

The *Cang-Cang* Dance in the *Mabang Handak* Wedding Tradition Becomes a Performance Dance in Kayugadang City

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Abstract. The changing function of the Cang-cang dance, which was originally included in the Mabang Handak wedding tradition, is now widely performed in various art performances and to welcome guests at weddings and invitations to tourism office activities. The problem of this research is "Why did the Cang-cang dance change in function?". This study aims to uncover and describe the formulation of the problem in the Cang-cang dance in the Mabang Handak wedding tradition as a performance dance in Kayugung City, Komering Ilir Regency (OKI), South Sumatra. The method used in this study is a qualitative descriptive method, which is artistic (less patterned), and is called an interpretive method because the research data is more concerned with the interpretation of data found in the field. The results of this research reveal that the reworked Cang-cang dance carries a new concept with more energetic, dynamic movements and a more epic floor plan for its performance on stage. It has been completely reworked, creating a new creative dance. However, this rework retains the concept of draping a cloth/scarf around the guest (Cang-cang). Therefore, this dance is still known as the Cang-cang dance, with its function shifting to a performance dance. The results of the research obtained, it can be concluded that the Cang-cang dance, which was originally only a traditional Mabang Handak wedding dance, has been reworked with a new concept, finally becoming a performance dance with a new creative dance.

Keywords: Dance function Cang-cang, Dance Mabang Handak.

INTRODUCTION

Human life cannot be separated from the order of social customs or what we know as traditions. In culture, there are artifacts or works of art in the form of traditional art from a regional culture that are characteristic of a particular region. Based on etymological research, Amirin (2016:1) concludes that a system has the following meanings: (1) a relationship that is composed of many parts; and (2) a relationship that occurs between units or components in an orderly manner.

Traditional arts are diametrically opposed to rapid change in all sectors. This is what is simply called modernity. Tradition and modernity are two poles that attract each other. On the one hand, they question values, on the other, effectiveness and efficiency. (Mahdi, 2004).

Indeed, change carries significant and serious risks to the fabric of life (values) of society. For example, in the name of effectiveness and efficiency, traditions have to be displaced, although this can then create a dilemma. When traditions, or more specifically, traditional arts, are displaced, what results is a phase of uncertainty. (Mahdi, 2004).

The role of traditional arts in contemporary life can be clearly seen in their potential. Change without consciously equipping oneself with fundamental characteristics carries significant risks, such as disorientation, loss of direction, and consequent abstraction. Ultimately, this can lead to an uncertain individual or a group without a sense of identity.

It is at this point that traditional arts find their role and simultaneously face challenges, particularly in

wedding customs. As part of a community's culture, wedding customs sometimes produce an inherent art form. This traditional art is a deeply rooted part of the local culture.

The people of Kayuagung have several traditions in their wedding customs, one of which is the *Mabang Handak* wedding tradition. This wedding tradition has a series of very long, lengthy and magnificent processions. The *Mabang Handak* tradition is the largest wedding tradition in the history of the *Morge Siwe* traditional wedding ceremony (the name of the indigenous Kayuagung tribe), because in the last 50 years or so there have only been 3 times the *Mabang Handak* wedding procession has been carried out, namely the marriage of Mr. Aminjalalil in the 70s, Muhendi Ishak Mekki in 2016 and the son of Mr. Adam about 2 years after Muhendi's marriage.

Of course, in this writing we will see the change in the function of the *Cang-cang* dance which was originally included in the *Mabang Handak* wedding tradition and which is now often performed in various art performances and welcoming guests at weddings and invitations to activities at the Tourism Office.

This raises several questions that can be identified as follows: What is the sequence of the *Mabang Handak* traditional wedding procession/ceremony? What is the function of the *Cang-cang* dance in the *Mabang Handak* wedding tradition? What is the function of the *Cang-cang* dance in the present or present day? Why did the function of the *Cang-cang* dance change? And what form of *Cang-cang* dance is known to the public today?

These questions can be limited to very crucial issues to be understood together to be more focused on the writing regarding the causes of the change in the function of the *Cang-cang* dance which originated from the *Mabang Handak* wedding tradition into a performance dance in Kayuagung City, Ogan Komering Ilir Regency, South Sumatra. This writing aims to be able to reveal and describe the change in the function of the problem formulation in the *Cang-cang* dance in the *Mabang Handak* wedding tradition into a performance dance in Kayuagung City, Komering Ilir Regency, South Sumatra and can increase literacy in the general public and educational institutions that oversee this writing.

METHOD

The method used to assist this writing process is a qualitative descriptive method. According to Sugiono (2013), the qualitative method is called a new method because its popularity has not been long, it is called a postpositivistic method because it is based on the philosophy of postpositivity. This method is also called an artistic method because the research process is more artistic (less patterned), and it is called an interpretive method because the research data is more concerned with the interpretation of data found in the field.

Sugiono further explained that the qualitative descriptive research method is often called a naturalistic research method because the research is conducted in natural conditions (natural settings). Postpositivism philosophy is often also referred to as an interpretive and constructive paradigm that views social reality as something holistic/whole, complex, dynamic, full of meaning, and the relationship of symptoms is interactive (reciprocal). Research is conducted on natural objects. Natural objects are objects that develop as they are not manipulated by the researcher and the presence of the researcher does not affect the dynamics of the object. In qualitative research, the instrument is a person or Human Instrument, namely the researcher himself. To be an instrument, the researcher must have a broad theoretical background and insight, so that he is able to ask questions, analyze, photograph, and construct the social situation being studied to be clearer and more meaningful to gain a broader and deeper understanding of the social situation being studied, then the data collection technique is triangulation, namely using various data collection techniques combined/simultaneous. The data analysis carried out is inductive/qualitative and the research results emphasize meaning rather than generalization. Meaning is the actual data. (Sugiono, 2013).

Meanwhile, according to Djelantik (1999), the interpretation stage is the result of a person's thoughts based on beliefs and emotions resulting from deep impressions that lead to thoughts about what they enjoy. Therefore, this paper will emphasize qualitative descriptive interpretation.

In collecting data through library research, we search the library and the internet, or use various written sources such as books, theses, and scientific journals. Other written sources include personal documents, written about a person (Maleong, 2002). However, sometimes we need more accurate data in the field, which can be done through independent interviews with sources who have specific knowledge about the object being discussed, namely an approach using general interview guidelines. (Maleong, 2016).

RESULTS AND DISCUSSION

Result

The native residents of Kayuagung city are often called *Morge Siwe* or Kayuagung Tribe with Nine surnames (sub-district/clan) namely Korte (Jua-jua now), Sidakersa, Mangunjaya, Paku, Sukadana, Kayuagung, Perigi, Kutaraya and Kedaton. During the development of the city, it has experienced expansion, adding 2 villages, namely Cinta Raja and Tanjung Rancing, so that Kayuagung city sub-district currently has 11 villages in the Kayuagung District, Ogan Komering Ilir Regency (OKI), South Sumatra Province. In their lives, the Morge Siwe community cannot be separated from traditional activities, according to Koentjaraningrat (1990) who stated that society is a unity of human life that interacts according to a certain system of customs that is continuous, and which is bound by a sense of shared identity (Koentjaraningrat, 1990). So that social life is also bound by certain customs, such as marriage customs.

In the wedding ceremonies of the residents of Kayuagung (*Morge Siwe*), there are several customs or traditions of marriage. According to Koentjaraningrat (1990), marriage is a process of transition from the adolescent stage of life to the family stage. In this transition process, various rituals are performed and this depends on the culture of the participants performing the marriage.

The tradition in the *Morge Siwe* wedding tradition has several levels of customs, namely the *Setinong-tinong* tradition (the wedding ceremony is not carried out according to customs/marriage contract only), the *Sipinong-pinong* tradition (a simple traditional ceremony), the *Pinang Dibelah* tradition (a traditional ceremony using only the main/essential customs), and the *Mabang Handak* tradition (a complete and magnificent traditional wedding procession or ceremony) and there is the *Setakatan* tradition (elopement or going outside the traditional path) (Syaiful, 2002). The *Mabang Handak* wedding tradition is a large and complete traditional wedding procession, marked by the start of preparations, traditional wedding activities until the completion of the procession takes quite a long time and is magnificent. Usually only respected or wealthy people can afford it.

This series of stages typically takes approximately two weeks: one week before the main *Mabang Handak* wedding ceremony and one week after. The 12 stages of the *Mabang Handak* wedding tradition are as follows:

- 1) *Maju nyak Bengian Ngulom Bobon* or *Maju Berayou Tiyoh* (the prospective bride and prospective groom invite their immediate family and neighbors at least one week before the main event of the wedding),
- 2) *Besorah Gawi Nyak Perwatin* (handing over responsibility for wedding activities to the customary administrators in the sub-district),
- 3) *Kilu Woli Nikah* (asking for a marriage guardian),
- 4) *Ningkó* (gathering for family meetings),
- 5) Set up a tarp/bunk or tent.
- 6) *Ngebingiyankon* (asking for help from children and in-laws in labor/mutual assistance),
- 7) *Nyuak nyak Ngulom* (inviting extended family and neighbors),
- 8) *Mulah* (a series of customs 1 day before the wedding ceremony, usually on Saturday),
- 9) *Mungga/Turgi/Nurgi* (traditional wedding stages at the peak of the event on Sunday/Sunday),
- 10) *Lang-ulagan* (Return borrowed/rented items two or three days after the wedding),
- 11) *Ngulangkon Pukal* (Repaying services to family or neighbors who have helped from preparations to completion of wedding ceremony activities), and
- 12) *Ngandon Tuwoi Semehongot* (the bride and groom stay overnight at the bride's parents' house a week or ten days after the wedding). (Pembina Adat Kabupaten OKI, 2002).

In the Mungga tradition, the processional activities at the peak of the wedding ceremony are carried out for one full day, starting from morning until evening, usually held on Sunday. The Mungga traditional procession consists of:

- 1) *Nyungsong Maju* (picking up the bride to the groom's house),
- 2) Delivering/receiving the *Kawai Pesalin* (Special clothing for officers carrying the bride's belongings),
- 3) *Nyungsong Kungaian* (Accompanying the bride's family to the groom's house),
- 4) *Mapak Kungaian* (the groom's family welcomes the invitation from the bride's family who have arrived at the groom's house),
- 5) Marriage Contract,
- 6) *Jejuluk* (conveying nicknames to the bride and groom who have been married),

- 7) *Manjou Kahwen* (The groom's family visits the bride's in-laws/family's house),
- 8) *Bejuli* (returning in a decorated carriage procession from the bride's in-laws' house to the groom's family), and
- 9) *Gerudah* Night is a night of joy, there is a Ngarak Pacar event and dance performances or often called Ritarian Night, and finally
- 10) *Ngandon Tuwoikon Maju* (Accompanying the bride to stay at her parents' house).
- 11) In the *Mungga/Turgi/Nurgi* tradition, specifically in the 7th *Manjou Kahwen* procession, there is the *Cang-cang* Dance. (Pembina Adat Kababupaten OKI, 2002).

In this *Manjou Kahwe* activity, carried out after the marriage contract and the giving of *Jejuluk* or title of address to the two brides who have been married, then the groom's family in the afternoon after *Zuhur* prayers immediately visits the *Sabai/In-Law* (Pembina Adat Kababupaten OKI, 2002). To the bride's family's house using *Juli*, a decorated vehicle in the form of a boat, ship or dragon driven by the bride and groom and their parents. When the group arrives and has submitted *Tipak* (*Sekapur Sirih*) and received by the *Sabai/In-Law* without being guided by the host, *Gidur/Tanjidur* musicians (traditional Kayuagung Jazz orchestra musical instruments) will play *Sutera Moristko Keroncong Music* which makes the atmosphere cheerful.



Figure 1. In *Juli*, a dragon-shaped vehicle carries the bride and groom and their parents in a procession to the bride's family home.

Source: <https://youtu.be/31cvDtDrq6o?si=JgHqnxdidEmj2XhM>



Figure 2. *Gidur* musical instrument, a traditional musical instrument from OKI Regency

Source: <https://youtu.be/31cvDtDrq6o?si=JgHqnxdidEmj2XhM>

The joy of welcoming the arrival of the groom's *Sabai/In-laws*, the bride's family spontaneously danced cheerfully to the music of the beautiful Jazz Keroncong music, moving the hearts of the in-laws' family to drape a scarf over the groom's in-laws' family. With the rule that the bride's mother drapes the scarf over the groom's mother, the bride's father drapes the scarf over the groom's father, the bride's aunt drapes the scarf over the groom's aunt, the bride's uncle drapes the scarf over the groom's uncle and so on until the entire groom's family can dance together while the music is playing with sweet movements and just flowing spontaneously. This activity is called the *Cang-cang* dance in the *Manjou Kahwen* procession in the *Mabang*

Handak wedding custom and the *Cang-cang* dance has a meaning as an expression of joy because two families have become one in marriage. (Asep, 2020).



Figure 3. *Cang-cang* dance in the *Mabang Handak* wedding tradition, the groom's aunt dancing with the bride's aunt.

Source: <https://youtu.be/31cvDtDrq6o?si=JgHqnxdidEmj2XhM>



Figure 4. Father and Uncle of the bride and groom dancing together

Source: <https://youtu.be/31cvDtDrq6o?si=JgHqnxdidEmj2XhM>

Discussion

The *Cang-cang* dance literally means pulling a sarong slightly by pinching it with the left or right index finger and thumb at the base of the left or right thigh. The purpose of this movement is to facilitate movement and prevent the cloth from being stepped on (Admala, 2020). Meanwhile, in the Indonesian dictionary, "*Cangcang*" means to tie. Therefore, it can be interpreted that the *Cang-cang* dance aims to strengthen new family ties. The *Cang-cang* dance has changed over time and is contemporary. Changes have occurred in the form of presentation and function of the dance to meet the needs of the community supporting this dance. The *Cang-cang* dance known today is a performance dance.

The *Cang-cang* dance performance in the *Mabang Handak* wedding tradition can be seen in the picture. The spontaneous movements are limited to draping a long cloth (*Jarek* cloth) and dancing to the music of *Gidur* for 2-3 minutes. The costumes worn at the *Mabang Handak* traditional ceremony are a *kebaya* and a *Kungaian* jacket. This dance serves as entertainment in social gatherings and an expression of joy at the arrival of the in-laws (*Sabai*).

The form of presentation of the new *Cang-cang* dance creations consists of two works, namely the work of the late Mr. Yusrizal and Mr. Syawal. The *Cang-cang* dance was created by Mr. Yusrizal in the dance drama performance "*Parang Betuah*" at *Taman Mini Indonesia Indah* (TMII) in 2001. In this dance drama performance, the *Cang-cang* dance was performed at the end of the event to serve as entertainment and a sign of respect for the invited guests who attended the performance night, because the activity at that time was attended by many Ambassadors from several countries such as Australia and India, also attended by Mr. Taufik Kemas as the Husband of the 4th President of the Republic of Indonesia Mrs. Megawati Sukarno Putri who was directly present as a native son of Palembang. Then it was also performed at the Sriwijaya Festival in 2003 in the city of Palembang, in the annual competition at the provincial level throughout South Sumatra and was still accompanied by music from *Gidur*.

The work of the late Yusrizal has a slightly more dynamic and gentle, graceful characteristic and uses elements of Malay movement. The form of movement displayed has several forms of phrases and movement

motifs that are briefly described such as the movement of entering while carrying a scarf, then swinging to the left and right (rowing), waltzing facing each other with 2 dancers, then in a circle and coming down to meet the audience (guests) to be invited to dance together by draping the scarf around the guest and the guest is brought onto the stage. The dancers follow the music and the spontaneous and natural movements of their guests. The dancers help the guests to follow the pattern forming a bridge and in pairs walk under the scarf that has been stretched like a bridge. After that, the dancers lead their guests to form a circle and dance together, after which the dancers accompany the guests to return to their seats and greet them, then the dance performance ends. The costumes and decorations worn include *Angkinan* clothing, Palembang Songet cloth, belts (*Pendeng*), *Malang* buns, *Gandek*, *Cempako* flowers, *Bungo Rampi*, earrings and bracelets, and the properties worn are scarves made of plain chiffon, and the dance music accompaniment still uses *Gidur*.

The Syawal dance is a development of dance movements from the work of the late Yusrizal. Taking into account the needs of dance performances that will be staged abroad, without abandoning a single motif and phrase of the original *Cang-cang* dance movement, namely draping a scarf and inviting guests to dance/jig together to the music. This new form of work has undergone changes in all forms, including the form of dance movements, costumes and makeup, and dance accompaniment. The visible difference is that the dance accompaniment music is arranged using traditional musical instruments owned by the Tourism Office under the auspices of the Ogan Komering Ilir (OKI) Regency Arts Council. This reworking of the *Cang-cang* dance accompaniment music has a significant impact on changing the function of the dance. Initially, the function of the dance was only for entertainment and honoring guests, now it is more of a spectacle/performance at weddings and for school activities such as for participating in competitions danced by elementary school students from the city of Palembang which was shown on the YouTube Channel on November 3, 2021.



Figure 5. *Cang-cang* dance performed by elementary school students for a dance competition

Source: <https://youtu.be/OUjsuzjx-BI>

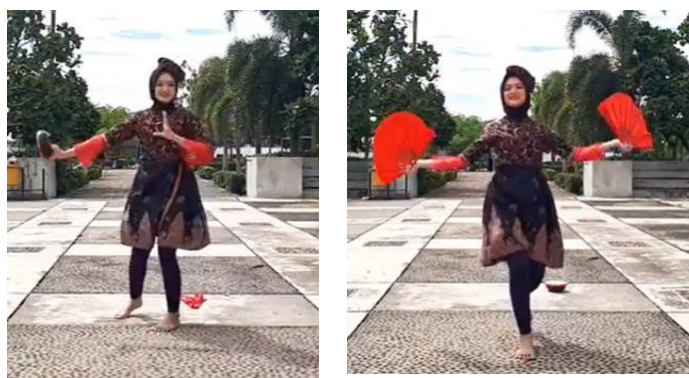


Figure 6 and 7. Changes in Dance Properties Using Ketipung and Large Fans

Source: <https://youtu.be/AfwC46Ujwj8>

Meanwhile, the movement phrase that should be draping the shawl will be totally changed according to the wishes of the dancer or composer who will use the Cang-cang dance creation (situational) which has been presented by several students, one of whom is a student from Sriwijaya University, South Sumatra, on the IMASFEK UNSRI Youtube Channel broadcast on February 23, 2021.

In 2010, the Culture and Tourism Office held a cultural tourism event, taking the Ogan Komering Ilir Regency Arts Team on a European tour. They then traveled to China in 2015 and Malaysia in 2016. The tourism office's efforts to preserve the arts in the Ogan Komering Ilir (OKI) Regency and promote them internationally.

In this arts and culture promotion event, *Cang-cang* dance was also performed as part of the performance. In this activity, the work of the late Yuslizal was reworked by Syawal. By carrying a new concept with more energetic, dynamic movements and a more epic floor pattern management to be displayed on stage. Likewise, the dance music accompaniment no longer uses *Gidur* musical instruments but rather a set of traditional musical instruments such as drums, *kenong*, *gong* plus modern musical instruments such as keyboard, guitar, bass and cymbals, and not forgetting the costumes worn all carry a new creative dance that has been documented in the Youtube Channel under the name of Hendra Lesmana uploaded in 2016. From the video it is clear that the musical composition is very dynamic, the *Cang-cang* dance musical accompaniment was arranged directly by Hendra Lesmana himself. (Hendra, 2016).



Figure 8. *Cang-cang* dance musicians create a new creation in Sawal's dance.

Source: https://youtu.be/b_JqmIIOhUM



Figure 9. *Cang-cang* Dance, a Syawal creation, as part of a regional promotion by the Tourism Office.

Source: https://youtu.be/b_JqmIIOhUM

But basically the core movement of the *Cang-cang* dance in the *Mabang Handak* wedding tradition is to drape a cloth/shawl and then move freely dancing to the *Gidur* music that accompanies the dance. While in the *Cang-cang* dance created by Mr. Yuslizal and Syawal, although reworked by considering the needs of the performance on stage by adding movements, it still maintains the concept of draping a cloth/shawl to guests (*Cangcang*). This is what is characteristic of this dance, the movement of draping a scarf to guests or better known as *cangcang*.



Figure 10. Bridge movement, one of the development movements of the new *Cang-cang* dance creation

Source: https://youtu.be/b_JqmIIOhUM

From the two presentations of the *Cang-cang* dance in the *Mabang Handak* tradition and the new *Cang-cang* dance creation, there have been differences in the form of presentation and function of the dance between the two dances. This has proven that the *Cang-cang* dance that is better known today is the *Cang-cang* dance created by Syawal and has undergone changes in the form of presentation and function of the dance for the interests or needs of tourism and performances so that the *Cang-cang* dance can now be learned by students and studio dancers in South Sumatra and the Ogan Komering Ilir (OKI) district in particular.

This change is in line with Lauer's (1993:442) opinion, which states, "Tradition is not something static. Tradition will change, regardless of the process of modernization." He further explains that modern society is not led toward the same goal or achieves its goal by taking a uniform (homogeneous) path (Robert H, 1993). This basic condition then experiences changes and shifts in connection with societal changes that occur following the process of formation and development of the 'environment'. (Sedyawati, 1989).

The function of dance according to Read in Hadi says the social function of "dance art" is secular or entertainment or spectacle. In the institutionalization of *Cang-cang* dance regarding its relationship with the values contained therein, it begins with its function as a dance expressing joy or social dance for both parties *Besan/Besabai* in the traditional *Mabang Handak* wedding ceremony. Experiencing a shift in accordance with the needs of changing society into an entertainment dance function in the form of a performance dance that is more practical and has economic value. From a social perspective, there is a change or development due to the mobility of the institutionalization of art from the traditional *Mabang Handak* wedding tradition to a performance dance that is new and creative and the professionalism of urban communities is supported by the existence of art 'marketing', namely annual festival activities and regional promotional events outside the province and even abroad, resulting in the institutionalization of art developing widely and rapidly. So the *Cang-cang* dance known to the people of Kayuagung city and even the general public outside of Ogan Komering Ilir (OKI) regency is currently a dance with a new work in the form of a performance dance while still carrying the theme of social dance as the characteristic of the origin of the dance. And deliberately directly manage all traditional arts typical of OKI regency by the Tourism Office which indirectly collaborates with the Arts Council of Ogan Komering Ilir Regency. As a form of preservation of traditional arts in Kayuagung city.

CONCLUSION AND SUGGESTIONS

The *Mabang Handak* wedding custom includes the traditional *Manjou Kahwen* procession. In this procession, the groom's family visits the bride's family residence in *Besan/Sabai*. When the family of the bride and groom arrived, they were immediately greeted with the *Cang-cang* dance, part of the traditional ceremony, as an expression of joy because the two families had become one in marriage.

The *Cang-cang* dance, as it is known today, is a new creation, a performance dance originating from the social/entertainment dance of the *Mabang Handak* wedding tradition. Changes in the presentation and function of the dance have occurred to reflect the needs of the community that supports this dance. The dance originated as part of the Mapak Kungaian traditional procession within the *Mabang Handak* wedding tradition.

The *Cang-cang* dance, traditionally a social dance, was reworked by the late Mr. Yuszilal and Syawal

for a regional promotional event from the Ogan Komering Ilir (OKI) Regency into a performance dance. The *Cang-cang* dance currently carries a new concept with more energetic, dynamic movements and a more epic floor pattern management for performance on stage. Likewise, the costumes and makeup, the accompanying music have also been completely reworked so that it has become a new creative dance. However, in this dance arrangement, the concept of draping a cloth/scarf to guests (*cangcang*) is still maintained. So this dance is still known as the *Cang-cang* dance, with a shift in its function to a performance dance.

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