

KEBANDARAN DANCE AS A CULTURAL TEXT: A SYMBOLIC STUDY FORM THE ROLAND BARTHES' SEMIOTICS PERSPECTIVE

Zulfa Agus Putri^{1*}, Suminto A Sayuti²

¹²Master's Program in Art Education, Universitas Negeri Yogyakarta, Indonesia

E-mail: zulfaagusputri@gmail.com^{1*}, suminto_sayuti@uny.ac.id²

Received:04/07/2026 | Revised : 10/07/2026 | Accepted: 27/07/2026 | Published 31/08/2026

Abstract

This study aims to examine the Kebandaran dance as a cultural text within the Cangget Agung night ceremony of the Lampung Pepadun community through Roland Barthes' semiotic approach. The study employs a qualitative ethnographic art method conducted in Bandar Buyut Village, Lampung. Data were obtained through participant observation, interviews, and documentation involving customary leaders (penyimbang), traditional figures, dancers, and the organizing committee of the ceremony. The analysis was conducted using domain analysis, taxonomic analysis, componential analysis, cultural theme analysis, and Barthesian semiotic analysis. The findings show that the Kebandaran dance has a standardized performance structure consisting of dancers, movements, floor patterns, accompanying music, makeup and costumes, as well as a performance setting governed by customary rules. At the connotative level, the dance represents respect, togetherness, social equality, and the collective expression of the community. At the level of myth, the Kebandaran dance naturalizes the legitimacy of customary leadership, the social structure of penyimbang, interregional unity, solidarity, and the values of Piil Pesenggiri. The Kebandaran dance therefore functions not only as an aesthetic expression but also as a medium for reproducing the ideology and cultural identity of the Lampung Pepadun community.

Keywords: Kebandaran dance; Barthesian semiotics; Cangget Agung

INTRODUCTION

Humans are the only beings who live not only in the physical world but also in a symbolic world of their own creation. Cassirer (1944) refers to humans as animal symbolicum, beings who understand and transmit the world through cultural symbols. This perspective is consistent with Pradoko (2025), who argues that humans continually explore symbolic forms to understand one another, their environment, and the cultural life surrounding them, one of which is through art. In this context, art does not function merely as an aesthetic expression but also as a cultural text that represents the shared experiences and worldview of the community that supports it.

Traditional dance is one of the richest mediums for preserving and transmitting the symbolic meanings of a community. Hadi (2007) explains that dance is a symbolic expression of human beings that emerges from cultural experiences and is manifested through meaningful movements. Similarly, Suharti (2013) emphasizes that ritual dance functions not only as an artistic expression but also has social and ritual roles for the communities that practice it. As a text, dance can be viewed as a structured system of signs. Thwaites et al. (1994) identify three important principles of signs: signs are part of social reality, signs produce meaning, and signs have the potential to generate multiple meanings. These three principles make traditional dance particularly relevant for semiotic analysis.

Semiotics has developed into an interdisciplinary approach. Piliang (2004) states that all social practices can be understood as sign systems whose meanings can be analyzed. Unlike Saussure, who emphasized the relationship between the signifier and the signified (Chen, 2024), Roland Barthes developed a semiotic model that uncovers surface meanings as well as the hidden ideologies underlying cultural texts. In *Mythologies* and *Elements of Semiology*, Barthes (1968, 1972) explains four levels of meaning: denotation as the literal meaning apparent on the surface; connotation as the layer of cultural and ideological meanings attached to a sign; myth as a communication system that naturalizes cultural meanings so that they appear as taken-for-granted truths; and ideology as the system of values and power relations concealed behind them. Culler (1983) emphasizes that the strength of Barthes' approach lies in its ability to uncover ideologies hidden behind phenomena that appear natural. This four-level framework makes Barthesian semiotics relevant for comprehensively interpreting traditional dance, not only in terms of what is visible but also what remains concealed.

This approach is highly relevant to Indonesian culture, which possesses a rich system of symbols. Koentjaraningrat (2009) explains that culture is a system of ideas, actions, and human creations transmitted through learning processes. One of the cultural traditions with high symbolic value is the Lampung Pepadun culture, particularly the series of Begawi Cakak Pepadun ceremonies involving the inauguration of a new *penyimbang* (customary leader). Within this series, the Cangget Agung night ceremony is conducted as a sacred space in which the customary values and cultural identity of the Pepadun community are celebrated and reaffirmed (Martiar, 2019). It is within Cangget Agung that the Kembangan dance is performed as an opening dance serving as a form of respect for the four *penyimbang* of the Kembangan region.

The Kembangan dance possesses distinctive characteristics that differentiate it from other traditional Lampung dances. This dance may only be performed by male descendants of the *penyimbang* of Bandar Pak, can only be performed within the ritual context of Cangget Agung, and is rooted in a concrete historical event, namely the victory of the *penyimbang* in defending the land and rights to life of their community. Blacking (1984) explains that, from an anthropological perspective, traditional dance is a complex and multilayered cultural system that functions as a social practice reflecting the social structure surrounding it. The Kembangan dance is a concrete manifestation of this perspective because it exists not merely as a dance but also as a symbol of identity, power, and customary legitimation transmitted across generations.

Semiotic studies of Indonesian traditional dance have developed over the past decade. Basri and Sari (2019) demonstrate that Barthesian semiotics can uncover hidden layers of meaning in the movements of the Remo Dance, going beyond descriptive aesthetic analysis. Fajri and Malarsih (2023) emphasize the relevance of semiotics in revealing cultural meanings in the Bedug Kerok performance at Kampung Seni Yudha Asri. Meanwhile, research on the Cangget Agung tradition has been conducted by Fachrudin et al. (1998), who highlighted its role as a means of transmitting cultural values, and by Cathrin (2021), who emphasized the cultural philosophy and social role of the tradition within the Lampung Pepadun community. Reed (1998) further argues that dance can be understood as a sign system composed of movements, costumes, music, and performance contexts that collectively form a network of cultural meanings.

Based on this body of research, a significant gap can be identified between the existing condition and the desired condition. Previous research on Cangget Agung has primarily focused on the social functions and cultural values of the ceremony as a whole, whereas a systematic study that places the Kembangan dance as the primary research object, particularly through a comprehensive Roland Barthesian semiotic framework, has yet to be undertaken. This gap becomes increasingly urgent given that the Kembangan dance is performed only during Begawi Cakak Pepadun, which is not conducted regularly and may occur at intervals of five to ten years. Without adequate documentation and scholarly study, this dance is therefore at risk of losing its meaningful context before future generations can develop a deeper understanding of it.

This study offers novelty by examining the Kembangan dance, which has not previously been studied specifically, through a tiered Barthesian semiotic analysis encompassing the levels of denotation, connotation, myth, and ideology. The contribution of this study is academic, namely enriching the study of Indonesian traditional dance semiotics through an object that has not previously been investigated, as well as cultural, namely documenting and interpreting the exclusive cultural heritage of Lampung, which is presumed to contain significant values of leadership, struggle, and the identity of the Bandar Pak customary community. This research focuses on Bandar Buyut Village as the only village that continues to consistently conduct Cangget Agung authentically to date, allowing the Kembangan dance to still be observed within its original ritual context.

Based on the foregoing discussion, the research questions of this study are: how can the meaning of the Kembangan dance be interpreted at the levels of denotation, connotation, myth, and ideology through Roland Barthesian semiotics, and how do these meanings represent the values, social structure, and cultural identity of the Bandar Pak customary community? In accordance with these research questions, this study aims to: (1) describe the denotative meanings of the elements of the Kembangan dance, including movements, costumes, properties, accompanying music, and its performance context; (2) analyze the connotative meanings attached to these elements within the cultural context of the Pepadun community; (3) uncover the myths constructed through the Kembangan dance as a communication system that naturalizes the values and collective memories of the Bandar Pak community; and (4) uncover the ideologies, belief systems, and power relations concealed behind the Kembangan dance as a medium of identity and customary legitimation. As emphasized by Barthes (1972), reading culture semiotically is not merely an intellectual exercise but also an act of understanding how a community interprets its own existence in the world.

METHOD

This study employs a qualitative approach using an art ethnography method adapted from Spradley's (1980) model, combined with Roland Barthes' semiotic analysis to interpret the denotative, connotative, mythical, and ideological meanings of the Kebandaran dance. The combination of these two approaches was employed because the study focuses not only on the form of the dance performance but also on the cultural context, customary values, and social experiences underlying the continuity of the Kebandaran dance within the Bandar Pak community. The research was conducted in Bandar Buyut Village, one of the four customary villages in the Bandar Pak area, Lampung Province, from December 2025 to February 2026. Data collection was adjusted to the schedule of the Cangget Agung night ceremony, given that the Kebandaran dance is performed exclusively within this ritual context.

The data sources consisted of primary and secondary data. Primary data were obtained through in-depth interviews and participant observation involving four informants selected based on three criteria: their understanding of the history and performance elements of the Kebandaran dance, their active involvement in the Cangget Agung night ceremony, and their recognized position within the Bandar Pak customary structure. Data collection techniques included participant observation, structured and ethnographic interviews, and documentation. Observation focused on nine aspects: the performance context, dance structure, dancers, dance movements, accompanying music, floor patterns, makeup and costumes, setting and properties, and performance venue. Interviews were conducted with customary *penyimbang*, customary figures, dancers, and the organizing committee (*penglakeu gawi*), using an interview guide based on the same nine aspects. Documentation included photographs and videos of the performance, written documents and customary archives, audio recordings of interviews, and field notes.

Data validity was established through source triangulation and technique triangulation. Source triangulation was conducted by comparing data obtained from informants with different roles and positions within the customary structure. Technique triangulation was conducted by comparing interview, observation, and documentation data concerning the same research object. Time triangulation was not applied because the research object was a customary ritual practice that takes place only at a specific moment. Data analysis was conducted in stages following five steps: domain analysis to classify data based on the performance elements of the Kebandaran dance, including dancers, movements, music, floor patterns, makeup and costumes, setting, performance venue, and dance structure; taxonomic analysis to elaborate the internal structure of each domain; componential analysis to identify differences in meanings and characteristics among the elements, at which stage Barthesian semiotic analysis began to be applied to interpret connotative meanings; identification of cultural themes through the synthesis of the results of domain, taxonomic, and componential analyses; and ethnographic writing that integrated all findings into a Barthesian semiotic interpretation at the levels of denotation, connotation, myth, and ideology.

RESULTS AND DISCUSSION

The Kebandaran Dance in the Context of the Cangget Agung Night Ceremony

This study was conducted in Bandar Buyut Village, Central Lampung Regency, one of the four customary villages in the Bandar Pak area that continues to conduct the Cangget Agung night ceremony authentically within the Nuwo Sesar, a customary hall that functions as a space for *penyimbang* deliberations as well as a venue for various Lampung Pepadun customary rituals. The Kebandaran dance was identified as the opening dance in the Cangget Agung night ceremony, performed immediately after the *Penglakeu* dance and before the *cangget mulei meghanai aris*. The term *bandar* refers to a territory of authority, while *pak* means four. Thus, the Kebandaran dance is understood as a dance performed by *penyimbang* representing four territories: Bandar Surabaya, Bandar Buyut, Bandar Mataram, and Bandar Terbanggi, which fall within the customary spheres of the Unyi and Subing clans.

This finding reinforces the view of Fachrudin et al. (1998) that Cangget Agung functions as a medium for instilling regional cultural values, while also expanding the perspective of Martiara (2014, 2019), who positions *cangget* as a cultural expression closely associated with customary systems and social relations. Unlike these previous studies, which discuss Cangget Agung as a whole, this study demonstrates that the Kebandaran dance occupies a highly specific structural position within the ceremony: the dance is mandatory, meaning that its absence can halt the entire *cangget* procession and potentially result in customary sanctions in the form of *cepalo*. This finding is consistent with the views of Hadi (2007) and Suharti (2013), who argue that ritual dance serves not merely an aesthetic function but also fulfills binding social and ritual roles for the communities that practice it. However, this study demonstrates more concretely how such binding operates through the mechanism of customary sanctions rather than merely through general moral obligations.

Before the performance begins, representatives from the four territories are summoned through the *Panggeh* procession, a form of Lampung oral literature containing customary greetings, references to territorial identities, and

advice based on Piil Pesenggiri (Putri, 2023). The Panggeh texts from the four territories, whose contents praise the distinctive characteristics of each community—Bandar Surabaya as a generous community, Bandar Buyut as descendants of leaders who preserve the identity of their ancestors, Bandar Mataram as upholders of customary order, and Bandar Terbanggi as a representation of customary greatness—constitute important textual data demonstrating that the identities of the four territories have already been verbally constructed before the dance itself begins.

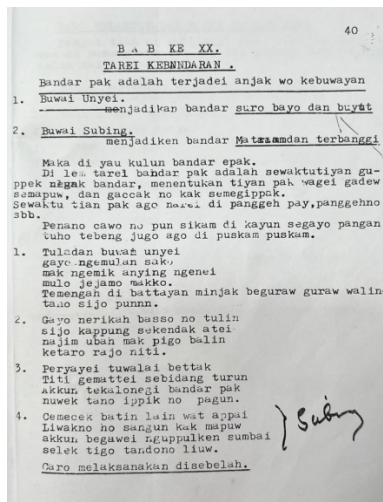


Figure 1. Customary Panggeh scripts from each Bandar.

Performance Structure and Elements: A Denotative Reading

At the denotative level, the Kebandaran dance performance consists of three standardized sections: the opening section (the reading of Panggeh and the salam sembah pose), the main section (a hand-raising movement using the ukel technique performed while moving in a clockwise circular pattern for four rotations, with the dancers exchanging positions during each rotation until all dancers return to their original positions), and the closing section (the closing salam pose followed by a handshake). The four dancers are four married men who hold the status of penyimbang pangan tuho, each representing one of the Bandar Pak territories. The musical accompaniment uses traditional Lampung Pepadun instruments (talo lunik, talo balak, rarangan talo lunik, kulitang, gujih, bendei, and gung), performed in the ujan tuyun rhythmic style at a fast tempo. The floor pattern shifts from a square formation into a circular formation. The costumes consist of kawai balak, complemented by bidak, sabuk, punduk, and kopiah tijjang decorated with a Garuda bird motif and nupai wrapping. The number of punduk differs between the Unyi clan (two punduk) and the Subing clan, particularly Bandar Terbanggi (three punduk, known as selek tigo). The performance setting consists of kandang rarang, awan telapah, tajalan, and four umbrellas in white, yellow, red, and black, all presented within the Nuwo Sesat, with the dancers occupying the central position.

These descriptive findings reinforce Reed's (1998) view that dance can be understood as a system of signs composed of movements, costumes, music, and performance contexts that collectively form a network of meaning. In the Kebandaran dance, these five elements do not merely coexist but are interconnected within a standardized structure that cannot be partially altered. It is precisely the repetition and adherence to established conventions that constitute the primary source of its symbolic meaning, as will be further discussed in the following sections on connotation, myth, and ideology.



Figure 2. Penyimbang of Bandar Pak performing the Kebandaran dance.

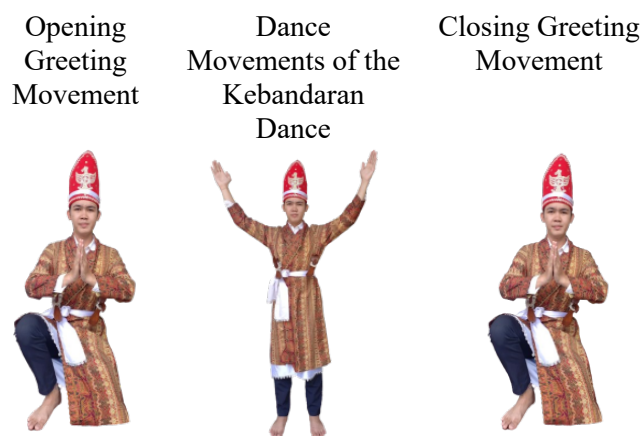


Figure 3. Kebandaran Dance Movements.

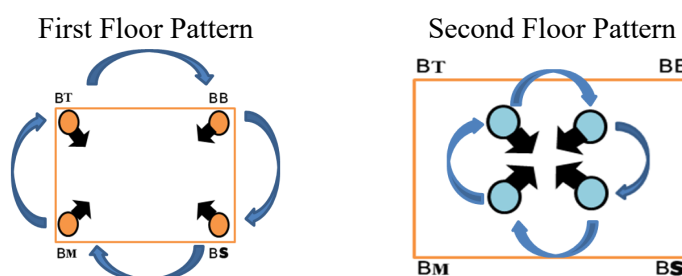


Figure 4. Floor Patterns of the Kebandaran Dance.

Connotation: Respect, Equality, and Openness

At the level of connotation, each of these denotative elements contains layers of cultural meaning. The salam sembah pose at the beginning and end of the performance is interpreted as an expression of respect and recognition of equality among the penyimbang of Kebandaran. This respect is not directed toward individuals personally, but toward the ancestral penyimbang lineage that legitimizes their presence. The hand-raising movement accompanied by the fast-paced ujan tuyun rhythm is interpreted by a customary community figure (interview, January 26, 2026) as an expression of gratitude for victory, while the circular floor pattern is interpreted as representing a spirit of collective progress, and the square floor pattern as a symbol of strength and equality in the customary status of the four territories. The mechanism of exchanging positions among the dancers during each rotation is interpreted as a connotation of openness, indicating that the boundaries between the Bandar Pak territories are not rigid. In terms of costume, the kopiah tijjang decorated with a Garuda motif is connoted as a marker of leadership (Ghozi, 2017), while the punduk tucked around the waist is connoted as a symbol of vigilance and the leader's position as a protector. In terms of the setting, the system of four differently colored umbrellas is connoted as a marker of social hierarchy (penyimbang marga, penyimbang tiyuh, penyimbang suku, and ordinary community members), as well as a visual certificate indicating that the respective penyimbang has completed the munggah bumei ceremony, or the customary title elevation process.

The findings at the connotative level reinforce and enrich the findings of Basri and Sari (2019) on the Remo Dance, which demonstrate that the Barthesian approach is capable of uncovering layers of meaning behind movements that appear aesthetically simple. In the Kebandaran dance, the richness of connotation emerges precisely from elements that are visually very minimal, namely a single movement pattern and a single costume style. This differs from the Remo Dance, which contains greater movement variation. Thus, this study demonstrates that the density of connotative meaning is not directly proportional to formal complexity but is more strongly determined by the depth of the ritual context surrounding the performance.

Myth: The Naturalization of Social Structure, Leadership, and Unity

At the level of myth, Barthes (1972) explains that myth operates by transforming something that is actually a historical construction into something that appears natural and unquestionable. This mechanism is found to operate through five patterns in the Kebandaran dance. First, the myth of social structure: the requirement that only penyimbang pangan tuho are entitled to perform the dance, combined with the system of four umbrellas and the kandang rarang, which separates the dancers' space from that of the audience, repeatedly creates the impression that the customary hierarchy of Bandar Pak is naturally established and should exist as it does. In reality, this hierarchy emerged through historical processes and customary agreements. Second, the myth of leadership through costume: kawai balak and kopiah tijjang make the identity of leadership appear naturally attached to the dancers' bodies rather than as a status acquired through a social process. Third, the myth of sacredness and customary legitimation, constructed through the requirement that Nuwo Sesat, or its replacement (nijjangken sesat), be used as the only legitimate space for the performance. Fourth, the myth of equality and unity, reproduced through the circular floor pattern without a clear beginning or end, thereby obscuring the historical fact that the unity of the four territories actually emerged as a response to a crisis, namely a war that claimed the lives of the fathers of the four founding figures of Bandar Pak (Minak Sengaji Mantanah, Minak Ratu Dibumi, Minak Pulun Betaro, and Siap Ayub Ratu Didaha), rather than representing a unity that existed without conflict from the outset. Fifth, the myth of solidarity and openness, manifested through the collective chant "hiiihh hiiihh hiiihh" and the closing handshake, which creates the impression that solidarity is an inherent instinct of the Bandar Pak community.

The findings concerning the myth of equality and unity can be meaningfully interpreted through Schechner's (2013) concept of restored behavior, which explains that behavior originating from a particular historical context can become standardized and transmitted across generations until it appears as though it has existed in that form from the beginning. The hand-raising movement, which initially emerged as a spontaneous expression of victory in war, has, through repetition in every performance of the Kebandaran dance, transformed into a standardized customary movement whose spontaneous origins are no longer recognized. This study demonstrates that Schechner's concept of restored behavior can be productively combined with Barthes' concept of myth. While restored behavior explains the process through which behavior becomes standardized, Barthesian myth explains the ideological effect of this standardization, namely the transformation of standardized behavior into something that appears natural and no longer visible as a product of historical construction.

The combination of these two frameworks constitutes one of the theoretical contributions of this study, which has not previously been explicitly identified in studies of Indonesian traditional dance semiotics, including the study by Fajri and Malarsih (2023) on Bedug Kerok, which stops at the interpretation of myth without explaining the historical mechanisms through which it was formed.

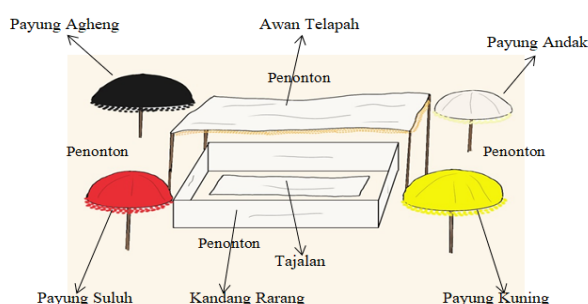


Figure 5. The performance setting of the Kebandaran dance.

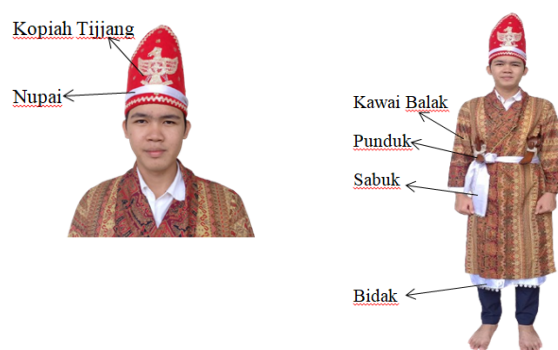


Figure 6. Accessories and Costumes of the Kebandaran Dance.

Ideology: The Rights of the Penyimbang, Legitimation, Unity, and Solidarity

At the deepest level, these five myths do not stand independently but instead support four forms of ideology operating behind the Kebandaran dance. First, the ideology of the rights of the penyimbang of Bandar Pak, which establishes that only certain groups within the customary structure have the right to represent Kebandaran customs. Consequently, this restriction is not perceived as social exclusivity but rather as a natural form of customary order. Second, the ideology of leadership legitimation through customary ceremonies, which affirms that the position of penyimbang is a legitimate status obtained through customary mechanisms rather than a position whose validity can be questioned. Third, the ideology of interregional unity within the customary system, which portrays relationships among regions as naturally established, causing historical dynamics or tensions among regions to become invisible within the performance. Fourth, the ideology of solidarity and togetherness, which makes openness and mutual support part of the community's identity itself rather than merely social norms imposed from outside.

These findings reinforce Culler's (1983) view that the principal strength of Barthes' approach lies in its ability to uncover ideologies hidden behind phenomena that appear natural, as well as Thwaites et al.'s (1994) view that ideology operates by directing individuals to accept certain values as something "natural, obvious, and self-evident." Unlike the studies by Basri and Sari (2019) and Fajri and Malarsih (2023), which conclude their analyses at the level of myth, this study goes further by explicitly mapping four distinct forms of ideology and demonstrating how they are interconnected within a single system that supports the broader social order of the Bandar Pak community, rather than focusing solely on leadership. This constitutes a contribution of the study to enriching semiotic research on Indonesian traditional dance through a more granular model of ideological interpretation.

The Kebandaran Dance as a Cultural Text

The overall analysis of denotation, connotation, myth, and ideology demonstrates that the Kebandaran dance is a multilayered cultural text that represents, while simultaneously and actively reproducing, the value system of the Bandar Pak community. This perspective is consistent with Blacking (1984), who argues that traditional dance is a complex cultural system that functions as a social practice reflecting the social structure surrounding it. However, this study demonstrates that the Kebandaran dance does not merely reflect an existing social structure but actively naturalizes and preserves it through ritual repetition. The study also identifies connections between the ideologies operating within the Kebandaran dance and the Piil Pesenggiri philosophy of the Lampung community, particularly the values of nemui nyimah (hospitality and welcoming guests), nengah nyappur (a space for interaction across regions), sakai sembayan (mutual cooperation in organizing rituals), and implicitly bejuluk beadek (the etiquette of respect reflected in bodily attitudes and salam sembah movements).

As an academic implication, this study offers an analytical model combining Spradley's ethnography, Barthesian semiotics, and Schechner's concept of restored behavior. This combination may serve as a reference framework for studying other ritual performing arts in Indonesia with similar characteristics, particularly dances that exist only within specific ritual contexts and are difficult to understand through observation outside their original context. As a cultural implication, systematic documentation of the Kebandaran dance is increasingly urgent because the dance is performed only during Begawi Cakak Pepadun, which is not conducted regularly. Therefore, the risk of losing its contextual meaning among future generations is substantial. These findings reinforce the urgency emphasized in the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage: the preservation

of intangible cultural heritage cannot be limited to maintaining the form of a performance alone but must also be accompanied by an understanding of the meanings, values, and ideologies embedded within it.

CONCLUSION

This study concludes that the Kebandaran dance within the Cangget Agung night ceremony in Bandar Buyut Village constitutes a multilayered cultural text that can be interpreted through the four levels of Roland Barthesian semiotics while simultaneously addressing the four research objectives formulated in this study. At the denotative level, the Kebandaran dance consists of dancers, movements, floor patterns, accompanying music, makeup and costumes, as well as the performance setting and space, which together form a standardized structure consisting of opening, middle, and closing sections, with a single movement pattern repeated through four rotations in accordance with Lampung Pepadun customary provisions. At the connotative level, these elements contain symbolic meanings of respect for customary *penyimbang*, equality and togetherness among the regions, as well as expressions of joy and victory. At the level of myth, the Kebandaran dance naturalizes the history of ancestral victory, the legitimation of customary leadership, the sacredness of tradition, and unity among the Bandar Pak territories as phenomena that appear natural and whose historical origins are no longer questioned. At the ideological level, these myths function to reproduce the exclusive rights of *penyimbang* to represent customary traditions, the legitimation of leadership through customary ceremonies, unity among the regions within a single customary system, and solidarity and togetherness understood as inherent characteristics of the Bandar Pak community. Overall, the Kebandaran dance functions not only as an aesthetic expression and a mandatory element within the Begawi Cakak Pepadun ceremony but also as a medium that actively preserves, reproduces, and transmits cultural identity, the values of *Piil Pesenggiri*, and the social structure of the Bandar Pak customary community. Its continued existence therefore provides concrete evidence that this intangible cultural heritage remains alive and collectively practiced, while also underscoring the urgency of further scholarly documentation to ensure that its embedded meanings are not lost across generations.

REFERENCES

- Al Ghozi, I. (2017). Makna simbolik burung garuda dalam masyarakat Lampung Pepadun. Repository UIN Raden Intan Lampung. https://repository.radenintan.ac.id/2365/1/SKRIPSI_IQBAL_AL-GHOZI.pdf
- Barthes, R. (1968). *Elements of semiology*. (Terjemahan Annette Lavers & Colin Smith). New York: Hill and Wang. (Karya asli diterbitkan tahun 1964 dengan judul *Éléments de sémiologie*).
- Barthes, R. (1972). *Mythologies*. (Terjemahan Annette Lavers). New York: Hill and Wang. (Karya asli diterbitkan tahun 1957 dengan judul *Mythologies*).
- Basri, S., & Sari, E. (2019). Tari remo (ngremong): Sebuah analisis teori semiotika Roland Barthes tentang makna denotasi dan konotasi dalam tari remo (ngremong). *GETER: Jurnal Seni Drama, Tari dan Musik*, 2(1), 55–69. Retrieved from <https://journal.unesa.ac.id/index.php/geter/article/view/4800>
- Blacking, J. (1984). *How musical is man?* University of Washington Press.
- Cassirer, E. (1955). *The philosophy of symbolic forms. Volume 1: Language* (Terjemahan Ralph Manheim). New Haven: Yale University Press. (Edisi asli diterbitkan tahun 1923).
- Cathrin, S. (2021). Cultural philosophy review on the Cangget Agung tradition of the Lampung society. *Al-Adabiya: Jurnal Kebudayaan dan Keagamaan*, 16(1), 97–110. Retrieved from <https://ejournal.insuriponorogo.ac.id/index.php/adabiya/article/view/1000>
- Chen, S. (2024). Arbitrariness of linguistic signs and Saussure's philosophy of language. *International Journal on Studies in English Language and Literature (IJSELL)*, 12(9), 1–5. Retrieved from <https://www.arcjournals.org/international-journal-on-studies-in-english-language-and-literature/volume-12-issue-9/>
- Culler, J. (1983). *On deconstruction: Theory and criticism after structuralism*. Cornell University Press.
- Fachrudin, Suharyadi, & Irham, M. A. (1998). *Upacara cangget agung: Aktualisasi nilai-nilai budaya daerah Lampung bagi generasi muda. Bagian Proyek Pengkajian dan Pembinaan Nilai-Nilai Budaya Lampung*.
- Fajri, S., Malarsih, M., & Hartono, H. (2023). Semiotika Roland Barthes: Gerak tari pada pertunjukan Bedug Kerok di Kampung Seni Yudha Asri. *Imaji: Jurnal Seni dan Pendidikan Seni*, 21(2), 168–178. Retrieved from <https://journal.uny.ac.id/index.php/imaji/article/view/59615>
- Hadi, Y. S. (2017). *Aspek-aspek dasar koreografi kelompok*. Elkaphi.
- Koentjaraningrat. (2009). *Pengantar ilmu antropologi*. Rineka Cipta.
- Martiara, R. (2014). *Cangget: Identitas kultural Lampung sebagai bagian dari keragaman budaya Indonesia*. BP ISI Yogyakarta.

- Martiara, R. (2019). Tradisi Cangget sebagai pengikat identitas budaya masyarakat adat Lampung. *Jurnal Antropologi Indonesia*, 40(2), 123–137. Retrieved from <https://journal.ui.ac.id/index.php/jai/article>.
- Piliang, Y. A. (2004). Semiotika teks: Sebuah pendekatan analisis teks. *Mediator: Jurnal Komunikasi*, 5(2), 189–198. Retrieved from <https://media.neliti.com/media/publications/153648-ID-semiotika-teks-sebuah-pendekatan-analisi.pdf>
- Pradoko, S. (2025). *Semiotika ilmu tanda perilaku manusia: Metode penelitian humaniora, seni, dan religi*. UNY Press.
- Putri, E. P. (2023). Analisis tujuh unsur kebudayaan Lampung adat Pepadun. Retrieved from <https://repository.radenintan.ac.id/>
- Reed, S. A. (1998). The politics and poetics of dance. *Annual Review of Anthropology*, 27(1), 503–532. Retrieved from <https://www.annualreviews.org/doi/10.1146/annurev.anthro.27.1.503>
- Schechner, R. (2013). *Performance studies: An introduction* (3rd ed.). Routledge.
- Spradley, J. P. (1980). *Participant observation*. Holt, Rinehart and Winston.
- Suharti, M. (2013). Tari ritual dan kekuatan adikodrati. *Panggung*, 23(4), 423–433. Retrieved from <https://jurnal.isbi.ac.id/index.php/panggung/article/download/154/154/302>
- Thwaites, T., Davis, L., & Mules, W. (1994). *Tools for cultural studies: An introduction*. Macmillan Education Australia.