

## Pasang In *Sinrilik* Concervation Effort Makassar Culture

Ahmad Subair

Universitas Negeri Makassar

Article Info	ABSTRACT
<p><b>Keywords:</b> Sinrilik dan Pasang, Generasi Z, Kesehatan Mental, Revitalisasi Seni Tradisiona</p>	<p>Cultural heritage, particularly the traditional arts of <i>Sinrilik</i> and <i>Pasang</i> among the Bugis-Makassar people, has important philosophical and moral values. However, these two arts are increasingly marginalised among Generation Z in Paccinongang Village, Gowa Regency, who are more exposed to global culture. On the other hand, Generation Z also faces mental health challenges such as stress and anxiety due to academic and social pressures. This qualitative research with an ethnographic approach aims to: (1) analyse the cultural meaning of <i>Sinrilik</i> and <i>Pasang</i>, (2) identify their potential as innovative media for Generation Z's mental health, and (3) design revitalisation strategies. Through observation and in-depth interviews, this study found that the reflective values in <i>Sinrilik</i> and the moral messages in <i>Pasang</i> have a calming effect and can serve as guidelines for life. In response, the SIPAS (<i>Sinrilik</i> and <i>Pasang</i>) Programme was designed with a participatory approach involving local artists, community leaders, and Generation Z. The programme, which includes training, interactive performances, and digital documentation, has succeeded in increasing Generation Z's interest and understanding of their cultural heritage, while reducing anxiety levels and strengthening social cohesion. This research concludes that integrating traditional art preservation with a mental health approach through adaptive and participatory strategies can create sustainable solutions for the future of culture and well-being. This study concludes that integrating the preservation of traditional arts with a mental health approach through adaptive and participatory strategies can create sustainable solutions for the cultural future and psychological well-being of Generation Z.</p>
<p>This is an open access article under the <a href="https://creativecommons.org/licenses/by-nc/4.0/">CC BY-NC</a> license</p> 	<p><b>Corresponding Author:</b> Ahmad Subair Universitas Negeri Makassar <a href="mailto:Ahmsubair93@gmail.com">Ahmsubair93@gmail.com</a></p>

### INTRODUCTION

Cultural heritage is an important element in building community identity, where traditional music serves as a form of artistic expression rich in philosophical, historical, and moral values (Alifazhar, 2024). In South Sulawesi, the arts of *Sinrilik* and *Pasang* reflect the local wisdom of the Bugis-Makassar people. *Sinrilik*, which is a rhythmic storytelling art, conveys heroic stories and moral values, while *Pasang* contains advice that is valuable for everyday life.

Despite their important function, these two traditional arts are increasingly marginalised among the younger generation, especially Generation Z, who are more familiar with global popular culture and less familiar with the richness of their local culture.

The lack of interest among Generation Z in traditional music such as *Sinrilik* and *Pasang* is a serious concern, especially in Paccinongang Village, Gowa Regency. Observations show

that many young people are unfamiliar with or do not appreciate this traditional art form. In addition, the lack of access to arts education and cultural preservation programmes contributes to this phenomenon (Hasrianti, 2016). On the other hand, Generation Z also faces increasingly complex mental health challenges, including anxiety and stress due to academic demands and social pressures (Abdulah et al., 2023). In this context, traditional music has the potential as a therapeutic medium that can help address mental health issues and strengthen cultural identity.

Traditional music, particularly *Sinrilik* and *Pasang*, has significant therapeutic value (Sudirman, 2022). Research shows that art can serve as a tool to calm the mind and improve emotional well-being. *Sinrilik* can create a reflective experience for its listeners, while *Pasang* provides moral guidance that can help individuals face life's challenges. Therefore, the revitalisation of this traditional music is not only aimed at preserving cultural heritage but also at offering innovative solutions to support the mental health of Generation Z in Paccinongang Village.

The SIPAS (*Sinrilik* and *Pasang*) programme was designed as an effort to revitalise this traditional art form and make it relevant to the younger generation (Sudirman, 2022). With a community-based participatory approach, this programme involves local artists, community leaders and the younger generation in various activities, including art training, interactive performances and workshops. In addition, the programme will utilise digital platforms to document and promote *Sinrilik* and *Pasang*, thereby reaching a wider audience. Through a creative and inclusive approach, the programme aims to rekindle the younger generation's interest in their cultural heritage.

The success of the SIPAS programme is expected to have a positive impact not only on individuals but also on society as a whole (Amelia & Trisyani, 2018). By increasing the involvement of the younger generation in cultural preservation, this programme can strengthen community identity and improve their mental health. The direct involvement of Generation Z in every stage of the programme will create a strong sense of ownership of cultural heritage, making them active agents of change in the preservation of local culture.

The revitalisation of *Sinrilik* and *Pasang* through this programme will not only strengthen local cultural identity but also contribute significantly to the social and emotional well-being of the community (Hasrianti, 2016). With a focus on Generation Z, this programme offers a synergistic approach between cultural preservation and health innovation. Through inclusive collaboration and an adaptive approach, Paccinongang Village can become an inspiring example for other regions in integrating traditional arts into sustainable mental health solutions. Thus, SIPAS is not just a programme, but a movement to revive cultural heritage that can overcome the challenges of the times. The research questions in this study include: (1) What is the cultural meaning and value of *Sinrilik* and *Pasang* traditional arts in the lives of the Bugis-Makassar community, particularly in Paccinongang Village, Gowa District? (2) How can the potential of traditional *Sinrilik* and *Pasang* arts be utilised as innovative media to support the mental health of Generation Z? (3) What strategies are effective for revitalising and preserving traditional *Sinrilik* and *Pasang* arts so that they remain relevant and appealing to Generation Z in the modern era? Adapun tujuan khusus dari riset ini, yaitu: (1) Menganalisis dan mendokumentasikan makna serta nilai budaya dari *Sinrilik* dan

*Pasang* sebagai bagian dari warisan seni musik tradisional masyarakat Bugis-Makassar yang mencerminkan identitas budaya lokal di Kelurahan Paccinongang, Kabupaten Gowa. (2) Mengidentifikasi potensi *Sinrilik* dan *Pasang* sebagai media inovatif untuk mendukung kesehatan mental Generasi Z, melalui pendekatan edukasi dan terapi berbasis seni tradisional yang relevan dengan kebutuhan generas muda. (3) Merancang strategi revitalisasi seni tradisional *Sinrilik* dan *Pasang* yang berbasis partisipasi komunitas, dengan melibatkan generasi muda, seniman lokal, dan tokoh masyarakat untuk memastikan keberlanjutan pelestarian seni ini di era modern.

This research is expected to provide the following benefits: (1) Preservation of Cultural Heritage. This research supports the preservation of *Sinrilik* and *Pasang* traditional arts, which are an important part of the cultural identity of the Bugis-Makassar community in Paccinongang Village, Gowa Regency. (2) Strengthening the Identity of the Younger Generation: by reintroducing the meaning and cultural values of *Sinrilik* and *Pasang*, this research can increase Generation Z's awareness of the importance of preserving local cultural heritage, enabling them to become agents for culture preservation in the modern era. (3) Mental Health Support: This research contributes to the development of innovative media based on traditional arts that can be used to support the mental health of Generation Z through educational and art therapy approaches. (4) Traditional Art Revitalisation Strategy: The results of this research will produce effective, community-based revitalisation strategies to preserve *Sinrilik* and *Pasang*, ensuring they remain relevant and appealing to the younger generation. (5) Digital Documentation of Traditional Art: This research will also produce digital documentation of *Sinrilik* and *Pasang*, which can be used as a medium to promote traditional art to local and global audiences.

This research focuses on the preservation of marginalised traditional *Sinrilik* and *Pasang* arts, designing revitalisation strategies to prevent cultural erosion. The urgency of this research for Generation Z is quite significant, as it helps them rediscover neglected traditional arts. Additionally, this research contributes to mental health by utilising art as a medium for therapy. Through a participatory approach, this research builds a sense of ownership in the preservation of art and strengthens the cultural identity of the Bugis-Makassar community in a sustainable manner.

This research contributes to the development of science by providing strategies for preserving traditional arts based on local culture that are relevant in the modern era. This research also enriches studies on the relationship between art and mental health, and provides a new perspective on community participation in cultural preservation. In addition, this research strengthens the understanding of cultural identity as an important element in social and humanities studies.

## METHOD

### Research Location

The research location was in Paccinongang Village, Gowa Regency, South Sulawesi..

### Research Design

In this study, the researcher used a qualitative method with an ethnographic approach. The ethnographic method is a qualitative research approach that focuses on in-depth

observation and description of the life, culture, and behaviour of a community group. Sari 2023 states that the ethnographic method is applied in qualitative research, particularly to understand social phenomena in depth through a holistic and contextual approach..

### **Research Design**

The preparatory stages involved researchers conducting literature studies on Sinrilik, Pasang, Generation Z, and the relationship between traditional art and mental health. Developing a research design, determining the research location in Paccinongang Village, Gowa Regency, arranging the observation schedule, requesting research location permits, determining informants (local artists, community leaders, and Generation Z), preparing documentation equipment (audio, video, and photos), and understanding community-based research ethics. Implementation Stage The researchers collected data in accordance with the research focus through intensive observation and interviews. The researchers then analysed the data to interpret the cultural values in Sinrilik and Pasang, as well as the potential of this art form in supporting the mental health of Generation Z. Completion Stage The researchers analysed the data from the observations and interviews by compiling all the data systematically. The researchers then discuss the cultural values in Sinrilik and Pasang, as well as the potential of this art form in supporting the mental health of Generation Z.

### **Objek dan Variabel Research**

The object of this research is the traditional arts of Sinrilik and Pasang as part of local culture. The study focuses on Generation Z as the main subject, with particular attention to their mental health and how traditional arts can contribute to this. Cultural values in Sinrilik and Pasang are also important variables that are relevant in supporting the mental well-being of Generation Z.

### **Data Sources and Collection Techniques**

The researcher acts as the primary instrument in data collection. The data collection instruments used consist of interviews, observations, data analysis, and data validity. The data sources for this study are Generation Z individuals associated with the traditional arts of Sinrilik and Pasang, particularly those who are involved in or have experience with these arts and their relevance to mental health. The data collection techniques based on (Mustaqim, 2016) that were carried out by the researcher are as follows:

Qualitative Observation: Researchers went directly to the field to observe the behaviour and activities related to Sinrilik and Pasang art among Generation Z. 2. Qualitative Interviews: Face-to-face interviews with Generation Z participants to explore their experiences, perceptions, and views on traditional art and mental health. 3. Qualitative Documentation: Researchers collect data in the form of documents, notes, or textual language from participants to support analysis of the relationship between traditional art and Generation Z's mental health.

### **Data Analysis Techniques**

Data analysis in this study utilised a qualitative approach. The qualitative data analysis process involved the systematic search and compilation of data obtained from interviews and observations. According to Ragam Info (2024), data analysis encompasses several important steps that must be followed to ensure the accuracy and depth of the information obtained.



The data analysis process was carried out in several stages, namely: (1) Researchers collected data through interviews, observations, and documentation; (2) The data obtained was then reduced to ensure its completeness and clarity; (3) Researchers display data or perform coding with the help of Maxqda software to facilitate analysis; (4) Researchers ensure data validity to prove that the data is valid and meets scientific research standards; (5) Researchers draw conclusions based on the results of the analysis that has been carried out.

### Conclusion of Research Results

After conducting all stages of the research, from determining the subjects to verifying the validity of the data, the researchers were able to detect a relationship between the traditional arts of Sinrilik and Pasang and the mental health of Generation Z in Daeng City. The researchers also found dynamics in the mental health of Generation Z that show how cultural values in Sinrilik and Pasang can support their psychological balance. Furthermore, the research results show a correlation between the cultural values in these traditional arts and relevant mental health theories. Finally, the researchers understood how the application of cultural values in Sinrilik and Pasang can be an alternative means of supporting the mental health of Generation Z.

## RESULTS AND DISCUSSION

Generation Z, especially among teenagers, often faces quite serious mental health problems. Studies show that disorders such as depression, anxiety, and stress not only affect their quality of life, but also have an impact on their academic performance and social relationships. This issue is becoming increasingly important to pay attention to because mental health quality greatly determines their development and future.

One of the main factors that exacerbates the mental health of Generation Z teenagers is internet addiction. In a study by Young (1991) cited by Alam et al. (2024), it is explained that teenagers' excessive focus on online activities for unlimited periods of time is often the main cause. Not only that, they often vent their personal problems through social media, which actually brings up more negative emotions. This condition triggers continuous discomfort, even pushing them to withdraw from the real world when they are not online.

Internet addiction also has a major impact on the social lives of teenagers. Dependence on social media and online activities makes them more likely to avoid direct social interaction.

As a result, many teenagers find it difficult to form healthy relationships in the real world. This situation highlights the importance of managing healthy internet use, as well as the need for support from family and the community to help them maintain a balance between the digital world and real life.

Revitalising Gen Z Mental Health through Sinrilik Culture.

According to Mr Syarifuddin Daeng Tutu in Okta (2019), Sinrilik is a unique form of storytelling art from South Sulawesi that stands out from other forms of storytelling. The word 'Sinrilik' comes from the Makassar language and means lyrical prose or song. This art can be conveyed through song, either without musical accompaniment or using traditional musical instruments such as Kesok-Kesok. As a cultural heritage, Sinrilik has become an important part of the Makassar people's identity and continues to be preserved to this day.

In the Sinrilik tradition, there are various stories that not only entertain but also convey profound moral messages. One example is Sinrilik Kappalak Tallumbatua, which teaches moral values about good and bad deeds. Through this story, listeners are invited to understand generally accepted concepts of morality, such as obligations, attitudes, and good behaviour. Thus, Sinrilik is not only entertainment but also an effective educational tool in shaping the moral awareness of society (Hardianto, 2014).

Sinrilik Kappalak Tallumbatua also helps individuals to have a higher moral awareness. This awareness allows a person to judge an action, whether it is good or bad, based on the values taught in the story. This tradition is a very relevant medium for conveying moral messages that can be applied in everyday life. This shows that Sinrilik has an important role in building the character of society, especially among the younger generation.

Every meaning contained in the Sinrilik tradition carries a moral message that can improve the quality of life, especially for Generation Z. Amidst rapid technological developments and social changes, traditions such as Sinrilik can serve as a reminder of the importance of moral values in life. By preserving this tradition, society not only safeguards its cultural heritage but also ensures that the moral messages it contains remain relevant and applicable to current and future generations (Aidid, 2022).

Based on ethnographic research conducted in Paccinongang Village, Gowa Regency, South Sulawesi, the findings reveal a complex and profound narrative about the life of two traditional Bugis-Makassar arts, namely Sinrilik and Pasang, in relation to Generation Z. Sinrilik, which is a rhythmic storytelling art, and Pasang, which contains life lessons and advice, can still be found today in the collective memory of elders and a small number of local artists. However, its presence in the daily lives of the community, especially among Generation Z, is very limited and tends to be symbolic. This art is more often displayed at certain traditional events or cultural festivals, which, although important, are no longer part of the breath of social life as they once were. The philosophical values it embodies, such as stories of heroism, honesty, loyalty, and ways of facing life's challenges in Sinrilik, as well as practical advice on respecting elders, managing conflict, and wisdom in Pasang, are still intellectually recognised by the community, but the understanding and internalisation of these values, especially among the younger generation, is minimal. Many young people only know the names, without understanding the deeper meaning or being able to distinguish between one form of narrative and another. The distance between Generation Z and this traditional art

is not only generational but also cultural; those who grew up with gadgets and digital media feel that the language, rhythm, and form of delivery of Sinrilik and Pasang feel foreign and irrelevant to their fast-paced and instant modern reality (Halim, 2021).

The psychological pressures faced by Generation Z in Paccinongang Village are a crucial context in this study. Through in-depth interviews and observations, it was identified that they face significant burdens, mainly stemming from high academic demands to achieve success, complex social dynamics, and uncertainty about the future. Feelings of anxiety, stress, and in some more serious cases, symptoms of depression, often haunt their days. It is in this context that the therapeutic potential of Sinrilik and Pasang began to be tested and explored. Research participants who were involved in Sinrilik listening sessions reported experiencing a calming psychological effect. The distinctive rhythm of speech and the epic narratives presented were able to create a kind of space for reflection and a temporary escape from the chaos of their minds. They described the experience as a process that made them 'pause for a moment' and reflect on stories that turned out to have parallels with their own life challenges. Meanwhile, the values in Pasang, delivered in the form of direct advice, provides a simple but meaningful moral framework and guidelines for dealing with problems. One participant stated that the advice on 'patience' and 'accepting failure as part of the process' in Pasang helped him manage his expectations and reduce his anxiety about his exam results. More active involvement, such as participating in a small Sinrilik performance, was also reported to have a greater positive impact, in the form of a sense of achievement, pride in one's own cultural heritage, and a feeling of connection to the community, all of which are protective factors for mental health.

Responding to findings about the marginalisation of traditional arts and the high need for mental health support, the SIPAS (Sinrilik and Pasang) Programme was then designed and implemented with a participatory approach involving all elements of the community. This programme did not come as a ready-made package from outside, but was built from within through intensive discussions with local artists, traditional leaders, urban village stakeholders, and most importantly, representatives of Generation Z themselves. The series of activities were designed to be interactive and relevant. The Sinrilik storytelling workshop, for example, not only teaches storytelling techniques but also encourages participants to create 'Generation Z Sinrilik' that raises contemporary issues such as social media pressure, bullying, or career aspirations, while still referring to traditional structures and philosophical values. Interactive performances are held in public spaces that are easily accessible to young people, such as community centres and even cafes, with durations tailored to the attention span of modern audiences. The digital aspect is the backbone of the revitalisation strategy. Generation Z directly involved as content creators. They recorded the workshop process, created lyric videos featuring Pasang's teachings with Indonesian translations and attractive visuals, and managed a special social media account to document and promote this art form. This active involvement transformed their role from passive spectators to cultural ambassadors with a sense of ownership and responsibility (Al-Haznur).

The impact of SIPAS has been observed at various levels. At the individual level, many Generation Z participants reported a significant increase in self-confidence. Their ability to understand, display, and even recreate the art of their ancestors has given them a new and

proud source of identity. One participant, who previously felt 'lost' between local and global cultures, admitted to finding 'roots' that gave him a more solid psychological foundation. Their feelings of anxiety and stress were reduced, not only because of the calming effect of the art itself, but also because of the supportive community that was formed through this programme. They no longer feel alone in facing problems. At the community level, this programme has successfully bridged the generation gap. Older artists and traditional leaders, who were initially pessimistic about the interest of the younger generation, found new enthusiasm when they saw young people enthusiastically learning Sinrilik and Pasang. The intergenerational dialogue that was built during the workshops and training sessions not only transferred cultural knowledge, but also reinforce each other. Social cohesion in the village has strengthened, as seen from the increased participation of residents in cultural events and the growth of collective pride. The digital documentation produced, such as a YouTube channel containing full recordings of performances, podcasts discussing Pasang values, and creative social media posts, has expanded the reach of Sinrilik and Pasang beyond the geographical boundaries of Paccinongang sub-district, attracting attention and appreciation from audiences in other regions and even globally (Nuryanto, 2023).

Overall, this research clearly demonstrates that Sinrilik and Pasang are not merely cultural artefacts to be preserved in museums, but living resources with strong functional relevance, particularly in a contemporary context. These two traditional arts hold significant power as psycho-social and cultural capital. They offer a stable value framework and narratives that build resilience, which is precisely what Generation Z needs amid the uncertain currents of globalisation and modernisation. The revitalisation process through the SIPAS Programme shows that the key to its success lies in an adaptive and participatory approach. By involving Generation Z not as recipients of benefits, but as subjects and agents of change, by presenting traditional arts in a format and through channels that are in line with their zeitgeist, and by deliberately connecting traditional values with modern needs for well-being, mental, then this nearly extinct cultural heritage can not only be saved, but also revived as part of a sustainable and meaningful solution to today's challenges. Thus, Sinrilik and Pasang have been successfully transformed from symbols of the past into an active and vital balancing force for the future of Generation Z and the preservation of Bugis-Makassar culture.

## CONCLUSION

At the end of this study, the researcher describes several conclusions that can be drawn and suggestions based Based on the entire research process that has been carried out, it can be concluded that the traditional arts of Sinrilik and Pasang in Paccinongang Village, Gowa Regency, have deep cultural value, including philosophical, historical, and moral values that guide the lives of the Bugis-Makassar people. However, these two arts have been significantly marginalised among Generation Z, due to the dominance of global culture, lack of access to arts education, and a gap in understanding between generations. On the other hand, Generation Z in the research location also faces complex mental health challenges, such as stress, anxiety, and academic pressure, which require innovative and contextual handling. Through the SIPAS (Sinrilik and Pasang) Programme, which was designed using a participatory approach and involved local artists, community leaders, and Generation Z as

active subjects, the revitalisation of these two traditional arts was successfully carried out. The programme, which includes training, interactive performances, and digital documentation, has not only succeeded in increasing Generation Z's interest and understanding of Sinrilik and Pasang, but also fostered a sense of ownership and pride in cultural identity. The impact of the programme is evident in increased social engagement, reduced anxiety levels, and strengthened community cohesion. Overall, this research proves that the integration of traditional art preservation and mental health approaches through adaptive, participatory, and digital-based strategies can create sustainable solutions. Sinrilik and Pasang have not only been successfully revived as cultural heritage but also serve as a source of mental resilience for Generation Z. The model developed in this study can serve as a reference for other regions in combining local wisdom with mental health innovations in the modern era. This study successfully identified the therapeutic potential of Sinrilik and Pasang. Through an ethnographic approach, it was found that the reflective values in Sinrilik and the moral messages in Pasang can create psychological calm, space for reflection, and guidelines for life that help Generation Z manage their emotions and face daily challenges. The positive responses from participants indicate that traditional arts not only serve as a means of cultural preservation but also as a relevant medium for mental health support in the contemporary context.

#### REFERENCE

- Abdulah, A. Z., Suerni, T., & Nurochmah, E. (2023). *Masalah Kesehatan Mental Generasi Z Di Rumah Sakit Jiwa*. Jurnal Keperawatan Jiwa (JKJ): Persatuan Perawat Nasional Indonesia, 11(2), 267–272
- Aidid. (2022). *Mewujudkan Al-Madinah Al-Fadilah dalam Naungan Washatiyah Al-Islam melalui Nilai-Nilai Pancasila.* Indonesia dalam Pusaran Disrupsi Global 155 . 155.
- Alam, S., Hutami, A., Sy, H., & Erdianza, N. (2024). *Identifikasi Gangguan Kesehatan Mental Pada Remaja Generasi Z Menggunakan Artificial Neural Network*. Jurnal Sistem Dan Teknologi Informasi, 12(4), 776–783. <https://doi.org/10.26418/justin.v12i4.86650>.
- Al-Haznur. (n.d.). M. Fahmi Hardinda Qadratullah. *Metode Komunikasi Dalam Menyampaikan Pesan-Pesan Dakwah Di Radio Panorama 94, 4 FM Desa Muara Lebak Banten.* . Fakultas Dakwah dan Ilmu Komunikasi Universitas Islam Negeri Syarif Hidayatullah Jakarta.
- Amelia, D., & Trisyani, M. (2018). *Terapi Musik Terhadap Penurunan Tingkat Depresi : Litarature Review*. Jurnal Administrasi Kesehatan Indonesia, 2(1), 1–5. <http://ejournal.stikesyarsi.ac.id/index.php/JAV1N1/article/view/38>
- Daeli, P., Harefa, A., & Harefa, A. T. (2024). *Kecenderungan Terjadinya Depresi Pada Generasi Z Akibat Kemajuan Media Internet Di Kecamatan Sirombu Kabupaten Nias Barat*. Jurnal Review Pendidikan Dan Pengajaran, 7 Nomor 2, 3381–3387. <http://journal.universitaspahlawan.ac.id/index.php/jrpp>.
- Garim, Idawati, Taufik Taufik, and Sakinah Fitri. 2018. *"Sinrilic restoration through learning literacy/exposition of Indonesian language education students in Makassar State University."* 102-110..

- Halim. (2021). , Mohamad Zaki Abdul. "*Bukit Lagi Bintang Berkarang: Manifestasi Puitika Sastera Melayu..*, (p. 144.).
- Hardianto, N. (2014). *Ontribusi Seni Budaya Makassar Terhadap Pembelajaran Pendidikan Agama Islam (Pai) Di Sekolah Dasar (Sd) Islam Paropo Kota Makassar*
- Hasrianti, A. (2016). *Sinkretisasi Sinrilik Datu Museng Dan Maipa Deapati Pada Budaya Masyarakat Kabupaten Gowa*. Al-Qalam, 20(1), 139. <https://doi.org/10.31969/alq.v20i1.171>
- Mustaqim. (2016). *Metode Penelitian Gabungan Kuantitatif Kualitatif/Mixed Methods Suatu Pendekatan Alternatif*. Jurnal Intelegensia, 04(1), 1–9.
- Nurfitra, R. (2018). Analisis Nilai Moral Dalam Sinrilik Kappalak Tallumbatua. Bahasa Dan Sastra, 2, 1–14. <http://eprints.unm.ac.id/9476/1/artikel%281%29.pdf>
- Nuryanto, T. (2023). *Apresiasi drama*. PT. RajaGrafindo Persada-Rajawali Pers
- Okta, M. (2019). *Kesenian sinrilik sebagai media komunikasi dalam kebudayaan masyarakat di kabupaten gowa*. 1–107. <http://eprints.unm.ac.id/id/eprint/15669>
- Sudirman, D. A. S. (2022). *Transformasi Nilai-Nilai Pendidikan Melalui Alat Musik Tradisional Sinrilik Keso-Keso pada Masyarakat Kecamatan Somba Opu Kabupaten Gowa*. Alliri: Journal of Anthropology, 4(2), 1–12.