

VISUAL STUDY OF MOLAPI SARONDE DANCE CLOTHING AND CHOREOGRAPHY IN GORONTALO CITY

Siska Udilawaty

Program Pascasarjana, Program Studi Magister Desain
Universitas Komputer Indonesia
Jl. Dago (Ir. H. Djuanda) 160-162, Bandung, 40132
e-mail: siskaudilawati18@gmail.com

Received: n/a

Revised: n/a

Accepted: n/a

Published: 2019-09-16

Editor: Abay D Subarna

Reviewer: n/a

Abstract. *This study aims to examine the Visual Molapi Saronde Dance Dress. The Saronde dance is a typical Gorontalo regional dance that has been inherited and patented as a non-fine heritage. Molapi dance saronde is a dance performed on the engagement night by the groom to see prospective wives. The results of this study are to explain the meaning of the molonde dance clothing starting from materials, clothing colors and motifs as well as the accompanying accessories and explain the meaning of the choreography of the Molapi saronde dance along with creative saronde dance. The approach used in this study is a qualitative descriptive approach. The technique of collecting data is done through observation, interviews, documentation studies and document studies. So, the conclusion of this study is that there is a meaning contained in the molapi saronde dance clothes, one of which is the meaning of headdress, namely Baya lo boule is a special headband for women's hair that gives a symbol, that women who wear it have been bound with a responsibility. As for Saronde dance, it is an innovation from Molapi Saronde dance, but the dance still has meaning or meaning that is maintained and cannot be changed. Although there was a slight change from movement, clothing, and musical accompaniment.*

Keywords: *Molapi Saronde Dance Clothing; Visual Studies; Motives; Meanings*

Abstrak. Penelitian ini bertujuan untuk meneliti kostum Tari Visual Molapi Saronde. Tarian Saronde adalah tarian daerah khas Gorontalo yang telah diwarisi dan dipatenkan sebagai warisan non-halus. Tari Molapi Saronde adalah tarian yang dilakukan pada malam pertunangan oleh pengantin pria untuk melihat calon istri. Hasil dari penelitian ini adalah untuk menjelaskan makna pakaian tari molonde mulai dari bahan, warna pakaian dan motif serta aksesoris yang menyertainya dan menjelaskan makna koreografi dari tarian saronde Molapi bersama dengan tarian saronde kreatif. Pendekatan yang digunakan dalam penelitian ini adalah pendekatan deskriptif kualitatif. Teknik pengumpulan data dilakukan melalui observasi, wawancara, studi dokumentasi dan studi dokumen. Jadi, kesimpulan dari penelitian ini adalah bahwa ada makna yang terkandung dalam pakaian tari molapi saronde, salah satunya adalah makna hiasan kepala, yaitu Baya lo boule adalah ikat kepala khusus untuk rambut wanita yang memberi simbol, bahwa wanita yang mengenakan itu diikat dengan tanggung jawab. Adapun tarian Saronde, itu adalah inovasi dari tari Molapi Saronde, tetapi tarian itu masih memiliki makna atau makna yang dipertahankan dan tidak dapat diubah. Meskipun ada sedikit perubahan dari gerakan, pakaian, dan iringan musik.

Kata kunci: Kajian Visual; Kostum Tari Molapi Saronde; Makna; Motif;

1. INTRODUCTION

Some Gorontalo communities are Muslim, and use a language called Hulondalo. Gorontalo [1]. also called *Lo Pohala'a Limo* originating from Gorontalo Language, meaning that it is "five brothers", namely five kingdoms that feel brothers consisting of *Gorontalo*, *Limbotto*, *Bone*, *Boalemo* and *Atinggola*. Fifth *Pahala'a*. the area is a constitutional unit and customary law which since 1924 the region has been united with the assistant resident area of Gorontalo [2]. refer to Gorontalo people as *Tau lo Hulontalo*, or *Hulontalangi*, meaning 'people descend from the sky'. Dance is the result of a choreographer's creative power expressed by dancers. An expression of the choreographer's inner emanation, the result of an objective presentation of the choreographer's subjective reality. There is no doubt if there are a number of opinions that say that dance is created from two sides of power that support each other's choreographers and dancers, namely the strength of body movements (objective) or objective presentation with the power of the soul (spiritual) or subjective reality. Means also the interaction of the melting and harmonizing with each other, namely the contents of the form or form with the contents. The form as physical organic, consisting of elements of energy, space and time that unite to form strengths to realize various kinds of dance movements. While the content which is organic physicist, is the emission of the soul and taste as a vision, idea, aesthetic value of the choreographer. As a result of the interwoven and interaction of the embodiment of dance motion with its contents compounded, the forms of motion that will be expressed by the dancer will give birth to expressive and artistic phenomena. Therefore, the form of dance can be enjoyed by the audience through the five senses, while the contents of the dance can only be enjoyed totally by the taste and imagination of the audience [3]. Customary ceremonies are social activities of the community which together and can be felt jointly (group) or individually carried out to convey religious or moral teachings. In traditional ceremonies there is a form of presentation which contains the stages carried out in the process of presenting traditional ceremonies. The form in the abstract sense is structure, namely a need as a result of the word relationship of the factors that are interdependent and related to each other [4]. Form is a media or communication tool to convey certain messages from creators to the community as recipients.

Dance is a form of performance art, but on a certain side dance is a form of ritual and celebration of holidays in certain areas as well. The *saronde* dance itself consists of two types of dance, namely the traditional *Molapi saronde* dance and the classic *saronde* dance he takes from the Molapi saronde dance itself. For traditional *Molapi saronde* dances, it is only permissible for weddings of descendants of the king or people who are considered to have higher castes, while the classic *saronde* dance is a *molapi saronde* dance which is created that can be enjoyed by all Gorontalo people.

The *Saronde* dance is a typical Gorontalo dance that has been patented as a non-fine cultural heritage. The first dance (traditional *Molapi saronde* dance) was performed by men during the engagement night or on the eve of the wedding. This dance is a traditional dance that is lifted from the tradition of the people of Gorontalo. In the early days, early dances were used as a means of *Molihe Huali*, namely to look at or peek at potential wives. Because the people of Gorontalo in the old days still did not know the name of dating as they are now, so their relationship was still held by both parents or family. In its development, *Saronde* Dance continued to be preserved and developed in Gorontalo. The *saronde* dance (*molapi saronde*) is often shown as part of the traditional wedding procession of Gorontalo people. While *saronde* dance creations are often displayed in various events such as welcoming, performing arts and cultural festivals. Various creations and variations in terms of motion or clothing are also often done to make it look more attractive but do not leave its authenticity. *Saronde* dance creations including social or entertainment dances that describe expressions of happiness and joy. *Saronde* dance is usually performed by male dancers and female dancers in pairs. The number of dancers usually consists of 3-6 pairs of male and female dancers. In the performance the dancer dances with his nimble and distinctive movements and plays the shawl cloth used as his dancing attribute.

The dress or costume used for the *saronde* dance (*molapi saronde*) is called *Hamsei*. *Hamsei* clothing has many meanings believed by Gorontalo people to date, for traditional *saronde* (*molapi saronde*) dances they use traditional clothes (women), *Bo'o takowada'a* or *Hamsei* (Men) to

dance. The *Saronde* dance uses a shawl as its dancing property. In the *Saronde* Dance performance accompanied by accompaniment of tambourine music and vocal singing. The song sung to accompany this dance is usually the special song of the *Saronde* Dance. while the tempo played in accompanying the dance is usually adjusted to the songs and movements of the dancers. Based on the above background and seen from the present reality many people who do not know much about the forms and meanings that exist in *Saronde* dance clothing itself, especially the next generation, because the development of the use of clothing has begun to develop into more modern. this study examines clothing or costumes from the *Saronde* dance (*molapi saronde*) to find out the meanings of motifs and accessories used in visual forms and explain the choreography of the various movements of traditional *Molapi saronde* dances and creation of *saronde* dance to make it easier for Gorontalo people to recognize the regional culture preserved which has become a tradition to this day.

2. METHOD

This research method uses Qualitative Descriptive Method. Qualitative research is a method to describe and explain problems by describing and analyzing problems in depth. In accordance with the background and purpose of the study. Qualitative Descriptive is a way that allows to know the conditions or conditions that occur at this time. This is in accordance with the explanation "Descriptive Method is a thought or event in the present that is happening" [5]. The qualitative descriptive method used in this study aims to examine the current state of affairs relating to Motives, Uses, and Colors in *Saronde* dance clothing.

Qualitative Descriptive Research is aimed at describing and describing existing phenomena, both natural and human engineering, which pay more attention to the characteristics, qualities, interrelationships between activities. In addition, descriptive research does not provide treatment, manipulation or alteration in the variables studied, but describes a condition that is. The only treatment given is only the research itself, which is carried out through observation, interviews, and documentation.

This qualitative research will use a historical and aesthetic approach so that it can cover several aspects found in research objects such as line, shape, color, texture and so on. Some of these elements help describe in detail the aesthetic form of *Saronde* Dance.

As explained "Model aesthetic approach can be done on two sides, namely (1) approach through art philosophy and (2) approach through art criticism" [6]. "In art research, as well as qualitative research is carried out through order in the field or real-life situations in depth and requires a long time. The art researcher must be able to feel the pulses and vibrations of the art he is studying, he is not just watching it by looking and listening. In this case it becomes important for researchers to be fully involved in the situation of art life, namely situations that take place normally, things that are usually done, an atmosphere that reflects daily life, individuals, groups, communities and organizations [7].

3. RESULT AND DISCUSSION

3.1 History of Molapi Saronde Dance

The historical origins of the *molapi saronde* according to history cannot be separated from the entry of Islam in Indonesia (circa 1525 AD). Starting from *olongia* (king) Amai which makes Islam as the religion of empire, then formulated principles of Traditional *hula - hula'a to sara'a, sara'a hula'a lo* Traditional (indigenous jointed Personality, Personality custom jointed). The formulation creates creative tension [8].

The Dutch then came to master Gorontalo with a system of colonial rule (1889-1942), where the community was deemed inappropriate to see and comment on the civilization that they inherited. The new *Molapi Saronde* then emerged and was allowed to return to the era of the 1940s. As in

the beginning, before the 1970s, *Molapi Saronde* was still spinning among the nobles / elite, therefore it was still fairly rare. But after the customary seminar in 1971, the implementation became more popular as part of the grand and sacred *Pohutu Moponika* (traditional wedding ceremony). Especially after the 1984 traditional seminar with the formulation of four aspects of rite, each marriage, reception of guests, coronation and funeral. *Molapi saronde* is increasingly spread throughout the customary areas of u tuwawu lo'u pertamawo limo lo pohala'a (five brothers who met through two brothers from one origin). The distribution area includes Suwawa, Limutu (now Gorontalo district and *Boalemo* district), *Hulontalo* (now *Gorontalo* city and *Pohuwato* district), *Bulango* (now Tapa and surrounding districts), and *Atingola* (now North Gorontalo district).

The even distribution spreads along with the development of its implementation. If before 1984, the Moluccas still circulated among nobles and elites and local people, then after that this dance would become more widespread and could be stated by anyone who wanted and was able to carry it out. *Saronde* means shawl or also called "*tambe*" *Molapi* means giving or giving to someone else. This dance is specially danced by the bride and is followed by teenage boys from courtiers or relatives of nobles, accompanied by *Bubato* as a traditional figure and the community who is also present. The place of execution in the bride's house is precisely in front of Puade or the aisle and adjacent to the bridal room, the selection of this place is in accordance with the purpose of the dance, which is to see the bride's room and see the bride (see [Figure 1](#)).

3.2 The Meanings of Clothing and Classical Taronde Dance Accessories (*Molapi Saronde*)

3.2.1 Men's Clothing

Because the classic *Saronde* Dance is one of the wedding customs in Gorontalo, the implementation during the engagement night and the clothes that are used by male dancers is traditional wedding attire. The name of the dress is *Bo'o takowa da'a* or *Hamsei*.

The symbolic structure and form of clothing for *Bo'o takowada'a* (*Hamsei*) is as follows:

- 1) Headdress called *Payungga* there are ornaments consisting of tassel-shaped edges - star-shaped decorative tufts and leaf-shaped ornaments that mean independent. *Panyungga* head cover or *destar* consists of four custom colors (see [Figure 2](#)).
- 2) *Bo'o Da'a* or *Takowa Da'a* means an oversized shirt, meaning that the king must be graceful and maintain authority, also a protection from his people. *Kida-kida* or *Tomitomiyohu*, which is a decoration on the edge of a shirt, means that every action must be in accordance with applicable law (see [Figure 3](#)).
- 3) *Patatimbo* or *Bitu'o* is a kris tucked into a belted belt or means the responsibility of a king in defending the kingdom with his people. In addition to the name *Patatobo* and *Bitu'o*, the community also often calls it *jambiya* (see [Figure 4](#)).
- 4) *Talala* or pants made of the same material as a shirt (*Bo'o Takowa*) which means the majesty of the king and protect and maintain the secrecy of the country (kingdom). *Pasimeni* means decoration of a piece of rope / gold ribbon attached to the side of the pants, straight from top to bottom. Its meaning as a warning to the king in his leadership must be honest with the people (see [Figure 5](#)).

3.2.2 Women's Clothing

1) Head Section Attribute

Women's clothing that is used when *molapi saronde* is a traditional wedding dress called *Bili'u* (*Hamsei*), when the woman sits and watches the men dance (see [Figure 6](#)). *Bili'u* comes from the word "*Bilowato*" meaning be appointed as an elegant woman of all motion (*Ayuwa*), attitudes and behavior (*Popoli*), an example for all relatives and maintaining the dignity of her husband, family and the integrity of her household, especially maintaining her honor own. thus, users of *Biliu* are

expected to be a graceful mother in attitudes and behavior. The clothing used symbolizes the greatness of a woman as reflected in three parts of clothing, namely:



Figure 1: *Molapi Saronde Dance Dress* [10]



Figure 2: *Payungga*

Source: Private Documentation, 2018



Figure 3: *Bo'o Da'a*

Source: Private Documentation, 2018



Figure 4: *Kris (Bitu'o)*

Source: Private Documentation, 2018



Figure 5: *Talala*

Source: Private Documentation, 2018

- 1) *Baya lo boute*: a special headband for a woman's hair that gives a symbol, that a woman who wears it has been tied to an answer. The material is made of black velvet fabric which means piety. Above it there is a feather patch called *Layi* consisting of two colors, namely white which means holy, red color which means consistent and dare to defend justice and truth. *Layi - layi* also means the fineness of a mother's character in overcoming the smooth running of a household midwife in the midst of both family relatives who have become one. Above the feathers there is a series of rings that encircle the velvet integrated with other flowers made of gold- or gold-plated silver (see [Figure 7](#)).

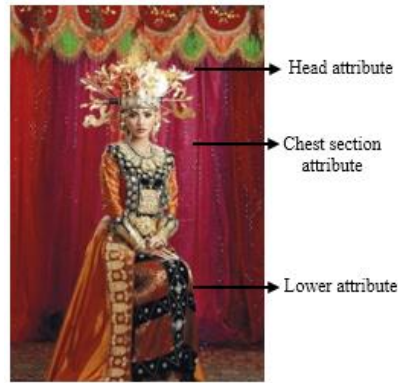


Figure 6: Women's clothing [11]

- 2) *Tuhi - tuhi* or *gafah*: supporting poles made of silver or gold, *gafah* numbering 5 symbolizing the existence of 5 kingdoms called *Duluwo Limo Pohala'a* namely Gorontalo, Limboto, Suwawa, Bolango and Atingola, gathered in two major kingdoms (*pohala'a*), namely the kingdom of Limboto and Gorontalo (see [Figure 8](#)).
- 3) *Pangge Mopa* means low branches consisting of *Malu'o* or chicken-shaped chicken made of silver, half of gold or gold which is attached to the *balanga*. This symbol means that these clothes can be used by immigrant women who are accepted by rite with all their requirements as family members because of the marriage bond (see [Figure 9](#)).

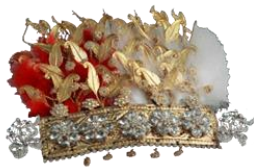


Figure 7: *Baya lo boute* [13]
Source: Private Documentation, 2018



Figure 8: *Tuhi - tuhi*
Source: Private Documentation, 2018



Figure 9: *Pangge Mopa*
Source: Private Documentation, 2018

- 4) *Dungo-Bitila*: i.e. the leaves of *bitila* or breadfruit in Gorontalo are called *amo* leaves, because the trees are lush, large leafy, straight stem, edible. This *bitila* leaf made of gold or silver with gold plated, the number is only one piece, stuck in the back. This symbol means that a queen must protect her sons and daughters, family members who are in the house / palace, and family relatives who have been tied from a marriage rope (see [Figure 10](#)).
- 5) Dragon decoration as a symbol of vigilance, also means repellent. This symbol is likened to the queen or housewife at all times must be aware of all the challenges from outside and challenges from within the family relatives (see [Figure 11](#)).



Figure 10: *Dungo – Bitila* [13]
Source: Private Documentation, 2018



Figure 11: Dragon
Source: Private Documentation, 2018

2) Chest Section Attributes

The meaning of the decoration of the chest is as follows:

- 1) Blouse or *bo'o* as a symbol of protection in the position of a queen or housewife who fully maintains the confidentiality of the household. there are small decorations placed on the surface of the shirt called *tambi'o*. *Tambi'o* decorative means that the queen must pay attention to the kinship relations that are formed with marital relations (see [Figure 12](#)).
- 2) *Kecubu* (*lotidu*), which is a decoration that covers the chest made of black velvet material that coats to back above the shoulder. Above the shoulder there is a strand of 17 boxes shaped with leaves with flowers - flowers made of gold, and an ornament right above the chest in a rectangular shape, while the tip of the *kecubu* covers the abdomen. The fringes are decorated with tassel of gold, the meaning of this attribute is the queen or housewife always puffing up the chest, filling the table with the basis of faith and piety against all trials. Whereas 17 leaflets for five daily prayers totaling 17 people for Muslims are engraved in the chest of a queen or housewife (see [Figure 13](#)).
- 3) *Etango* or *pending* or belt, *bintolo* is the name of the belt, the head of the belt is made of gold while the belt consists of boxes that are connected by chains to each other, made of gold or gilded. Etango on the front covers the small end. This Etango means that the queen must be simple in everything, stay away from unclean food. Another notion is that the queen has full responsibility for members of her family. Strengthening the waist to manage halal livelihood for the sake of the happiness of the household and family (see [Figure 14](#)).
- 4) *Petu* is a hand sanitary napkin made from black velvet with leaf-shaped gold ornaments, meaning that the use of hands is directed at things that are useful for the welfare of family members (see [Figure 15](#)).

3) Lower Attribute

The meaning of the lower attribute decoration is as follows:

- 1) Skirt called *bide*: decoration on the skirt (*bide*) is a leaf-shaped decoration on the left and right side of the front of the skirt, which is arranged regularly from the bag down. This decoration illustrates the seating arrangements of officials or *hululo'a babato lo lipu*, also called *buulita* in a society (see [Figure 16](#)).
- 2) In *bide* or *alumbu* parts, a layer of cloth is called *uyilomuhu* or *taabu*. The meaning of *taabu* is that the queen must hold firm to the secrets of her position, as she keeps her own secret of honor (see [Figure 17](#)).



Figure 12: *Bo'o*
Source: Private Documentation, 2018



Figure 13: *Kecubu (Lotidu)*
Source: Private Documentation, 2018



Figure 14: *Etango*
Source: Private Documentation, 2018



Figure 15: *Petu*
Source: Private Documentation, 2018

3.2.3 Color Meanings

Color has a very important role, namely color as color, color as a representation of nature, color as a symbol or symbol, and color as a symbol of expression [9]. About the color of the molapi saronde dance in accordance with the four colors of the greatness of the Gorontalo royal custom and the kingdom of Limboto, which is called "*Tilabataila*" which is four dominant custom colors:



Figure 16: *Bide*
Source: Private Documentation, 2018



Picture 17: *Bide*
Source: Private Documentation, 2018

1) Red

Red or *mela* in Gorontalo, which means being responsible, daring to take risks, daring to defend the truth, and justice, the life of the bet.

2) Yellow

Yellow Gold or *lalahu* which means the glory of loyalty and honesty.

3) Purple

Purple or *motolongumu* which means majesty and dignity.

4) Green

Green or *molidu* means symbolizing harmony, fertility and peace.

3.3 Meanings of Clothing and Accessories of Creative Saronde Dance

Creative dance is a type of dance that is innovated by adjusting the movements, accompaniment, or property used in the dance to make it look modern and acceptable to the Indonesian people over the times.

From the meaning of creative dance, it can be concluded that this type of dance is formed from a type of traditional dance which is then given a touch of innovation both in its movements, accompaniment, and property worn by dancers. In the subsequent development of creative dance can also be called modern dance, namely the type of dance that is more acceptable to the people of Indonesia at this time both in terms of movement, as well as the overall appearance that is shown as a medium of entertainment. The movements found in new dance creations are usually a blend of traditional dance movements with movements in classical dance. Furthermore, the forms of movement combined in modern dance are taken from various kinds of dance from the regions (see [Figure 18](#)).



Figure 18: Fashion dance creations [11]

3.4 The Meaning of Choreography of Molapi Saronde (classic Saronde Dance) (see [Table 1](#) and [2](#))

Table 1: Movement 1

Source: Private Documentation, 2018

Movement 1	Scene 1
Respect / <i>Mopotoduwolo</i> movement This movement explains where the bridegroom asks permission from the female guardian (in-laws) to carry out a sacred movement called <i>molapi saronde</i> . In the motif of the first movement it has a count of 2 x 8.	
	Front look Back view

3.5 Modern Saronde Dance Choreography Meanings

The movements in the Saronde Dance are created there are several movements that contain meaning other than that other movements are adjusted or created by the trainer himself. The saronde dance movements that have meaning can be seen in [Table 3](#) and [4](#).

Table 2: Movement 2
Source: Private Documentation, 2018



Movement 2	Scene 2
<p>In the second motive, this motion explains that the bridegroom is ready to build a household. In the motive this motion has a count of 4 x 8 plus 1 x 4.</p>	<div style="display: flex; justify-content: space-around; align-items: center;">   </div> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> Front look Back view </div>

Table 3: Movement 1 (Dance of Creation)
Source: Private Documentation, 2018




Movement 1	Scene 1
<p>The first motive for motion is respect, in this motif explains the beginning of the saronde creation dance which has a count of 2 x 8 plus 4 x 8.</p>	

Table 4: Movement 2 and Movement 3 (Creative Dance)
Source: Private Documentation, 2018

Movement 2	Scene 2
<p>This second motive of motion explains where female dancer are holding their hands which means that the dancer carries a scarf while male dancers make a <i>langga</i> movement as Gorontalo martial arts. With a count of 2 x 8 plus 8 x 8.</p>	
Movement 3	Scene 3
<p>In the third motive, this explains the meeting point between the dancer and male dancer who explain that each relationship must have a meeting. With a count of 3 x 8 plus 8 x 8.</p>	

4. CONCLUSIONS AND SUGGESTIONS

Dance is a dance *Molapi Saronde* contained in Gorontalo, which is still preserved today. This dance includes classical dance along with the development of the Molapi era, which developed or developed by choreographers into classical or traditional dance creations, with elements of entertainment whose name changed instead of *molapi saronde* but saronde dance. But even so there are some elements that have not changed and are still maintained today. Some movements still contain sacred meaning except that some of their movements are created to be more

interesting and can be displayed in the wider community. In addition, in terms of function, there is also a change if the *molapi saronde* is served during the night of engagement and is only done by men, while the Saronde dance is served for entertainment, welcoming or certain events and is drawn in pairs male and female.

By looking at the visual form of the molapi saronde dance dress and saronde dance there are some differences in terms of color if molapi saronde is danced using traditional clothes complete with traditional colors, namely "*Tilabataila*" which consists of red, golden, green and purple turquoise. Part of the traditional Molapi saronde dance costumes, namely, for men, headbands, *Bo'o Da'a* or *Takowa Da'a* (oversized clothes), Talala (pants), and for women using *Baya lo boute* (headbands), *Tuhi - tuhi* or *gafah* (supporting pillars), *Pangge mopa* (low twigs), Dungo-Bitila (bitila leaves or breadfruit), Dragon decoration, *Kecubu (lotidu)* decoration covering the chest, *Etango* or *pending* (belt), *Petu* namely (hand sanitizer), *Bo'o* (Blouse), *Rok (bide)* and scarves. Ornaments contained in saronde molapi costumes are niches, geometric ornaments, animal decorations, plant ornaments. The shape consists of ornaments (circles, rectangles, semicircles and chicken shapes), lines (straight, curved and wavy). Some motifs used are goose feathers. The aim of the molapi saronde costume is to reflect the elegance and dignity of a bride.

While the colors of the saronde dance clothes are erratic in color, determined by the choreographer who created the dance, but some accessories are still used, for example *bayaa lo boute* (headband), *Etango* or *pending* (belt), *Huwo'o* (hair). Saronde dance clothing is made simpler and uses only a few accessories.

The choreography of the saronde mate and the saronde dance have similarities and differences because there are several movements in the saronde dance that are added. Molapi saronde has less movement so that it makes the molasses simpler. Differences can be seen in the additional movements carried out when male and female dancers stare and hold hands and some other movements that combine male and female dancers.

For further development, the authors provide suggestions. With this research, it is hoped that this will help the community to better understand the differences in *Molonde* saronde dances and saronde dances. And can better understand the differences and similarities, remind the public, especially the Gorontalo community for the younger generation to be more familiar with the cultural arts that are owned by the Indonesian people, especially the regional dances in Gorontalo. So that it can maintain the preservation of regional cultures that are very diverse and so as not to be forgotten as a tradition that has been passed down through generations. The results of this study can be used as references in science and further research related to dance, especially saronde dances or dances in Gorontalo.

5. REFERENCES

- [1] Daulima Farha, Bila, Getting to Know Gorontalo Traditional and Classical Regional Dance, Publisher: Suara Perempuan Forum, 2006
- [2] Tuloli, Nani, (cet. 1) Tanggomo: One of Gorontalo's Oral Literature Variations. Jakarta: Intermedia (Ildep series), 1990.
- [3] Artur S. Nalan (editor), "Human Aspects in Performing Arts", STSI Press, Bandung, 1999.
- [4] Jazuli, Muhammad, Review of Theoretic Dance. Semarang: IKIP Semarang Press, 1994.
- [5] Nazir, Moh, Research Methods. Bogor: Ghalia Indonesia, 2013.
- [6] Sachari, Agus, Introduction to Research Methodology, Design, Architecture, Fine Arts and Craft. Jakarta: Erlangga Publisher, 2005.
- [7] Rohidi, Tjetjep Rohendi, Art Research Methodology, Cipta Prima Nusantara, 2011.
- [8] Niode, S, A and Elnino, Abad Besar Gorontalo: the national presenter flashlight, 2007.
- [9] Kartika, Dharsono Sony, Art Criticism. Bandung: Science Engineering. 2007
- [10] [https://www.picbon.com/tag/duta wisata Gorontalo](https://www.picbon.com/tag/duta_wisata_Gorontalo) accessed on 09/01/2018
- [11] <https://perp.id.id/pakaian-adat-gorontalo/>, accessed on 09/01/2018
- [12] Christian Tamutu's Personal Instagram is accessed on 09/01/2018

- [13] Apsari Hasan, Aesthetic Study and Symbolic Meaning of Decoration in Traditional Wedding, Universitas Komputer Indonesia, Bandung, 2018.