



Interpretation of Mappadendang Music in the Rice Harvesting Tradition of the Bugis Tribe of South Sulawesi: Roland Barthes' Semiotic Analysis

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Abstract

The Mappadendang tradition, a rice harvest ceremony typical of the Bugis Wajo community in South Sulawesi, has a meaning rich in social, cultural, and religious values. This article aims to explore the symbolic interpretation and cultural values contained in Mappadendang music and performances through a semiotic approach. By identifying the denotative and connotative meanings of this music, this article explores how music functions as a symbol in the context of culture, beliefs, and the relationship of the Bugis community with nature, as well as identifying efforts to preserve this tradition amidst the flow of modernization. Data were obtained from several sources collected from various literature such as books, articles, and related journals. The results of the study show that Mappadendang is not only an expression of gratitude for the harvest, but also reflects the social structure of the Bugis Wajo community. The music and movements in the Mappadendang performance contain symbols that are full of meaning, reflecting noble values such as mutual cooperation, respect for ancestors, and the relationship between humans and nature. However, the Mappadendang tradition faces serious challenges due to the influence of cultural hybridization and technological developments. The lack of interest from the younger generation and the dominance of popular culture threaten the sustainability of this tradition.

Keywords: *Mappadendang; Tradition, Semiotics; Cultural Hybridization*

Introduction

Indonesia is a country whose people have many beliefs. Therefore, it is a personal right owned by the community to adhere to the teachings of a religion according to their respective beliefs. Of course, the religions that may be adhered to are religions recognized by the state. Among them are Islam, Christianity, Hinduism, Buddhism, and Catholicism. Before the entry of religion in Indonesia, the community used to have a belief in dynamism and animism. Society in the past had a closer relationship with customary regulations.

Each tribe in the archipelago has a variety of different cultural diversities. South Sulawesi Province, which is inhabited by around 8,928,004 people (<https://sulsel.bps.go.id/>) has various tribes and ethnic groups that are mixed with each other, but there are four tribes that dominate in this region, including the Bugis, Makassar, Mandar and Toraja tribes. With the diversity of tribes, it does not result in a disparity for the people of South Sulawesi, they live with tolerance and respect for each other. Among the four tribes, one of the tribes that has a unique ancestral tradition and is still maintained until now is the Bugis tribe.

The diversity of culture, customs, and traditions passed down from generation to generation are the characteristics of the Bugis tribe in South Sulawesi. *Tau Ogi/Ugi* is a term or designation for the Bugis people. Siregar said Nur (2020) that the Bugis are one of the largest tribes that inhabit almost all areas in South Sulawesi, and also other areas in the Nusantara region. Since hundreds of years ago, the Bugis people have been known as a nomadic tribe and hold fast to the principles of tradition that have been passed down from generation to generation.

One of the traditions that is still maintained until now is *Mappadendang*, derived from two syllables, namely the word "Ma" which in Bugis means work or doing activities while "Padendang" itself means to rejoice/have fun (Nur, 2020). *Mappadendang* or better known as the farmer's party ceremony in the Bugis tribe in its procession, this tradition is practiced through the form of rituals and traditional Bugis art performances because it is classified as unique which produces regular rhythmic sounds (Junida, 2019). This *mappadendang* procession developed from the results of deliberation in its history the tradition is a form of gratitude to God Almighty for the success of the farmers' harvest.

For the Bugis Wajo community, *Mappadendang* is not only a form of gratitude to God Almighty for the rice harvest. On the other hand, of course, it has social and cultural values contained in the structuralism of the life of the Bugis Wajo community. (Asra & Karmila, 2017). *Mappadendang* music performances are usually held on a large scale, often in a series of Bugis community thanksgiving ceremonies. The energetic performances of musicians often involve active participation from the community to enliven the event. This traditional art is considered the result of a creative process that provides functional meaning and provides a sacred nuance. All of this is very dependent on the social relations that exist around it. The younger generation, as the heirs of the nation, it is important for us to understand the benefits of technology as a whole. With the right understanding, we can integrate technological developments with the culture and noble values of our ancestors, so that harmony is created between modern progress and tradition (Sriwahyuni, 2013).

Generally, this tradition is referred to as the Bugis traditional harvest festival in South Sulawesi. In another study written by (Nur, 2020) explains if there is an error in the *mappadendang* procession then there will be an impact that occurs, for example the rice will fall off and the water channel will be late. In the ancient kingdom era, this *Mappadendang* tradition was a gathering event between the king and the farmers where farmers from various villages headed by *gallarang*, *jannang*, *lo'mo* presented the best harvests of their respective regions (Asra & Karmila, 2017). The king gave gifts to farmers as a symbol of the king's gratitude to the farmers for their hard work from going down to the rice fields to the implementation of the main harvest. This event is usually held at night during the full moon, it is also an opportunity for young men and women to meet with girls who are looking for a mate as a precursor to building their household.

(Nakagawa, 2000) describes that modern ethnomusicology is a way to combine cultural anthropology and music science, by considering cultural heritage such as *mappadendang* music that needs to be preserved and studied. A qualitative approach based on cultural semiotics in the study of music science and ethnomusicology is used to interpret cultural values and understand semiotics in *mappadendang* music. To analyze structuralism, semiotic theory is used. The performance pattern, which is basically non-verbal but through the percussion of musical instruments and movements, is arranged

using signs that have many meanings. This meaning reflects the social reality of the society that practices it. Each language has a unique sound symbol (Takari & Dja'far, 2014). To understand this meaning, it is important to identify the signs that form it. Therefore, semiotic theory is considered the most appropriate to reveal the meaning of the signs in this dance. Semiotics, as the science of signs, examines the systems, rules, and conventions that make these signs meaningful.

Literature studies and brief interviews with local cultural experts have been conducted to understand Bugis ethnic music, especially in Wajo. On that occasion, the Mappadendang players themselves regretted the lack of public interest in the Mappadendang tradition and the absence of a successor generation of this tradition from among the younger generation to preserve the tradition. Indonesian culture, especially in Bugis, is dynamic and continues to change due to internal community pressures and external influences from globalization (Mujahidah & Maddatuang, 2022). Unfortunately, globalization also has a negative impact on our traditional values. Culture itself is the result of social interaction, as reflected in various unique traditions of the Bugis community, for example Mappadendang. Of course, this can have an impact on cultural sustainability and is slowly eroded by the influence of foreign cultures. The influence of modern globalization is inevitable in the life of the Indonesian nation. Western lifestyles are increasingly dominant, and without realizing it, the noble values of ancestral heritage are beginning to be eroded by the flow of globalization that is full of technology. In society, especially the Bugis Wajo, the Mappadendang tradition is rarely carried out and its existence is slowly fading. This has resulted in its aesthetic value being threatened by the influence of cultural hybridization over time. Local people are now more interested in modern music offerings such as solo organs, western music, and so on, the background of which is influenced by western music. Thus showing a shift in perspective towards traditional music which is considered to be less popular with the general public.

Based on the above phenomena, it can be seen that the focus or main problem in this article is (1) what is the interpretation of the symbolic meaning and cultural values contained in Mappadendang music and performances through a semiotic theory approach. Furthermore, (2) How to maintain the mappadendang tradition amidst the influence of cultural hybridization and technological developments that continue to threaten the cultural values of the Bugis Wajo community in South Sulawesi Province. Meanwhile, the purpose of writing this article is to understand the meaning of mappadendang music in the rice harvest tradition of the Bugis Wajo community and to identify efforts that can be made to preserve this tradition amidst the influence of modernization.

Methods

This study adopts an in-depth literature review approach to uncover the symbolic meaning and cultural values contained in the Mappadendang tradition. By referring to various literature sources such as books, articles, and journals, the researcher systematically collects and analyzes data related to music, symbolism, and the socio-cultural context of Mappadendang.

The semiotic approach is the main tool in deconstructing the meaning contained in each element of the performance, from musical instruments to dance movements. In addition, this study also conducts a historical analysis to understand how the Mappadendang tradition has evolved over time and the influence of various external factors. Comparative analysis with similar musical traditions in other regions also enriches the understanding of the uniqueness of Mappadendang. Through this multi-dimensional approach, the study successfully reveals that Mappadendang is not just an art performance, but also a reflection of the noble values of the complex and dynamic Bugis society.

Results and Discussion

1. Interpretation of the Symbolic Meaning and Cultural Value of Mappadendang Music

Mappadendang music is a traditional music of the Bugis people played using a mortar and pestle. According to Junida (2019), this music is usually played in various traditional events, such as weddings, deaths, and rice harvests. Interpretation is the process of interpreting something, which is closely related to understanding. Understanding, especially in humans, is complex and it is difficult to determine when someone begins to understand something. Someone must understand or comprehend first in order to provide an interpretation. The two are not separate states, but are processes that occur simultaneously. Understanding or comprehending can lead to an interpretation process that does not just stop at a "certain point" but is a process that continues to move to understand something, like a "circle of interpretation" that moves in a circle (Wahid, 2015).

Humans are never free from life problems that are full of complexity and dynamics. Directly or indirectly, in this life humans interact with what is called a symbol. This symbol appears in various forms and situations, as well as human daily behavior. Writing literary works, painting, worshiping, or performing human life ceremonies must be related to certain symbols. The etymology of the symbol comes from the word *symbolleîn* (Greek) which means to meet, then interpreted as a sign that identifies by comparing or matching something with an existing part. Furthermore, Ricoeur in Wahid (2015), states that a symbol is a significant structure that refers to something directly and fundamentally with a literal meaning, coupled with other deep and figurative meanings, which will only occur if it penetrates the first meaning.

This article aims to explore more deeply the meaning and role of traditional mappadendang music in the context of the rice harvest ritual of the Bugis Wajo tribe in South Sulawesi. With the approach of Barthes' semiotic theory, this study is expected to provide a better understanding of how this traditional music becomes an important part of the life and culture of the Bugis Wajo people, as well as how the music influences and is influenced by the social and cultural context in which it is located. This interpretation also suggests that this study will help in understanding the values, functions, and symbolism contained in Mappadendang music, as well as how this traditional music survives and is relevant in the Bugis Wajo community to this day.

a . The Symbolic Meaning of Mappadendang Music

Based on the study of Roland Barthes' theory and semiotic analysis, Mappadendang music in the rice harvest ritual of the Bugis Wajo community has an important role in conveying cultural messages and strengthening the identity of the Bugis community. Semiotic analysis shows that Mappadendang music has a multilayered symbolic meaning, ranging from explicit denotation to more implicit connotation and embedded in culture.



Figure 1. Mappadendang activity with the concept of sulapa appa
(Source: Mandarnesia.com article. 2022)

Amiruddin Sriwahyuni (2013) stated that Mappadengang music displays three rhythmic patterns that form a coherent rhythmic structure. The concept of "sulapa appa", which represents the four basic elements, is a central element in this ceremony. The symbolism of the four sokko representing water, fire, wind, and earth reflects the cosmology of the Bugis Wajo community and the relationship between humans and the universe. In addition, this concept is also associated with spiritual and ethical aspects in everyday life, showing the integration of cosmology, religion, and social practices in the Mappadengang tradition.

1). Denotative meaning

In Barthes' semiotics, denotation refers to the first level of sign interpretation, where the identified meaning is objective and free from social or cultural context. Denotation is the foundation on which connotative meaning, which is more subjective and rich in associations, is built. Denotatively, Mappadengang music can be understood as a composition that accompanies the rice harvest process, including lyrics and melodies that describe agricultural activities. This music is often accompanied by traditional musical instruments, such as drums and wind instruments, which create a cheerful and lively atmosphere. In this case, the denotation of Mappadengang music is a tool to celebrate the harvest and express gratitude. The following is a description of the denotative meaning contained in Mappadengang music, including the following.

- a. The mortar and pestle musical instrument represents the process of pounding rice, symbolizing the fertility of the land and an abundant harvest.
- b. The fast and energetic rhythm of the music reflects the people's gratitude and joy for the abundant harvest.
- c. The song's lyrics contain feelings of gratitude, prayers, and hopes for future harvests, underlining the meaning of the rice harvest ritual.

2). Connotative meaning

The connotative meaning in the Mappadengang tradition shows that the Bugis people have a deep view of nature (Rakhmat & Fatimah, 2016). They believe that the rice goddess has the power to influence the harvest. Their dependence on agricultural products makes them respect nature and maintain its balance. The concept of ecological humanism embedded in this tradition teaches that humans are not the rulers of nature, but rather part of it. Thus, the Bugis people not only utilize nature, but are also responsible for its sustainability. The following is a description of the connotative meaning contained in Mappadengang music, including the following.

- a. Mappadengang music is associated with Bugis cultural values such as mutual cooperation, hard work, and gratitude for the gifts of nature.
- b. The rhythm and lyrics of the song raise the spirit and motivation of the community to continue farming and preserve culture.
- c. This music represents the identity of the Bugis people who are agrarian and spiritual.

In the article written by Syahrian (2024) explains that the Mappadengang music performance, there are four people who act as the basic rhythm keeper (pa'dekko) and four other people who provide additional rhythms that are more lively (ma'dupa). If we look at the score, the pa'dekko beats tend to be more stable, while the ma'dupa beats are more energetic, showing the high spirits of the players in celebrating the harvest. The fast tempo and loud sound make the atmosphere even more lively, as if the pounding of the pestle on the mortar became a spirited song that unites the community.

b. The Function of Myth in Mappadengang Music

Mappadengang music not only serves as entertainment, but also has a mythical function in the rice harvest ritual. Barthes in his book entitled *Mythologies*, (Barthes, 1957) offers a semiotic approach to

myth, going beyond the traditional understanding as a simple narrative. He argues that myth functions as a sign system that reproduces the dominant ideology in society. Thus, myth not only reflects reality, but also actively shapes it. According to Hajar et al. (2022), Barthes' analysis of myths opens up space for critique of power and ideology hidden behind cultural narratives. This myth helps the Bugis people to understand and give meaning to the rice harvest ritual in a deeper way.

1. Fertility Myths

Mappadendang music is believed to bring fertility to the land and abundant harvests. This can be seen from the use of the *lesung* and *alu* musical instruments which symbolize the process of pounding rice, which is symbolically associated with soil fertility.

2. The Myth of Prosperity

Mappadendang music is also believed to bring prosperity to the community. This can be seen from the lyrics of the song which contain prayers and hopes for a better harvest in the future.

3. The Myth of Cultural Identity

Mappadendang music binds the cultural identity of the Bugis people. Through this music, Bugis cultural values are instilled and preserved between generations.

c. Mappadendang Music Analysis

Using Roland Barthes' semiotic theory to analyze music in the Mappadendang tradition involves understanding how musical elements and their performatives function as signs that convey cultural meaning. Junida (2019) in his article explains that denotation in the Mappadendang context includes musical instruments such as drums and gongs, the sound patterns produced by these instruments, and the dance movements performed during the performance. Connotation, which refers to additional meanings derived from culture, history, and social contexts, includes the symbolism of the musical instruments (for example, drums symbolize strength and gongs symbolize greatness), as well as the rhythmic patterns and dance movements that reflect the mood and social values of the Bugis Wajo community. Barthes developed the concept of myth as a second-order semiological system, where denotative and connotative signs work to create more complex meanings. In the Mappadendang tradition, cultural myths may convey narratives about the community's origins, relationships with nature, and values such as togetherness and respect for ancestors, as well as ideologies that underlie the importance of maintaining tradition and cultural identity amidst social and technological change.

Syahrian (2024) in his article explains that Mappadendang music in the rice harvest ritual of the Bugis Wajo community serves to legitimize the existing social system. This social system is based on values such as mutual cooperation, gratitude, and hope for a better future. Mappadendang music also serves to strengthen the cultural identity of the Bugis Wajo community. Mappadendang music in the rice harvest ritual of the Bugis Wajo community has a symbolic meaning related to gratitude for the abundant rice harvest, hope for a better harvest in the future, and cultural values such as mutual cooperation and gratitude. This symbolic meaning is constructed and legitimized by culture through a myth system.

Barthes in his book entitled *Mythologies*, (Barthes, 1957) also distinguishes between "musica practica," the practice of making music that has a social meaning and function in the life of a community, and "musica theorica," the theoretical study of how such meaning is formed and transmitted through musical performance. The concept of "Grain of the Voice" emphasizes the importance of sonic texture in musical performance, where each performer has a unique sonic texture that brings personality and emotion to the music, conveying nuances that cannot be expressed through words. This sonic texture in Mappadendang can express a range of emotions and experiences of the community, from joy to fear, from togetherness to solitude.

Analysis of narrative structure in Mappadendang involves examining the sequence and flow of the performance as a narrative that has a beginning, middle, and end, with a particular climax that marks the peak of emotion or meaning. Social interactions between performers and audiences and between individuals within a community also contribute to the creation and understanding of cultural meaning. Using Barthes's semiotic theory, music in the Mappadendang tradition can be seen not only as an artistic expression, but also as a complex system of signs. These signs contain deeper denotative and connotative meanings, form the myths and ideologies that underlie Bugis Wajo culture, and serve as a rich and multi-layered means of cultural communication.

To relate Roland Barthes' theory of "Image-Music-Text" to the topic of music in the Mappadendang tradition, we can consider some key concepts from Barthes' work, particularly his ideas of "Musica Practica" and the "Grain of the Voice." Barthes distinguishes between "musica practica," which is the practice of making music, and "musica theórica," which is the theoretical study of music. In the context of Mappadendang, this tradition involves practical music making that is an integral part of the community's cultural expressions and rituals. The act of performing Mappadendang music is a form of "musica practica," which is deeply embedded in the daily life and cultural practices of the Bugis Wajo community. In the context of semiotics, Mappadendang music practice is not only an artistic activity, but also a social act that has certain meanings and functions in the life of the community. *Musica Theórica*: This theory of music involves analyzing how these meanings are formed, maintained, and transmitted through musical performance.

In "The Grain of the Voice," Barthes emphasizes the physicality and individuality of the voice in musical performance. This concept can be applied to the Mappadendang tradition, where the unique qualities of the performers' voices and instruments contribute to the overall texture and emotional impact of the music. The grain of the voice in a Mappadendang performance carries cultural and symbolic meaning, reflecting the heritage and identity of the community. Barthes emphasizes the importance of sonic texture in musical performance. In Mappadendang, each performer's sonic texture has a unique sonic texture that brings personality and emotion to the music. This sonic texture can convey nuances that cannot be expressed through words. The sounds and rhythms in Mappadendang can express a range of emotions and experiences of the community, from joy to fear, from togetherness to solitude.

1). Semiotics and Myth

Barthes' semiotic approach to understanding cultural phenomena can be applied to analyze the symbols and meanings contained in the Mappadendang tradition. Mappadendang music, instruments, and performance practices can be seen as signs that communicate the values, beliefs, and social structures of the community. Barthes' idea of myth as a second-order semiological system can help unravel how these musical elements function as myths, conveying deeper cultural narratives and ideologies. Barthes developed the concept of myth as a second-order semiological system, where denotative and connotative signs work to create deeper and more complex meanings. In the Mappadendang tradition:

Cultural Myths: Mappadendang may convey myths about the origins of the community, the relationship with nature, and Bugis Wajo community values such as togetherness, mutual cooperation, and respect for ancestors.

Ideology: These myths may also reflect underlying ideologies, such as the importance of maintaining traditions, cultural identity, and community resilience amid social and technological change.

2). Roland Barthes' Semiotics

Roland Barthes was a French philosopher and semiotician. Semiotics is the study of signs and meaning. The semiotic tradition includes major theories about how signs can represent objects, ideas, situations, states, feelings, and other things outside of the human self (Sevilla & Wahyuningratna, 2023).

According to Rachmah in Rakhmat & Fatimah (2016), semiotics is a scientific discipline that specifically studies signs, both verbal and nonverbal, to reveal the basic meaning that is intended to be conveyed.

Barthes in his work "Elements of Semiology" (1968) distinguishes two levels of meaning in signs, namely denotation and connotation (Fiske in Rakhmat & Fatimah (2016)). Denotation is the literal meaning of a sign, while connotation is an additional meaning that arises due to cultural or ideological associations.

Barthes also developed the concept of "myth" to explain how the meaning of signs is constructed and legitimized by culture. Myth is a system of meaning that is hidden in culture and serves to legitimize the existing social system. Using Roland Barthes' semiotic theory to analyze music in the Mappadendang tradition involves understanding how musical elements and their performatives function as signs that convey cultural meaning. Denotation in the Mappadendang context includes musical instruments such as drums and gongs, the sound patterns produced by these instruments, and the dance movements performed during the performance. Connotation, which refers to additional meanings derived from culture, history, and social context, includes the symbolism of the musical instruments (for example, drums symbolize strength and gongs symbolize greatness), as well as the rhythmic patterns and dance movements that reflect the mood and social values of the Bugis Wajo community.

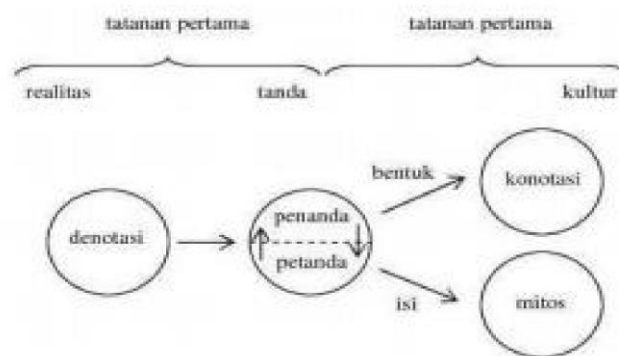


Figure 2. Signification of Roland Barthes (Source: Article by Hajar, I. , et al. 2022. Journal of Communication Sciences Vol 5 No 1.

Barthes developed the concept of myth as a second-order semiological system, in which denotative and connotative signs work to create more complex meanings. In the Mappadendang tradition, cultural myths may convey narratives about the origins of a community, relationships with nature, and values such as togetherness and respect for ancestors, as well as ideologies underlying the importance of maintaining tradition and cultural identity amidst social and technological change.

a). Semiotic Textual Analysis

Barthes' textual analysis method, as seen in his essay "Introduction to the Structural Analysis of Narratives," can be used to dissect the narrative structure of Mappadendang performances. By examining the sequence, rhythm, and interaction in the performance, researchers can uncover the narrative framework underlying this tradition. Using Roland Barthes' semiotic theory for the analysis of music in the Mappadendang tradition requires an understanding of how musical and performative elements function as signs that convey cultural meaning. Here is a deeper analysis based on Barthes' semiotic theory.

For the first level regarding denotation, Denotation refers to the literal or basic meaning of a sign. In the context of Mappadendang, denotative signs can be. Musical instruments used such as; drums, gongs, and other traditional musical instruments used in the performance. For the sound patterns produced by the musical instruments.

For the second level is connotation. Connotation refers to additional meanings attached to the sign, which come from culture, history, and social context. In Mappadendang on its musical instruments, drums can symbolize strength and stability, gongs can symbolize greatness and solemnity. Certain rhythmic patterns can indicate moods, such as joy, sadness, or sacred atmosphere.

The Mappadendang tradition includes a distinctive form of percussion music performed at various events, including harvest festivals or during eclipses. This music involves the use of large instruments made from tree trunks that are hung over holes in the ground as sound-reflecting boxes. The players, including young men and women, use wooden sticks instead of bamboo pestles to pound the mortar to a certain rhythm. There are three note values used in this music, namely quarter notes, eighth notes, and sixteenth notes. In addition, tempo markings are also used to indicate the speed of the beat, with medium and fast tempos expressed through the ambo'na and indo'na. Dynamic markings, such as mezzoforte and forte, are used to indicate the hardness or softness of the pounding of the pestle on the mortar (Sriwahyuni, 2013).

In the implementation of Mappadendang music, four Indo'na people serve as the basic rhythmic holders or pa'dekko, while four Ambo'na people provide sengkop-sengkop called ma'dupa. Ambo'na tend to play with a fast tempo and rather loud dynamics, giving an energetic touch that shows the spirit of the harvest festival. Mappadendang music with a fast tempo and forte dynamics provides an expressive climax, creating a friendly atmosphere in the local community.

2. Maintaining the Mappadendang Tradition Amidst the Influence of Cultural Hybridity and Technological Developments

Tradition mappadendang, which is one of the form art show traditional in South Sulawesi, has mark high culture and becoming an integral part of identity Bugis society. Besides as form expression thank you, according to Mujahidah & Maddatuang (2022) Mappadendang is also intended as symbol inheritance culture in nature must for maintained. However, in the middle influence hybridization culture and development rapid technology, challenges for maintain tradition This the more complex. In context this, hybridization culture is a process of interaction complex culture, in which various element culture mix and produce synthesis culture new through effort strategic for integrate practices different cultures. Hybridity culture is a concept that refers to interactions and intersections between various culture, which often occurs in context colonial or postcolonial. Homi K. Bhabha, a theorist postcolonial, explained that hybridity is results from meeting between culture colonizers and colonized, which created room discursive new where identity and meaning culture can have negotiated (Furqon & Busro, 2020; Putra et al., 2023). In context this, hybridity Not only just merging of two cultures, but also creating forms new complex that reflects ambivalence and tension between identity original and adopted (Ayuni et al., 2024).

Hybridization culture, which occurs consequence interaction between culture local and cultural foreign, often resulting in shift values and practices traditional. Mappadendang, which used to be only shown in context certain, now face to face with various form more modern entertainment interesting for generation young. Syamhari (in Mujahidah & Maddatuang (2022) explain that public especially the Wajo Bugis, the mappadendang tradition Already seldom implemented and its existence slowly start fade away. It results in mark aesthetics threatened by influence hybridization culture from time to time. Local society now more interested in the presentation music *western music* and so on in the background behind its creation influenced by music west. So that show shift perspective to music considered traditional start not enough in demand by the public General. Modernization has brought change significant in life society,

especially in matter work and values social. This can impact straight to continuity tradition Mappadendang which is increasingly abandoned along with shift from sector agrarian to industry and services. In addition, that, influence culture popular from globalization make tradition This not enough interesting for generation young.

Various study show that development technology also plays a role important in change method public access and enjoy art. With the existence of digital platforms, performances art traditional like mappadendang can with easy accessed online but matter this also has potential reduce presence physical and experience directly to be essence from show the (Alhazmi, 2023; Citrawati et al., 2023; Junaedi & Wardani, 2023; Saputra, 2022; Setiaji, 2023). Therefore, that's important for develop strategies that can integrate technology without sacrifice values traditional. For example, the use of social media for promote show mappadendang and educate public about importance tradition This can become effective steps.

A. Conservation Strategy

Preserving the Mappadendang tradition amidst the flow of globalization and technological developments is a challenge. Massive cultural hybridization and rapid digital development threaten the existence of this intangible cultural heritage. Therefore, according to Nur Zaman et al. (2023), innovative and adaptive preservation strategies are needed. This study aims to identify and analyze various strategies that can be applied to maintain the Mappadendang tradition. Through a literature study approach, this study will explore the perspectives of the community, traditional leaders, and related stakeholders regarding the preservation efforts that have been carried out. In addition, secondary data analysis will be used to identify global trends in the preservation of intangible cultural heritage.

Preserving the Mappadendang tradition in the context of modernization requires a holistic and innovative approach (Nur Zaman et al., 2023). These cultural conservation efforts are not only limited to preserving artifacts, but also involve revitalizing the values contained therein. Early cultural education is the main key in fostering appreciation of the younger generation for ancestral heritage. Through a curriculum that integrates local values, it is hoped that a collective awareness of the importance of maintaining cultural diversity can be created. The use of digital technology also opens up new opportunities in preserving Mappadendang.

High-quality audiovisual documentation, for example, can be an effective learning medium as well as a means of promotion to the international arena. A combination of the older and younger generations is essential. The younger generation needs to be involved in the preservation process, both through formal and informal education, so that they understand and appreciate the values contained in the tradition. In addition, local communities can hold festivals or events that feature mappadendang as a form of strengthening cultural identity amidst the current of globalization. Cross-generational collaboration between senior artists and the younger generation is expected to produce contemporary works that remain rooted in tradition. Consistent public policy support, both from the central and regional governments, is a determining factor in the success of these preservation efforts. Thus, even though it is influenced by cultural hybridization and technological developments, the mappadendang tradition can remain alive and relevant in the context of modern society.

Conclusion

The rice harvest ritual of the Bugis Wajo community in South Sulawesi is a manifestation of gratitude for the abundance of sustenance and is colored by various traditions and cultures, including Mappadendang music performances. Ethnomusicology and semiotic studies of Mappadendang music open up an understanding of the symbolic meaning of this music in the rice harvest ritual, reflecting gratitude, togetherness, and the spirit of mutual cooperation. This research is important for understanding

Bugis Wajo culture, preserving the Mappadendang music tradition, and increasing intercultural tolerance. The results of the research are expected to be useful for the Bugis Wajo community, cultural researchers, and the general public. Mappadendang music, which flows melodiously accompanied by the mortar and pestle in the Bugis Wajo community's rice harvest ritual, is not just entertainment. Behind its energetic melody, there is a rich symbolic meaning and an important role in Bugis culture.

Roland Barthes' semiotic analysis leads us to a deep understanding of the meaning of this music. The denotation of the musical instruments, rhythm, and lyrics of the song opens the gate of interpretation, leading to connotations of abundance, fertility, prosperity, mutual cooperation, and the strong Bugis cultural identity. More than just entertainment, Mappadendang music has become a myth that binds the community's beliefs about soil fertility and prosperity. Its uplifting rhythm serves as a reminder of Bugis cultural values such as hard work and gratitude. Understanding the symbolic meaning and function of myth in Mappadendang music opens our eyes to the richness of Bugis culture. This music serves as a reminder of gratitude for the gifts of nature, the spirit to continue farming, and a cultural identity that should be preserved.

To maintain the Mappadendang tradition amidst the current of modernization, creative and innovative efforts are needed. First, it is important to instill awareness of the importance of preserving local culture from an early age, especially to the younger generation. Second, the integration of the Mappadendang tradition with technological developments can be an effective strategy. For example, through video documentation, Mappadendang music can be accessed by a wider audience. In addition, collaboration with young artists can produce new works that still uphold traditional values. Third, the government and society need to work together in providing support for the implementation of Mappadendang events periodically. Thus, this tradition will not only be part of the past, but also relevant to the lives of today's society.

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