you very much May goodness always be with you.
4. My beloved friends thank you for supporting, inspiring, and always by my side at all times.

ACKNOWLEDGEMENT

Praise and gratitude we pray for the presence of God Almighty, for all the abundance of His grace and gifts to all of us, so that the author is able to accomplish the preparation of a thesis proposal entitled “a Semiotic Analysis of *Pa’Gellu’* Dance in the Ceremony of *Rambu Tuka* in North Toraja South Sulawesi”.

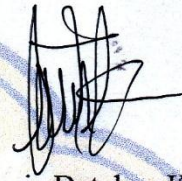
The researcher also would like to express my thanks to

1. Dr. H. Arsyad Abd Gani, M.Pd. as the Rector of Muhammadiyah University of Mataram.
2. Dr. Hj Maemunah S.Pd, M.H. as the Dean of Muhammadiyah University of Mataram.
3. Mrs. Hidayati, M.Hum. as the Head of English Education Program, at once the first consultant.
4. Mr. Muhammad Hudri, M.Pd. as the second consultant for their precious time and invaluable correction, guidance and assistance during the writing process of this thesis proposal. This thesis proposal would never at the present without their helps.
5. All lecturers at the Faculty of Teacher Training and Education English Language Education Program, who are willing to provide useful knowledge during the lecture period.
6. The researcher would like to say special thanks to my parents and to my family due to their support and pray for me.

Finally, there is no perfect in this world, the researcher honestly appreciates all constructive criticism for the completeness of this thesis.

Mataram... January 2021

Researcher,



Lusia Datubua Karaeng
116120008



ABSTRAK

Lusia Datubua Karaeng, 2020. Judul "**ANALISIS SEMIOTIK TARIAN PA'GELLU' DALAM UPACARA RAMBU TUKA DI TORAJA UTARA SULAWESI SELATAN**". Program Studi Pendidikan Bahasa Inggris, Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Mataram

Semiotika adalah ilmu pengetahuan yang mempelajari fenomena sosio-budaya, bagaimana tanda-tanda mewakili objek, ide, kondisi, situasi, perasaan dan kondisi di luar tanda-tanda itu sendiri. Tujuan dari penelitian ini adalah sebagai berikut (1) untuk menyelidiki tarian pa'gellu' (2) untuk menganalisis makna yang terkandung dalam gerakan tarian pa'gellu'. Penelitian ini menggunakan metode kualitatif, seperti untuk teknik yang digunakan dalam penelitian ini, yaitu (1) observasi, sebelumnya para peneliti melakukan pengamatan dalam wawancara Toraja (2), Para peneliti melakukan wawancara dengan beberapa pihak yang terlibat, (3) dokumentasi, serta beberapa dokumen yang diperoleh selama proses penelitian seperti; peristiwa kesedihan, pernikahan dan lainnya. Penelitian ini dilakukan pada bulan November di utara Toraja karena tradisi ada sangat unik, dan beberapa orang masih kurang pengetahuan tentang seluk-beluk tradisi seperti tarian pa'gellu'. Penelitian ini berlangsung selama 1 bulan, selama proses penelitian peneliti mengalami beberapa hambatan karena covid-19 pandemi. Hasil yang diperoleh (1) Tari p'gellu' adalah tarian yang berasal dari periode kolonial. (2) dalam tarian p'gellu' ada 12 jenis gerakan dan setiap gerakan memiliki makna.

Kata Kunci : Semiotik, Tarian *Pa'gellu'*.

ABSTRACT

Lusia Datubua Karaeng, 2020. A Thesis “**A SEMIOTIC ANALYSIS OF PA’GELLU’ DANCE IN THE CEREMONY OF RAMBU TUKA IN NORT TORAJA SOUTH SULAWESI**”. English Education Program, Faculty of Teacher Training and Education, Muhammadiyah University Mataram.

Semiotics is the science of signs that studies socio-cultural phenomena, how signs represent objects, ideas, conditions, situations, feelings and conditions outside the signs themselves. The aims of this research are as follows (1) To investigate the *pa'gellu'* dance (2) to analyze the meaning contained in the *pa'gellu'* dance movement. This research uses qualitative methods, as for the techniques used in this study, namely (1) observation, beforehand the researcher made observations in Toraja (2) interviews, researchers conducted interviews with several parties involved, (3) documentation, as well as some documentation obtained during the research process such as; grief events, weddings and others. This research was conducted in November in North Toraja because the traditions there are very unique, and some people still lack knowledge of the intricacies of the traditions such as the *pa'gellu'* dance. This study lasted for 1 month, during the research process researchers experienced several obstacles due to the Covid-19 pandemic. The results obtained are (1) the *pa'gellu'* dance is a dance that originated from the colonial period. (2) in the *pa'gellu'* dance there are 12 kinds of movements and each movement has a meaning.

Keyword: Semiotic, *Pa'gellu'* Dance

TABLE OF CONTENTS

TITLE PAGE	i
APPROVAL SHEET	ii
ACCEPTANCE	iii
DECLARATION	iv
PLAGIARISM	v
STATEMENT of AUTHENTICITY of THE PAPER	vi
MOTTO	vii
DEDICATION	viii
ACKNOWLEDGMENT	ix
ABSTRAK	xi
ABSTRACT	xii
TABLE OF CONTENTS	xiii
LIST OF TABLES	xv
LIST OF PICTURE	xvi
LIST OF APPENDIX	xvii
CHAPTER I. INTRODUCTION	
1.1. Background of Study	1
1.2. Research Question	4
1.3. Purpose of Study	4
1.4. Scope of study.....	4
1.5. Significance of the study.....	5
1.6. Definition on the key terms	5
CHAPTER II. REVIEW OF RELATED LITERATURE	
2.1. The Basic Theory	7
2.2. Definition of Dance	10
2.3. Dances Movements as Nonverbal Communication.....	14

2.4. Overview of North Toraja	17
2.5. <i>Pa'gellu'</i> Dance in the <i>Rambu Tuka</i>	20
2.6. Previous Study	23
CHAPTER III. RESEARCH METHODS	
3.1. Research Design	25
3.2. Research Participant	27
3.3. Criteria of Participants	27
3.4. Data Collecting Techniques	28
3.5. Data Analysis Technique	33
CHAPTER IV. FINDING AND DISCUSSION	
4.1. Findings	35
4.1.1. A Growing Tradition	35
4.2. Discussion	44
4.2.1. The History of the <i>Pa'gellu'</i> Dance	44
4.2.2. Meaning of Every Dance Move <i>Pa'gellu'</i>	47
4.2.3. Meaning of Every Dance Move <i>Pa'gellu'</i>	47
CHAPTER V. CONCLUSION AND SUGGESTION	
5.1. Conclusion	56
5.2. Suggestion	56
BIBLIOGRAPHY	
APPENDIX	

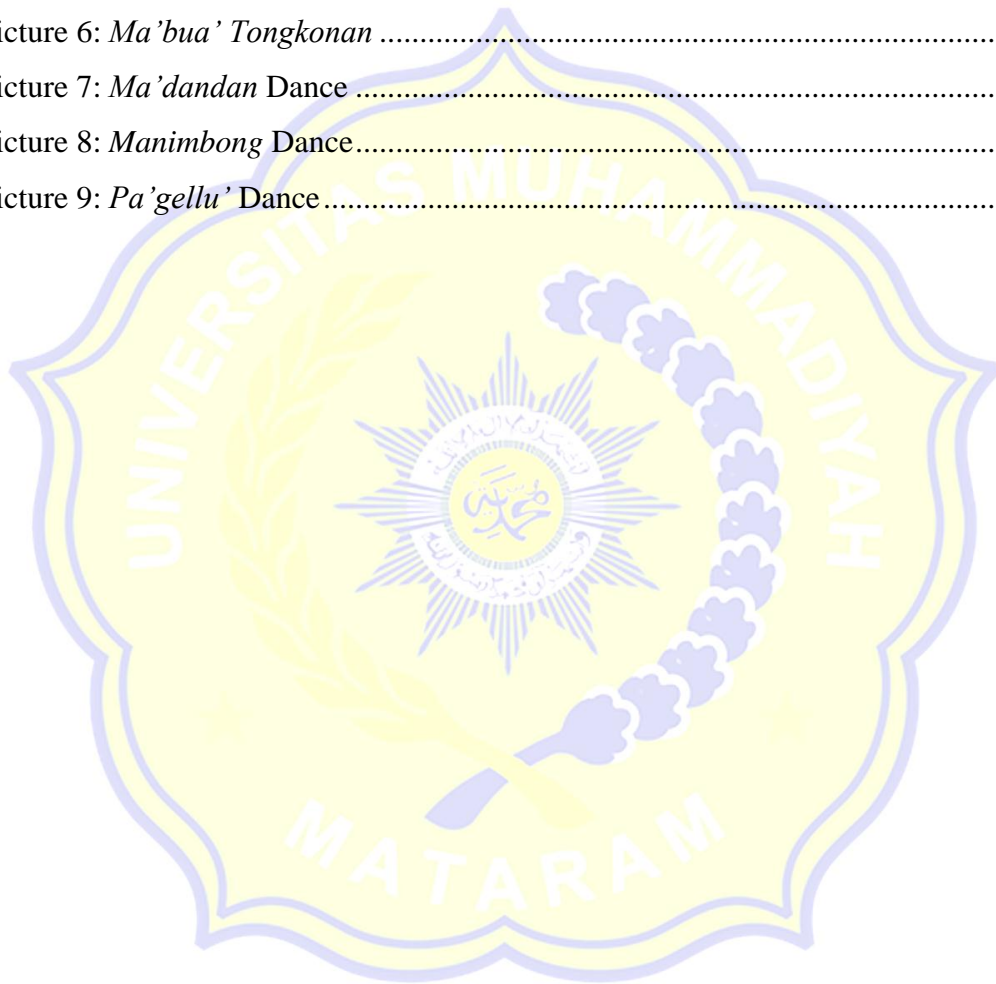
LIST OF TABLES

Table 4.1: Populations of North Toraja Based on Sex/Gender	18
Table 4.2: Religions of North Toraja	19
Table 4.3: Educations of North Toraja.....	19



LIST OF PICTURE

Picture 1: <i>Ma'nene</i> Tradition	35
Picture 2: <i>Bonga</i> Buffalo.....	37
Picture 3: <i>Ma'badong</i> Dance	37
Picture 4: Slaughter Buffalo.....	38
Picture 5: <i>Ma'kaburu'</i>	39
Picture 6: <i>Ma'buah'</i> <i>Tongkonan</i>	39
Picture 7: <i>Ma'dandan</i> Dance	40
Picture 8: <i>Manimbong</i> Dance.....	41
Picture 9: <i>Pa'gellu'</i> Dance.....	42



LIST OF APPENDIX

Appendix 1: Map of North Toraja Regency

Appendix 2: Biodata of Informants

Appendix 3: List of Interview Question

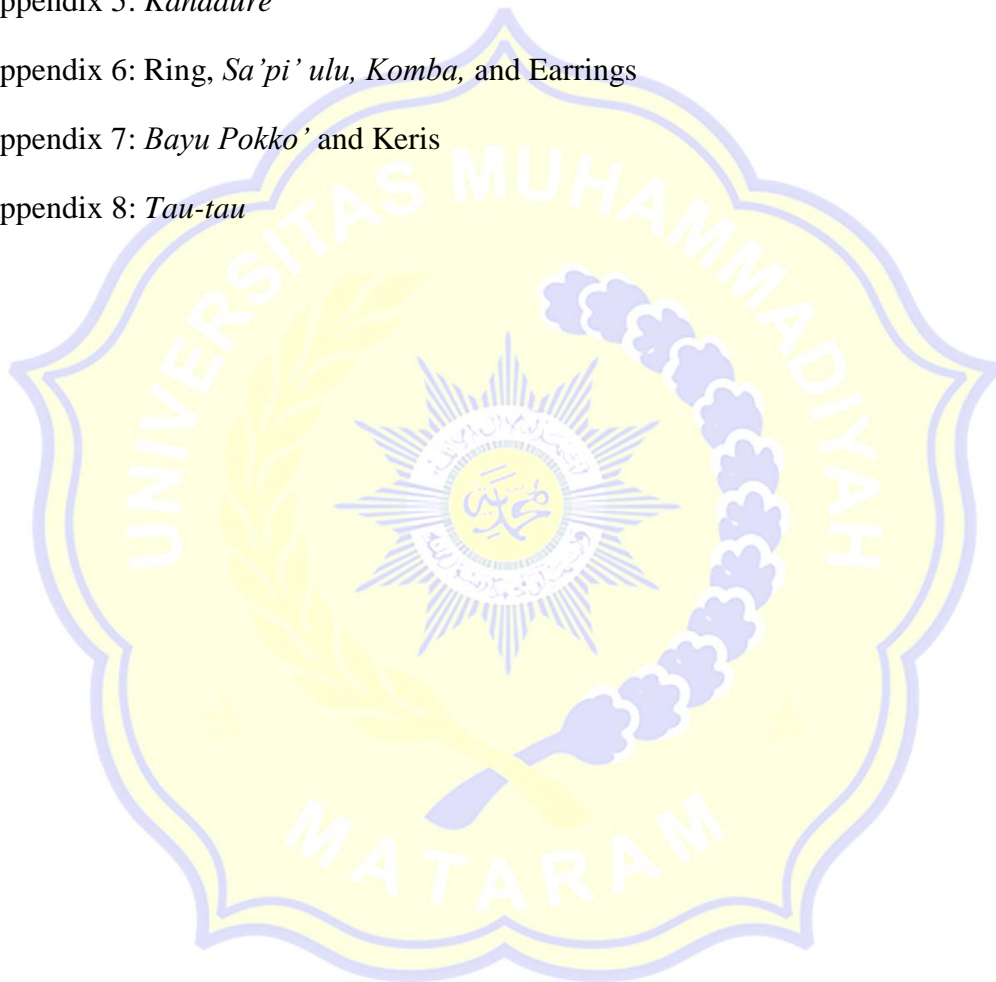
Appendix 4: *Gendang*

Appendix 5: *Kandaure*

Appendix 6: Ring, *Sa'pi' ulu*, *Komba*, and Earrings

Appendix 7: *Bayu Pokko'* and Keris

Appendix 8: *Tau-tau*



CHAPTER I

INTRODUCTION

1.1 Background of The Study

In Indonesian culture it cannot be separated from language where language is used as a communication tool for the community to interact with others. Because culture manifests itself in language patterns, and in the form of activities and behaviors that serve as models for adaptation actions and communication styles that allow people to live in a society in a particular geographical environment.

Tana Toraja is one of the famous tourism destinations for foreign and domestic tourist, it is located in Sulawesi (Celebes) Islands precisely in South Sulawesi Province. Toraja has become one of the tourist destinations because of its unique and world-famous culture, so that many travelers, especially from various foreign countries, to visit and to see directly the unique culture of the community. The famous tradition there is the tradition of *Rambu Solo* (grief) and *Rambu Tuka* (joy), these two traditions have their own uniqueness, especially in the tradition of *Rambu Tuka*, where this tradition contains several types of traditional dances, such as *Ma' Dandan*, *Geso '-Geso'*, *Pa'gellu'*, and others.

Traditional dance is a dance originating from the community of an area that has been passed down through generations and has become a culture of the local community such as *Pa'gellu'* traditional dance in Tana Toraja, this dance was developed hereditary and accompanied by traditional music

instruments which is called a drum by the local community. Traditional dance is a dance that basically develops in a certain area which has broad guidelines and is based on the adaptation of hereditary habits which are embraced / embraced by the people who have the dance (Pak Mono, 2014). Traditional dance generally has a high historical value, broad guidelines, and rests on the adaptation of the customs of the environment around the place of growth.

The hypothesis that semiotics becomes a general cultural theory and semiotics might replace cultural anthropology Semiotic is the science of signs and their codes as well as its use in society (Piliang, 2010:21). So it can be concluded that the semiotic is the science that studies everything that deals with signs and their use in people's everyday lives. Culture is a whole pattern of life, complex, abstract, and broad. Many aspects of culture also determine communicative behavior. One form of culture is dance. Indonesian dance reflects the richness and diversity of Indonesia's ethnicity and culture. The types of dance according to the choreography can be divided into folk dance, classical dance, and new dance creation (Wirayanti, 2013). Dance can also be classified as traditional and modern dance.

One of which is the *Pa'gellu'* dance which is only performed on *Rambu Tuka* events such as weddings and housewarming events. Art in the Toraja cultural tradition plays a very important role. This is due to all the rituals and worship of ancestors carried out with a ceremonial order that involves all aspects of art such as motion, appearance, music, literature and involving all social strata in society. This traditional art performance is centered on the

Tongkonan (Toraja traditional house). In addition, the Toraja kinship system is known by the name *Tongkonan* (traditional house), *Tongkonan* means a place to sit, a house, especially the house of the ancestors, where the extended family meets to carry out the traditional rituals together (Th. Kobong, 2008: 86). *Tongkonan* for the Toraja people is not just a big family home or traditional house, *tongkonan* is a place to maintain the fellowship of relatives even with ancestors who have long died.

Tongkonan is a venue for various types of dances such as; *pa'gellu'*, *Ma Nimbong*, and *Ma 'Grooming* dance. When this traditional house has been built and a housewarming event or more precisely it is called the *Toma'buu'* event. Today *pa'gellu'* dances are also often performed at fun ceremonies such as weddings, thanksgiving for the harvest, and honored reception. This dance is performed by an odd number of young women and accompanied by a drum beat by four young men. Clothing and accessories used are specifically for dancers with jewelry made of gold and silver such as *Keris Emas / Sarapang Bulawan*, *Kan daure*, *Sa'pi 'Ulu'*, *Tali Tarrung*, *Bawan Bulu*, *Rara '*, *Mastura*, *Manikkata*, *Oran-oran*, *Lola 'Pali' Gaapong*, *Komba Boko'* and others. Even more unique and interesting from this dance when the dancers are performing the guests who are present at the event do the *saweran* or the local people call it *Ma' Toding*, and the dancers have supple bodies when pulling it.

In accordance with the explanation above, the writer concludes that the *Pa'gellu* dance is different from other traditional dances in Indonesia, in terms

of the place where this dance is held, this dance is more often danced at home celebrations and weddings. Besides that, *Pa'gellu'* accessories make it different from other dance accessories, where these accessories consist of various kinds of jewelry and silver that have each function. The musical instrument used is the Drum, the drum will be played by men while the men play the drum, and the women immediately dance to the *Pa'gellu* dance.

1.2 Research Question

Based on the background that has been described then, the problems in this study can be identified as follows:

1. How is the origin of the *pa'gellu'* dance in Sulawesi?
2. What is the meaning of each dance movement *pa'gellu'*?

1.3 Purpose of Study

The purpose of this study is

1. To investigate the *Pa'gellu'* dance.
2. To analyze the meaning contained in the *pa'gellu'* dance movement.

1.4 Scope of Study

The scope of this research is the meaning contained in the *pa'gellu'* dance and this research was conducted based on observational, interviews by traditional leaders, dancers, and community leaders, and documentation precisely in Buntu Pepasan Subdistrict, Lembang Pengkaroan Manuk, North Toraja, South Sulawesi, since 2 month.

1.5 Significance of Study

In addition to the goals stated above, this research is expected to give the following significance:

1. Theoretical, this research can provide information increase knowledge about semiotics in the *Pa'gellu'* dance. Where semiotic can be seen in dance movements, because semiotic discusses the meaning, sign, and symbol. Likewise with the dance that has its own meaning in every movement.
2. Practically, this research is expected to have several practical implications such as:
 - a. For the people of Tana Toraja, especially for Pa'gellu dancers, it is hoped that they will understand more about the meaning contained in the *pa'gellu'* dance.
 - b. For the university, the result can become the data to know how the symbolic meaning of *Pa'gellu'* dance and also can get a new information about semiotic.

1.6 Definition of Key Terms

To avoid misunderstanding on the part of the reader after reading this proposal, it is important to define several terms related to research.

1. Semiotics

Semiotics is the science of signs that studies social-cultural phenomena, how they represent objects, ideas, circumstances, situations, feelings and conditions outside the signs themselves. Semiotic aims to

find out the meanings contained in a sign or interpret the meaning so that it is known how the communicator constructs the message.

2. *Pa'gellu'* Dance in the *Rambu Tuka* Ceremony

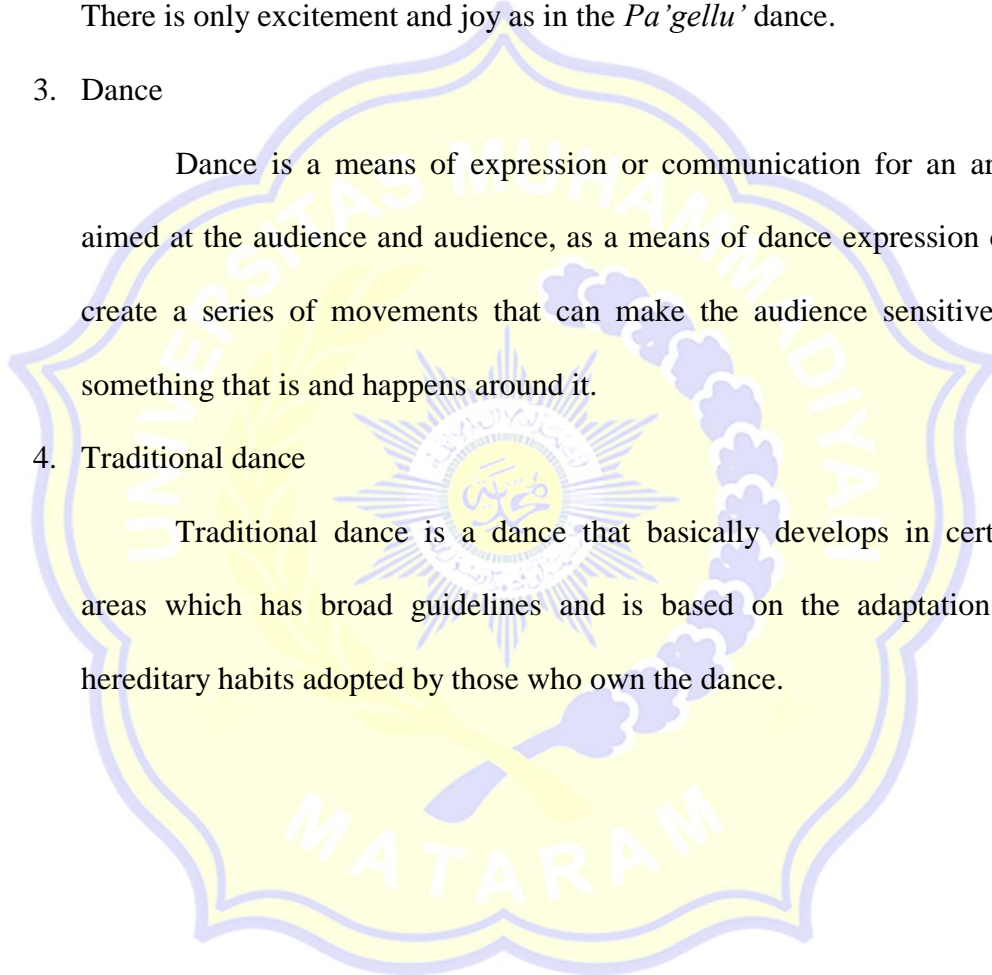
Rambu Tuka is a traditional ceremony which emphasizes more on thanksgiving. In this ceremony, there will be no sadness or lamentation. There is only excitement and joy as in the *Pa'gellu'* dance.

3. Dance

Dance is a means of expression or communication for an artist aimed at the audience and audience, as a means of dance expression can create a series of movements that can make the audience sensitive to something that is and happens around it.

4. Traditional dance

Traditional dance is a dance that basically develops in certain areas which has broad guidelines and is based on the adaptation of hereditary habits adopted by those who own the dance.



CHAPTER II

REVIEW OF RELATED LITERATURE

In the sections the writer is going to elaborate some literatures related to the study

2.1 The Basic Theory

By terminology, the semiotic is identified as the science that studies a series of objects, events, and the whole culture as a sign. It can be concluded that semiotics is the science or method of analysis to examine the sign. The study of semiotics study how humans interpret things, which means the object does not only carry information but also the constitution of a structured system of signs (Sobur, 2004, p.15). Two pioneering figures of semiotics are Ferdinand de Saussure was a linguist from Switzerland and Charles Sanders Pierce, a philosopher from the United States. Saussure sort of signs (Sign) into two elements, namely between the signifier (Signifier) with the marker (which is marked or signified). Signifier is the sound meaningful or streaks of meaningful material, i.e. what is said and what is written or read (voice, sound, font, shape, image or motion). The Signified is the mental picture, namely the mind or the concept (the mental aspect) of the language. Pierce also interpret language as a system of symbols, but consists instead of three interrelated parts: (1) representatum, (2) observer (the interpretant), and (3) object. In the study of the arts means we have to take into account the role of artists' performers and the audience as an observer of symbols and our efforts to understand the process of performing or the process of creation.

Pierce to distinguish the symbols into three categories: icon, index, and symbol. If the symbol that resembles a is denoted as a photo, then called icon. If the symbol it shows the existence of something like the onset of smoking would be followed by a fire, called the index. If the symbol does not resemble symbolized, such as the garuda bird symbolizes the state of the Republic of Indonesia, or the tiger symbolizes the country of Malaysia, then called with a symbol or emblem.

Barthes and Saussure are the initial figures that sparked the understand structural and that examines sign systems in a culture. According to him, there is a point of intersection between linguistic and cultural research which will enrich the research of semiology. A sign in culture is not something that is pure, but has a major complex with the ideology. The purpose of analysis Barthes not only to build a system of classification of narrative elements that are very formal, however also apply the semiotics in culture. The concept of Barthes's connotation and denotation by ignoring the dimensions of form and substance, A sign (sign) as a system that consists of (E) an expression or signifier in the relationship (R) with the content (or signified) (C) the ERC, (Wibowo, 2011, p.16).

Semiotics is the branch of science dealing with the study of signs and everything associated with it, such as a system of signs and the process that applies to the use of signs (Noor, 2005:83). Semiotics is a science that learns about the signs. Semiotic is a theory derived from the theory of language, but has the reliability as a method of analysis to examine the sign (Istanto, 2005:113).

According to Peirce, semiotics is the study of signs and all associated with it; how the proper functioning, conjunction with the signs of the other, the delivery and acceptance by those who use it (Istanto, 2005:114). According to Peirce, anything can be a sign. Not only physical objects, a thought can be a sign. Anything can be a sign if it serves as a sign (in the context of sure) that represents the object and determine interpreter. The same object can be used for different signs. Because an object can be identified in a meaningful (means) according to the function of the understanding or according to the context. The object is said to serve as a sign, can be seen in two ways, namely: 1). the object at the time and place, it actual serves as a sign (in context). 2). the object in particular serves as a sign (in context).

Charles Sanders Peirce (Istanto, 2005:114), philosophers and leading figures in the semiotic of modern America, asserts that man can only think by means of signs, human beings can only communicate by means of signs. Because the man himself is a Homo Semiotics (Latif, 2001:67). The signs can be utilized in art in the form of visual signs that are non-verbal, consisting of basic elements like line, color, shape, texture, composition and so on. Signs that are verbal are the objects depicted, such as objects of human, animals, nature, the imagination or other things that are abstract other.

According to Peirce (Pari, 1994:26), the function of the semiotic is to make us more aware of what we and others believe, about a "Habit" and "Trust" that underlies the thinking and behavior of the humans, because don't believe everything but often we are not very aware of it. Semiotics is the

study of signs. Such signs convey information that is communicative. La able to replace something else that can be thought or imagined, a branch of science was originally developed in the field of language, later developing also in the field of fine arts and visual communication design (Tinarbuko, 2008: 16).

Dick Hartoko (1984:42) gave the limitation of semiotics is how the work was interpreted by the observers and the public through sign, symbol or emblem. Aart Van of zoest (in Sudjiman, 1992:5) defines semiotics is the study of signs and all associated with it; how the proper functioning of the; conjunction with other signs, delivery, and acceptance by those who use it. Panuti sudjiman and van of zoest (1992) stated that semiotics is the sign or gesture in one system symbol of that is great. Semiotics is the science that studies the structure, type, typology, as well as the relations of signs in their use in society (Piliang, 2012:47). There are a number of fields of applied semiotics. In a sense, semiotics can be used for many applied fields which is not limited, ranging from mass media, communication, advertising, signs nonverbal, movies, comics-cartoon, literature, music, and culture. Wiryatmadja (1993:3) states that, "Semiotics is the science that studies the life of signs in the broad sense in the community, both the straightforward (literal) and kias (figurative), both of which use language and non-language".

2.2 Definition of Dance

The art of dance is an art that can be absorbed through the sense of sight, where its beauty can be enjoyed from the movements of the body, especially movements of the legs and hands, with a rhythm-irregular rhythm,

accompanied by the rhythm of the music which is absorbed through the sense of hearing. In Jazuli (2002, p.3) dance is defined as an expression of the human soul that is expressed with motion-rhythmic motion of beautiful. Dance not only as a means of expression but rather as a suggestion of communication to reveal and declare the comment about the reality of life through the movements of a dance. As a means of communication, dance through motion-space-time to bring the mission or a specific message to be understood by the audience, while the body is a tool to communicate from the dancers. So the success or failure of a communication through dance is also determined by the motion of the body of the dancer in perform each movement. Dance is one branch of art that uses motion and the human body as a tool of expression (the Team of Aesthetics, 2000: 90).

According to Curt Sach in (Widia Discipline, et al., 2008: 5.3) that dance is the motion of the body are rhythmical. In dance, gestures of the human body used as a means of expressing ideas, feelings, and experiences of artists to other people then it is not surprising if it is said that dance is one of the languages of communication of artists. And Soedarsono explains that the dance is the insistence of human feelings about something that is channeled through the motions rhythmic beautiful.

Dance in the sense that simple is beautiful motion and born of body-moving and rhythmic. (Novi Mulyani, 2016:49). All motion around us can be a source of the idea of dance movement, for example human movement when you're working or playing, the motion of the plants, the animals' motion, the

motion of man-made objects such as cars, machines, and robots). In order to become a dance motion, the motion must be processed both from the aspect of power, space, and time, so the results are not solely imitating the motion of real. This process is called smoothing process and the process of decomposing motion. (Widia Discipline, et al., 2008: 5.3).

Dance is movement of body (hands and so on) that is rhythmic and usually accompanied by sounds (music, gamelan, etc.) (Great Dictionary of Indonesian, 1988: 414). Based on the opinion above it can be concluded that dance is an art that uses movement and the human body to express ideas, feelings, and experiences of artists to other people who are rhythmic and usually accompanied by sounds (music, gamelan, etc.).

Art cannot be separated from life, the essence of art is the emotional value that not solely looks, through the medium each, Art express the emotional in motion is the art of dance. Art has an important meaning in the lives of mausia because it can provide benefits, such as entertainment and means of communication. Given the position of dance can grow and flourish throughout the ages in accordance with the development of culture of human. Soeryodoningrat (2004:47) dance is the motion of all the limbs that are aligned with the sound of music, governed by the rhythm which is in accordance with the intent and purpose in dancing.

Jazuli (1994: 43) subsume the function of the dance into four parts, namely: dance as a ceremony, entertainment, performances, and media education. Review far more about the function of dance we use the approach according to Jazuli is as follows :

1. Dance as a means of ceremony is the media offerings or worship of supernatural powers which are widely used by people who have animistic beliefs (spirits of the unseen), dynamism (objects that have the power), and totemism (animals that can affect the life) which is presented in the sacred ceremony has the purpose to get to safety or happiness. The function of dance as a means of ceremony can be divided into three, namely to a religious ceremony, a traditional ceremony related to the events of nature, and the ceremonies related to the events of human life.
2. Dance as entertainment is meant to enliven or to celebrate a meeting. The dance is focused not on the beauty of motion, but rather in terms of entertainment. Dance entertainment in general is a dance or social dance. On dance this entertainment has a purpose to provide an opportunity for the audience who has a penchant for dancing or hobby and develop. Skills or purpose-less goals emphasize the value of art (commercial).
3. Dance as a performance, that dance which aims to give aesthetic experience to the audience. This dance is presented to obtain the responses of appreciation as a result of art that can give satisfaction to the eyes and the hearts of the audience; therefore, dance as a performing art requires observation more serious than just for entertainment. For that dance, which is categorized as performing arts/spectacle is classified as performance, because performances of dance is more emphasis on weighting the value of art than on the other objectives.

4. Dance as a Medium of Education that is dance which is to develop aesthetic sensibilities through the activities to appreciate and experience the work of creative.

2.3 Dances Movements as Nonverbal Communication

Unconsciously, actually humans use two kinds of communication in everyday life, namely verbal communication and nonverbal communication to express intentions, feelings, and information to others. Verbal communication is the act of communication conveyed through verbal and through writing. While nonverbal communication is the act of communication done through gestures.

Verbal language is the language that is expressed using words which form the utterance, while nonverbal language is language that is expressed using aspects of non-linguistic to convey the message of speakers, such as the eyes (wink of the eye, twinkling eyes), head movements (nod or shake of the head), movements of the limbs (hand gestures, body movements), facial expressions, and others (Lapakko, 2007; Bonaccio, o'reilly, o'sullivan, & Chiochio, 2016). Both types of the above language shows that the language of verbal and nonverbal needed by humans to communicate (Knapp & Hall, 2002).

Words or language, in the vehicle of linguistics, given the understanding as a system of symbols sound meaningful and actualization, which is arbiter (immutable) and conventional, which is used as a tool to communicate by a group of human beings to give birth to feelings and

thoughts. Language is a combination of words arranged systematically, so that it can be used as a communication tool. The word itself is an integral part of the symbol that is used by community groups.

First of all is of course will it's hard to imagine something that is not open to various interpretations and uses, it will be very difficult to find the intended meaning. Symbol - a symbol can give meaning to the meaning of any other for other people anyway, and can even have different meanings for the same person. At different times or different circumstances, a text can be interpreted by the same person differently.

Semiotics is the science that studies signs in human life (Benny 2011:3). That is all that is present in our lives seen as a sign, namely something that we have to give meaning. The signs are also a device that we use in an effort to find a way in this world, in the midst of human and together human. Signs located everywhere; the word is a sign, similarly the gestures, traffic lights, flags, and so on.

Nonverbal communication is the process of communication in which message is delivered not using words but using sign language, body language, facial expressions, eye contact, use of objects such as clothes, haircuts, and so on. Nonverbal communication is limited in the kinds of kinesics as one of the types of nonverbal communication. The selection of kinesics is based on the consideration that the type of communication that is considered the most frequently used in the activity of communication involving expression, movement of hands, legs, or concerning the head. In addition, according to

Heylin (2002:108), people usually receive a clear message of nonverbal communication especially body language. Body talk is more subtle than words and everyone is wearing body language (Heylin, 2002:193). Nonverbal communication in the form of kinesis is also restricted in movement as a member of the agency, in this case hand gestures, body movement, head movement, and combined one with another.

There are three kinds of the meaning of the pragmatics of nonverbal language, i.e. there is a stand-alone, there is a context of verbal language spoken, as well as the meaning of pragmatics metaphorical that describes a person's social status in society (Pranowo, 2018). Nonverbal language that stands on its own when a person communicate not using words, but uses gestures, cues, signs, symbols, gestures, glances of the eye, a shake or nod of the head, etc. If the communication happens like that, the nonverbal language is indeed becoming a major tool in communication, like a small child who cannot speak verbally, or two people who communicate but another one does not master the respective language-verbal.

Nonverbal language is, you can look at some of the dances, such as dance *pa'gellu'* which became the title of the researcher where this dance has a movement that has a meaning or symbol. The meaning is used to convey a message. Transmitting the meaning and message that involves all form of treat and the context of betrayed her too (Innis, 1985: vii) either in the form of language or actions, or both simultaneously (Cherry, 1957: 109 – 111). The sender will choose certain symbols and are arranged systematically to realize

a certain meaning (Berlo, 1960: 269). Because the sender is free to choose the symbols you want to use, then meaning is subjective. Therefore the relationship between the symbols with the object symbolized is based on the image of an object.

As an approach, a semiotic view a work as one system, with regard to technical and mechanism of creation in addition to specialized to the angle of expression and communication (Mana Sikana, 1990: 20). Elements of communication that may be in the form of spoken or not spoken. In principle, the symbols used stage may be used to represent the phenomenon of what. For example, the scene of the dramatic is not necessarily described through the space, the art of development or image, but may be indicated by the motion cue (such as mimos), oral, and also the impression of the sound. The meaning is also associated with the context. A symbol will give the meaning of the other in a different context. For example dance movement that mimics the style of the flying birds can symbolize a bird. In the context of another motion that symbolizes freedom. In shamanism, the motion that is associated with the water and the spirit lost (Danaan, 1985: 50).

2.4 Overview of North Toraja

North Toraja is one of regencies in South Sulawesi. The geographical location of North Toraja Regency is located between 2° - 3° South Latitude and 119° - 120° East Longitude. It is bounded by Luwu Regency and West Sulawesi Province at the north side, Tana Toraja Regency at the south side, Palopo City at the east side and West Sulawesi Province on its west side. The

capital city of Toraja Utara Regency is Rantepao Subdistrict, The total area of Toraja Utara is 1.151.47 square km and consists of 21 districts. Baruppu districts are the widest district among other districts on north Toraja, followed by Buntu Pepasan District on second place. Each of them are 162, 17 square km and 131, 72 square km respectively which are 25, 52 percent of total area of Toraja Utara. While the smallest one belongs to Tallunglipu District with only 0, 82 square km of total area.

North Toraja District has two seasons, namely the dry season which occurs from July to November and the rainy season from December to June. And the average air temperature is 22.10°C, the maximum temperature occurs in December which is 23.10°C and the minimum temperature occurs in July which is 21.10°C.

Table 4.1: Population of North Toraja Based on Sex/Gender

No.	Sex	Total
1	Male	116,223 inhabitants
2	Female	116,171 inhabitants
	Total	232,394 inhabitants

Source: Population and Civil Registration Agency of North Toraja Regency.

Toraja people initially embraced a belief called *aluk todolo* or animism, but with the development of the era, Toraja people have embraced different religions. There are those who adhere to Christianity, Catholicism, Islam, Buddhism, Hinduism, and *aluk todolo*. The majority of religions there are Christianity and Catholicism. For more details, see the table below.

Table 4.2: Religions of North Toraja

Religion	Sex		Total
	Male	Female	
Islam	5,464	555	
Protestant	104,016	100,354	204,370
Catholic	16,205	15,442	31,647
Hindu	32	28	60
Buddha	26	16	42
Others	13	11	24
North Toraja	125,756	121,401	247,157

Source: Population and Civil Registration Agency of North Toraja Regency.

Education is to develop abilities, shape character, personality, learners become dignified individuals, education is very important for the next generation of this country, and so every region will have schools and tertiary institutions. As with other areas, in North Toraja Regency there are 140 elementary schools, 72 junior high schools, 15 senior high schools, 17 vocational high schools and 8 universities. To meet the needs of life, the people of Toraja have various livelihoods, starting from farming, gardening, teachers, and others.

Table 4.3: Education of North Toraja

No.	Level	Number of Buildings	The number of students
1.	SD	140	31,460
2.	SMP	72	16,925
3.	SMA	15	8,174
4.	SMK	17	7,913
5.	UNIVERSITY	8	-
	Total	250	64,472

Source: Population and Civil Registration Agency of North Toraja Regency.

2.5 *Pa'gellu'* Dance in the *Rambu Tuka*

Indonesia has a wide range of regional cultures, especially Toraja culture which is a small part of Indonesian culture. For the younger generation who will become the successor to preserve the traditional culture of Toraja so that the rituals or symbols contained in the procession of the '*Rambu Solo*' and '*Rambu Tuka*' are merely a spectacle as a complement to the traditional ceremonies they perform without knowing the process and meaning behind the ritual. as something sacred, which is full of cultural meaning that reflects the cultural richness in Toraja.

Culture is a shared property of members of a society or a social group, the dissemination of which is to members and heirs to the next generation through the learning process and by using symbols manifested in both spoken and unspoken forms (including various equipment made by human). Then examined into the theory of semiotics according to Ferdinand de Saussure (Kaelan, 2009: 160) emphasizes that semiotics is a field of science that studies the role of signs as part of social life. Meanwhile, according to Charles Sanders Peirce (Kaelan 2009: 163) Semiotics is a field of study that examines the relationship between signs, objects and meanings.

Various kinds of cultures spread in Indonesia including traditional ceremonies. The forms of tradition carried out by various ethnic groups include marriage, traditional feast, death and so on. Each form of the ceremony is carried out in certain ways that are characteristic of each of these ethnic groups. On one hand, there are some characteristics that are still

maintained by the community and have not changed at all, on the other hand there are those that have changed or even at all as a tradition that is part of a community, such as the tradition of *Rambu Tuka* in Toraja.

Art in the life of the Toraja cultural tradition plays a very important role. This is due to all the rituals and worship of ancestors carried out with a ceremonial order that involves all aspects of art such as: motion, appearance, music, literature and involving all social strata in the Toraja community. This is because the implementation of various traditional arts is related to the status and social stratification of a person / family in the Toraja community. Toraja dance is basically divided into two types, namely dances for the ceremony *Rambu Tuka* and *Rambu Solo*. Performing arts at *Rambu Tuka* This is divided into several types including joy dances, for example, marriage, harvest success or other thanksgiving such as: *Pa'gellu'* dance, *Pa' Bonebala* dance, *Pa' Lambuk Pare* dance, and others.

In this case the author only focuses on one dance only, the *Pa'gellu'* dance 'on *Rambu Tuka*. *Pa'gellu'* dance is a traditional dance from the Toraja tribe, this dance is entertainment with some female dancers accompanied by a traditional musical instrument called a drum. *Pa'gellu'* 'is usually held at weddings, housewarming events, welcoming guests, and others. There are 12 types of movements in the *pa'gellu'* dance where each of these movements contains their meanings such as: *Pa'dena-dena*, *Ma'tabe*, *Pa'gellu' tua*, *Pa'kaa-kaa bale*, *Pa'langkan- balustrades*, *Pa'tulekken*, *Pangallo*, *Massiri*, *Penggirik tang tarru*, *Gendang*, *Pa'lalok Pal*, and *Pangrampanan*.

This dance performance is carried out at noon where the peak of the event is carried out, usually the female dancers consist of 3 to 5 people but when there are events such as weddings there will be dancers who dance in groups, both from the groom and bride. Although dancing in groups but the dancers dance simultaneously and at the same time while accompanied by drum (*gendang*) instruments where the drum players are men. As for the costumes used by dancers among others, the golden *kris / Sarapang Bulawan, Kandaure, sa'pi 'Ulu, Tali Tarrung, Bawan Bulu, Rara', Mastura', ManikKata, Oran-oran, Lola' Pali'Gaapong, Komba Boko'* and other things.

In the *Pa'gellu'* dance there are several types of movements where this movement has a certain meaning. The author of this study taker because as discussed in semiotic where semiotic discusses the meaning of symbols, symbols, codes and shapes. Likewise with *Pa'gellu'* which has form and meaning in each of its movements. In dancing this dance there are several things that need to be considered, namely; If someone is in a grieving atmosphere then he is not allowed to dance, because this dance is a sacred dance and is a customary rule. This is a form of prohibition which means that if someone is grieving they cannot dance the dance.

In connection with the above in this study, researchers tried to discuss more specifically and describe the symbolic meaning contained in the Toraja *Rambu Tuka* traditional ceremony, which is expected to provide broad knowledge and inspiration about culture that is of particular concern to the majority of the community. That is the background for researchers to conduct

research on the symbol system at the Toraja traditional ceremony, especially in *Rambu Tuka* activities through semiotic studies, to describe and express the symbol / form of movement in *Pa'gellu*'.

2.6 Previous Study

There are several previous studies relate to this research. These are three of them. The first thesis by, Anggun Herliyani (2015), the title "Analysis of basic motion semiotics and property in krumpyung inkling art" Langen Bekso Wiromo "at Mount Rego, Hargorejo, Kokap, Kulon Progo Regency, Yogyakarta Special Region, Yogyakarta Language and Arts Faculty. In this study the authors used a qualitative approach, collecting data by observation, interview, and documentation. The author's purpose is to describe the results of a semiotic analysis of the arts, such as the meaning contained in clothing, fashion, and makeup, "the similarities and differences with researchers are similarities in research which uses the same method that is qualitative and analyzes motion in dance. The difference is that the author does not provide an explanation of the meaning of semiotics in fashion and cosmetology".

The second thesis by, Akbar Esa Sabilillah (2017), the title "Analysis Semiotic *Bedana* Dance" Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Lampung Bandar Lampung, This research is to find out and describe the meaning of various traditional *Bedana* dance moves. This research uses a qualitative approach and is explained descriptively by observation and interview methods. The study uses Susanne K. Langer's symbol theory in

which the symbol has two meanings, namely discursive and presentational meaning.

The third thesis by, Zhyta Larasati Pala'langan (2014), "Social Values of *Pa'gellu*' Dance in Existence of Toraja Community, Ringdingallo Sub-District, North Toraja Dstrict, South Sulawesi". Jurusan Pendidikan Seni Tari Fakultas Bahasa dan Seni, Universitas Negeri Yogyakarta. This study describes the social values of the *Pa'gellu* dance 'in the life of the Toraja community in Rindingallo District, North Toraja Regency, South Sulawesi. Using a qualitative approach, with methods of observation, interviews, and documentation. this study found that Pa'gellu dance had social values that were closely related to function in society. These social values are: (a) religious values, (b) entertainment value, (c) educational value, (d) economic value, (e) communication value, (f)moral values, (g) patriotism values.

These studies have in common where the authors alike use a qualitative approach and analyze the *Pa'gellu* dance 'in Toraja. But what the writer analyzes is the meaning of the movement in the *Pa'gellu* dance. Whereas the third researcher discussed the values contained in the *Pa'gellu* dance for the people of Tana Toraja.

CHAPTER III

RESEARCH METHODS

3.1 Research Design

The approach used in this research is a qualitative approach. The purpose of using a qualitative approach is to obtain a description of the function of dance and the meaning of motion dance *pa'gellu'* in toraja. Moleong (2011:6) explains: “qualitative research is a research which intends to understand the phenomenon experienced by the research subjects by way of description in the form of words and language, in a specific context that naturally and by utilizing a variety of methods natural”. Furthermore, these researches use descriptive research type. Sanjaya (2013:59) says “the Method is a descriptive study conducted to draw or describe systematically, factually, and accurately about the fact and the nature of the particular population”.

The approach in this research is the ethnographic approach. Ethnography is an approach in qualitative research methods that seeks to explore a society's culture. This is in line with the opinion of Brewer (2000: 6-7) who places ethnography as one of the principles of social science research methods that fall into the category of qualitative research. In his work Brewel reveals "the study of people in naturally occurring getting or 'fields' by means methods which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting if not also the activities, in order to collect data in a systematic manner but without meaning being imposed on the externally ”.

Ethnography has unique characteristics such as full involvement of researchers, exploring people's culture, and requires depth of data exposure. This is in line with Marvasti (2004: 35-36) in his work "Qualitative Research in Sociology" emphasizing three ethnographic dimensions, namely involvement and participation in topics. Study attention to the social context of data collection, and sensitivity to how the research subject is represented in the research text. Research findings cannot be separated from the specific location (specific) and environment in which the research data were collected. "A study becomes ethnographic when the field researcher relates facts to the background underlying the facts that occur mainly in relation to historical and cultural contingencies". In other words, a study would not be considered ethnographic if it ignored the context and associated conditions in which people's actions and statements were observed and recorded.

In conducting this research, the researcher collected data in the form of primary data and secondary data. Primary data is data in the form of verbal or verbal stamped words, gestures or behavior carried out by reliable subjects, in this case the research subjects (informants) with regard to the variables studied. Secondary data is data obtained from graphic documents (tables, notes, minutes of meetings, SMS, etc.), photographs, films, video recordings, objects and others that can enrich primary data. The source of the data must be original, but if the originals are difficult to obtain, photocopying or imitation is not a problem, as long as there is a strong evidence of validation obtained. The qualitative research data sources that have been mentioned can

be broadly divided into two, namely humans or people and those who are not human. Who are humans and what non-human data sources are chosen in accordance with the interests of researchers.

3.2 Research Participant

The research informants according to Sugiyono (2008) in research with a qualitative approach to determine the number of informants there is not an absolute measure. Informants are selected with the aim of describing specific social phenomena or social problems that is referred to as an example of deliberate and informants are; traditional leaders, customary institutions, dance coach, dancer, and cultural preservation. The study site is located in North Toraja district, South Sulawesi Province. The researchers chose the place because the site dances *Pa'gellu'* comes from this district.

3.3 Criteria of Participant

The researcher criteria in this study are the indigenous North Toraja people who actually live and grow up in Toraja, physically and mentally healthy, willing to be interviewed, without coercion. The researchers will interview several speakers in Toraja such as; traditional leaders, customary institutions, dance coach, dancer, and cultural preservation. Which has an important role in helping the course of this research where the role of traditional leaders to maintain and preserve good culture and customs in the community, while community leaders increase community participation in village development.

3.4 Data Collection Technique

According to Sugiyono (2008) data collection techniques are the most strategic step in research because the main purpose of research is to get data. Sugiyono further revealed that in terms of the way data collection can be done by observation, interviews and documentation.

Data collection was carried out in this research through various ways.

The methods are:

1. Observation

Observation may be the most basic and oldest method of social sciences, because in certain ways we are always involved in the process of observing. All forms of psychological research, both qualitative and quantitative, contain aspects of observation in them. The term observation is directed towards observing activities accurately recording phenomena that arise, and considering the relationships between aspects in the phenomenon.

Observation is the activity of recording an event with the help of instruments to record, record for scientific purposes or other purposes (Morris, 1973: 906). Thus observation uses all senses to collect data through direct interaction with the person being observed. The purpose of observation is to describe the settings studied, the activities that take place, the people involved in the activity, and the meaning of events seen from the perspective of those involved in the events observed (Poerwandari,

2005: 134-136). There are 2 types of observations in collecting data namely; direct and indirect.

a. Direct observation

Observations are carried out directly in the field to obtain data about the physical condition of the study area, social conditions, culture and other matters that are relevant to the problem. At the time of observation, the researcher observes and observes the process before the performance, so that the researcher can clearly know what is needed by the dancer and the dancer's preparation before the performance.

The *Pa'gellu'* dance performance 'which was observed by researchers was performed at several traditional *Rambu Tuka* ceremonies' such as at weddings and *Ma'bu'a* (thanksgiving home). Direct observations made by researchers starting from the preparation of the staging to the staging ends are aimed to obtain relevant and objective data. Through these observations, the researcher will obtain data about the meaning of the message that exists in the dance movement *Pa'gellu'*.

b. Indirect Observation

Indirect observation is an observation activity that is not carried out at a place or location that has been determined by the researcher. Researchers can use media, such as the internet, print media, audio visual recordings, and the results of previous studies that have the same background as the subject to be studied.

2. Interview

Interview According to Moleong in Haris Herdiansah (2013: 29) understanding interview is a conversation with a specific purpose. The conversation was carried out by two parties, namely the interviewer who asked the question and the interviewee who gave the answer to the question.

The interview aims to obtain information in order to explain a situation and conditions and explore information in the field to supplement research data. In this stage, the researcher met with several informants who knew the ins and outs of the *Pa'gellu* dance. This method is carried out to find the data and information needed and as clearly as possible from informants such as dancers, former dancers, artists, community leaders, and people involved in the *Pa'gellu* dance. The types of interviews in qualitative research generally use unstructured or semi-structured interviews (Holloway & Wheeler, 1996).

a) The interview is not structured, standardized, informal, or focused

Starting from general questions that cover the research area, this type of interview is flexible and the researcher can follow the participants' thoughts. The interviewer is free to ask the participants various questions in any order depending on the interviewee's answer. This can be followed up, but the researcher also has his own agenda, namely the research objectives he has in mind and certain issues that will be explored. However, the direction and control of interviews by

the researcher were minimal. Generally, there are differences in the results of the interviews for each participant, but from the start, a certain pattern can usually be seen. Participants are free to answer, both in content and in length, so that very in-depth and detailed information can be obtained.

b) Semi Structured Interview

Is an interview starting from the issues covered in the interview guide. An interview guide is not a timetable as in quantitative research. The question sequence is not the same for each participant depending on the interview process and the answers of each individual. However, the interview guide ensures that researchers can collect the same types of data from participants. Researchers can save time this way. Lower drop rates than unstructured interviews. Researchers can develop questions and decide for themselves which issues to rise.

c) Structured or standardized interviews

An interview schedule containing a number of pre-planned questions. Each participant is asked the same questions in the same order. This type of interview resembles a written survey questionnaire. These interviews save time and limit the interviewer effect when a number of different interviewers are involved in the research. Data analysis appears easier as answers can be found quickly. Generally, knowledge of statistics is important and useful for analyzing this type of interview. However, this type of interview directs participant responses

and is therefore not appropriate for a qualitative approach. Structured interviews may contain open-ended questions, but researchers should be reminded that this is a methodological issue that will confuse and complicate the analysis. In this case, semi-structured interview guidelines are recommended.

A formal qualitative interview is an unstructured conversation with the aim of usually prioritizing recording and transcribing verbatim (word for word) data, and the use of an interview guide instead of a rigid set of questions. The interview guide consists of a set of general questions or a topic chart, and is used at the beginning of the meeting to provide structure, especially for novice researchers. The general rule in qualitative interviews is that you don't impose an agenda or framework on participants, rather the purpose of this interview is to follow the participants' wishes. The use of this format is to capture the perspectives of participants in accordance with the research objectives.

3. Documentation

Documentation According to Sugiyono (2014: 326) documents are records of events that have passed, documents can be in the form of writings, drawings, or monumental works of a person. Data collection uses documentation that takes objects in the form of photos and videos using a digital camera or mobile phone that can be used as a reference. The photos and videos then become observations to complement the data that has been obtained previously and to understand more deeply about the object of

research that is the *Pa'gellu'* dance. From all the data that has been collected, it is then rechecked to obtain more reliable data to provide an overview of the sociological values that exist in the *Pa'gellu'* dance. Data in the form of photos and videos are obtained directly when the performance is running and some of the documentation.

3.5 Data Analysis Technique

Data analysis is a very important part of this research. In this section the researcher will compile the acquisition data, organize the data, arrange and assemble in a logical and systematic union so that the links are clear. According to Patton in Lexy J. Moleong (2000: 103) data analysis is the process of arranging data sequences, organizing them into a basic pattern, category, and description unit. He distinguishes it from interpretation, which gives a significant meaning to the analysis, explains the description patterns, and looks for relationships between the dimensions of the description.

In this study qualitative data analysis is an ongoing, repeated and continuous effort. According to H. B. Sutopo (2006: 87), what is meant by data analysis consists of three activities that occur simultaneously, namely: data reduction, data presentation, drawing conclusions with verification. As for what is meant by the flow of activities are: The following is an explanation of the components in the data analysis, according to Sugiyono, (2009: 247).

1. Data Reduction

The data obtained from the field is quite a lot, for that it needs to be recorded carefully and in detail. As noted, the longer the researcher goes to the field, the amount of data will be more numerous, complex and complicated. For this reason, it is necessary to immediately analyze data through data reduction. Reducing data means summarizing, choosing the main points, focusing on the important things, looking for themes and patterns.

2. Presentation of Data

After the data has been reduced, the next step is to display the data. In qualitative research, the presentation of data can be done in the form of brief descriptions, charts, relationships between categories, flowcharts and the like. In this step, the researcher displays the data that has been classified so as to get an overall picture of the social values contained in the *Pa'gellu* dance.

3. Conclusion

Conclusion and verification the initial conclusions put forward are still temporary, and will change if no strong evidence is found to support the next stage of data collection. But if the conclusions put forward at an early stage, supported by valid and consistent evidence when the researchers returned to the field to collect data, then the conclusions put forward are credible conclusions.