



Dowangang as Cultural and Literature and Linguistic

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Abstract. The digital era has opened new spaces for cultural preservation, including the safeguarding of *dowangang*, a Makassar oral mantra that once functioned primarily as a sacred text. In contemporary contexts, *dowangang* is reinterpreted within digital platforms and serves as a cultural artifact accessible to wider audiences. This article aims to: (1) describe the documentation of *dowangang* in digital media; (2) analyze the implications of *dowangang* content for the preservation of the Makassar language, particularly its archaic vocabulary; (3) identify the challenges of documenting and revitalizing *dowangang* in digital spaces; and (4) outline strategic opportunities to strengthen *dowangang* as cultural and linguistic heritage in the digital age. The study adopts a qualitative research design, drawing data from YouTube, Facebook, blogs, and cultural websites. The findings reveal that the representation of *dowangang* across digital platforms has implications for its social and spiritual functions, the preservation of language, and the reinforcement of cultural identity. Moreover, the digital transformation of *dowangang* offers opportunities for regional language revitalization, wider accessibility, cultural education and literacy, and collaborative initiatives. Nonetheless, these transformations also pose challenges, including the sanctification of meaning, issues of documentation limited youth engagement, and technological constraints.

Keywords: *Dowangang*, oral tradition, archaic vocabulary, cultural preservation, digital heritage

1 Introduction

The Makassarese are one of the tribes in South Sulawesi that have a wealth of literature in various genres. According to Sumiani, as quoted by Rahmawati (2014) [1], Makassar literature can be grouped into three parts, namely prose, lyrical prose, and poetry. Makassar prose is further divided into three, namely: *rupama* (fairy tales), *pau-pau* (stories), and *patturioloang* (ancestral tales and genealogies). Lyrical prose is divided into four, namely: *royong* (mantra songs), *appitoto* (lamentations of fate), *lelle* (songs), and *sinrilik* (rhapsody songs). Literary genres that are classified as poetry include *dowangang* (mantras), *paruntukkana* (thimbles, proverbs), *aru* (oaths of loyalty),

pakkiok bunting (bride and groom poems), *rapang*, *dondo*, and *kelong* (pantun). *Dowangang* is one of the oral literary heritages of the Makassar people, expressed in the form of benevolent hopes conveyed through poetic utterances rich in values and meanings. Its existence dates back to ancient times and has been transmitted from generation to generation through oral tradition. Etymologically, the term *dowangang* means “prayer” or mantra recited with a particular rhythm. *Dowangang* is articulated within the structure of the Makassar language using a poetic style that is dense in meaning and rich in metaphors and symbols, revealing profound cultural values, reflecting a worldview, and explaining various aspects of the relationship between humans and God, fellow humans, and the natural environment.

In traditional Makassar society, *dowangang* functions across various aspects of human life, encompassing both sacred and profane domains. These functions include protection—such as *dowangang pajaga koko* (a prayer for guarding gardens), prayers to protect oneself from disturbances by other beings (such as *poppo*, *parakang*, and *tujua*), empowerment—such as *dowangang kabbala sanjata* (a prayer for invulnerability to weapons), as well as healing practices (e.g., *pattuik puru*, *cika*, and *pakrisik mata*) [2] Furthermore, [3] found that *dowangang Pattuik Pakrisik Battang* (a prayer for treating stomach ailments) is used as a healing medium through the power of suggestion and sacred symbols. Meanwhile, [4] identified *dowangang Panjamabarakkang* (an agricultural mantra) that contains implicit meanings related to soil fertility, crop protection, and hopes for abundant harvests. [5] further explain several *dowangang kasalamakkang*, such as *dowangang punna la naung ri butta* (a prayer when stepping on the ground), *dowangang laktinroi* (a prayer before sleeping), *dowangang aksuluk ballak* (a prayer when leaving the house), *dowangang pajaga ballak* (a prayer for protecting the house), and *dowangang ambangung anttinro* (a prayer upon waking).

In practice, *dowangang* extends beyond its function as a form of spiritual supplication and serves as a representation of the Makassar people’s worldview and ways of thinking in maintaining harmonious relationships with God, fellow humans, and the environment. The process of its transmission takes place within cultural spaces. Within the broader cultural context, *dowangang* fulfills multiple functions, including spiritual communication, the transmission of local knowledge, moral conduct and ethical guidance, as well as serving as an archive of cultural values that reinforces identity and cultural legitimacy among the Makassar people.

As civilization advances and patterns of social life change, *dowangang* has gradually become marginalized within the socio-cultural practices of the Makassar community. Many members of society, particularly younger generations, are no longer familiar with *dowangang* and show little interest in it. This condition is driven by several factors, including the shrinking space for practicing *dowangang* in modern life, the disruption of intergenerational transmission within the chain of cultural inheritance, and the emergence of an irrationality stigma that associates *dowangang* with mystical practices deemed irrelevant to contemporary life. In addition, *dowangang* is often perceived as a form of cultural heritage belonging exclusively to older generations. Such circumstances pose a serious risk of *dowangang* losing its social function and eventually disappearing from the socio-cultural life of the Makassar people.

Amid the fading presence of *dowangang* in everyday life and the decline of traditional modes of transmission, the emergence of digital *dowangang* has appeared as a “breath of fresh air” in efforts to preserve this form of oral literature. The digital era has brought fundamental changes in the ways literary works and cultural heritage are maintained and disseminated. [6] [7] famously stated, the medium is the message; digital media function as extensions of human senses, transforming how cultural heritage is shared, experienced, and preserved. The use of digital technology to introduce *dowangang* to younger generations thus represents a strategic step in sustaining the continuity of the *dowangang* tradition within Makassar society.

Dowangang, which had previously become rarely heard and was no longer transmitted through oral tradition, has begun to be reintroduced in the form of digital content, particularly videos published on various platforms such as YouTube, Facebook Reels, cultural blogs, and cultural websites. A number of content creators have adopted *dowangang* as digital material by incorporating various multimedia elements, including audio recordings of *dowangang* recitations, background music, animation, text overlays, subtitles, and on-screen transcriptions. These elements are designed to enhance visual and auditory appeal, making the content more immersive and capable of capturing audience attention. The transformation of *dowangang* from ancestral oral spaces to digital screens thus opens new opportunities for the continuity of this oral literary tradition within modern society. In this context, cultural memory is no longer static but has become a dynamic and continuously evolving process mediated by digital technology. [8] emphasizes that cultural memory in the digital age is shaped through new representational practices that enable more adaptive forms of cultural heritage preservation. The use of information technology also expands accessibility, allowing *dowangang* to be accessed by communities across regions without geographical barriers. Younger generations who were previously unfamiliar with *dowangang* can now access and engage with this tradition through digital devices that are closely integrated into their everyday lives.

Furthermore, the presence of digital *dowangang* functions not only as a means of preserving oral tradition but also contributes to the preservation of the Makassar language, particularly archaic vocabulary that is rarely used in daily communication. Audience responses in the form of appreciation, requests for further uploads, and inquiries about the meanings of *dowangang* utterances and vocabulary indicate the emergence of cultural awareness and renewed interest in Makassar linguistic heritage. In this way, digital *dowangang* uploads play a role in fostering collective awareness of cultural heritage, serving as a form of cultural legitimization and reinforcing the collective identity of the Makassar people.

In addition to creating opportunities for preservation, the presence of digital *dowangang* also presents several challenges, such as the reduction of sacredness that may weaken its spiritual meaning, low performative and aesthetic quality, and the emergence of misunderstandings due to *dowangang* videos being uploaded without adequate explanations regarding their function, context, and appropriate time of recitation. Furthermore, there are currently no standardized regulations concerning which types of *dowangang* may be recorded, who has the authority to document them, and how they should be published in digital spaces. Therefore, to prevent the loss of original meaning and cultural

context, the objectives of digitizing *dowangang* must be clearly defined whether for archival, educational, or commercial purposes since uncontrolled commercialization carries the risk of cultural distortion [9].

This study aims to provide a comprehensive overview of the dynamics of *dowangang*'s existence on digital platforms, including the forms of its documentation as well as the opportunities and challenges that arise from its digital transformation. Specifically, the study seeks to address four main issues: (1) how *dowangang* is documented on digital platforms; (2) the implications of *dowangang* content for the preservation of the Makassar language, particularly its archaic vocabulary; (3) the challenges encountered in documenting and revitalizing *dowangang* in digital spaces; and (4) the strategic opportunities that can be leveraged to strengthen *dowangang* as cultural and linguistic heritage in the digital era. These issues are examined through the theoretical frameworks of cultural studies, digital ethnography, and linguistics.

2. Theoretical Framework and Literature Review

Dowangang is part of Makassar oral literature and has been widely examined as an object of scholarly inquiry. Various perspectives have been applied in the study of *dowangang*, including ritual functions, cultural values, social roles in traditional society, as well as linguistic, semiotic, semantic, socio-cultural, and functional approaches. [10] analyzed formulaic patterns in *dowangang* as oral literature and oral tradition, highlighting oral structures and repetition in *dowangang* performances using Albert Lord's theory of orality. [11] using Halliday's System Functional Linguistics (SFL) theory to reveal the concept of ideology in *dowangang*. Existing studies consistently portray *dowangang* as a form of Makassar cultural heritage that functions as a traditional prayer imbued with local wisdom.

However, like many other forms of oral literature, *dowangang* is vulnerable to disappearance within its own cultural context as a result of modernization. Meanwhile, studies that situate *dowangang* within the context of digital media remain relatively limited. This is noteworthy given that the advancement of digital technologies has brought significant changes in the documentation, dissemination, and interpretation of cultural texts by contemporary audiences. Issues related to digital integration, platform-based documentation, and the preservation of archaic vocabulary in *dowangang* have yet to receive sufficient scholarly attention, thus constituting a gap in contemporary research.

The study conducted by [12] Ulimuddin et al. on the utilization of digital literacy in the preservation of intangible cultural heritage is highly relevant as a key reference in research on digital *dowangang*. The study highlights two important aspects, namely digital literacy strategies and the use of digital platforms. Digital literacy strategies examine how communities engaged in safeguarding intangible cultural heritage employ digital literacy for documentation and dissemination purposes. Communities in Java, for example, utilize social media as a medium for digital archiving and cultural education. This practice can be compared to the potential of Makassar communities in using social media platforms for the publication and dissemination of *dowangang*.

In this context, digitalization goes beyond serving merely as a form of digital archiving and becomes a medium for active revitalization through multimedia content. The

article “A Review of the Role of Social Media for the Cultural Heritage Sustainability” examines how social media functions as an important platform for cultural heritage preservation by enhancing digital community engagement [13]. Social media enables broad public participation in the management and conservation of cultural heritage, particularly in rapidly developing urban areas. The article highlights the role of social media in providing a space for multiple stakeholders to actively participate in decision-making processes related to cultural heritage preservation.

Another study relevant to the digitalization of *dowangang* focuses on the preservation and transformation of the local cultural tradition of Bau Nyale in the digital era [14]. Digital mediation plays a crucial role in both the preservation and transformation of cultural practices. Preservation is carried out through the use of digital documentation and social media, and such forms of digital mediation offer similar opportunities for the preservation and revitalization of *dowangang*.

3 Methods

3.1 Design Research

This study employs a qualitative-descriptive approach informed by the perspectives of cultural studies, digital ethnography, and linguistics. With reference to ethnographic theory, four key principles proposed by Pink et al. serve as important methodological guidelines. These principles include: (1) distributedness, referring to ethnographic observation dispersed across multiple platforms; (2) multimodality, involving the simultaneous analysis of video, audio, and user comments; (3) openness, which denotes access to publicly available data without gatekeeping; and (4) traceability, which enables researchers to follow user interaction trajectories from content upload through circulation and virality [15].

The qualitative approach is used to gain an in-depth understanding of the meanings, functions, and representational practices of *dowangang* in a digital context. The material object and focus of this study consist of digital *dowangang* content published on YouTube, Facebook Reels, and cultural blogs. The formal object of the study relates to the preservation of Makassar culture through digital representations of *dowangang*, encompassing three main dimensions: language (archaic vocabulary, linguistic structure, and stylistic features), culture (social functions, cultural values, and sacredness), and media (forms of documentation and multimodality). The analysis focuses on how digital *dowangang* contributes to the preservation of Makassar culture and language, while also identifying the challenges and opportunities that accompany this process.

3.2 Data Sources

The research data consist of primary and secondary data. Primary data include *dowangang* videos published on YouTube and Facebook Reels, *dowangang* texts obtained through verbatim transcription of the videos, and digital metadata such as titles, descriptions, audience comments, video duration, and upload dates. Secondary data comprise scholarly literature on *dowangang* and Makassar oral literature, theories of cultural

and linguistic preservation, as well as policy documents related to culture and intangible cultural heritage.

3.2 Data Collection Techniques

Data were collected through the following stages. First, Observation of digital *dwangang* content was conducted by examining forms of presentation, types of *dwangang*, documentation quality, and the surrounding digital context. Second, documentation involved downloading or archiving digital *dwangang* content as research data, accompanied by metadata records including source, platform, upload date, and video duration. Third, transcription and translation. This stage involved verbatim transcription of *dwangang* texts from the videos. The texts were then translated from the Makassar language into Indonesian to facilitate analysis and to ensure accessibility for readers who do not understand Makassar.

3.4 Data Analysis

Techniques Data analysis was carried out in a gradual and integrative manner. Linguistic and stylistic analyses were employed to identify archaic vocabulary, linguistic structures, and poetic styles of *dwangang*. Data validity was ensured through source and methodological triangulation.

4. RESULT

4.1 Documentation of *Dwangang* on Digital Platforms

The documentation of *dwangang* on digital platforms is produced by local content creators as well as individual users with diverse publication objectives, such as cultural preservation, the creation of educational videos, the fulfillment of school or university assignments, and even income generation through monetization. Regardless of these varying purposes, the presence of *dwangang* on digital platforms remains significant as part of broader efforts to preserve the *dwangang* tradition. Digital documentation of *dwangang* is manifested in various forms of presentation published on platforms such as YouTube and Facebook Reels, as well as in the form of digital text documentation on cultural websites and blogs. Each platform presents distinct characteristics and appeals in representing *dwangang*.

Documentation of *Dwangang* on the YouTube. Platform YouTube has become one of the primary platforms chosen by content creators for publishing *dwangang* videos. The platform offers longer video durations, allowing *dwangang* performances to be presented in a more complete and uninterrupted manner. Publications are commonly produced by cultural communities, school students, and university students. The content includes traditional performance recordings, interpretative videos featuring the recitation of *dwangang* accompanied by modern visual arrangements (such as narration and background music), as well as educational videos that provide text transcriptions, Indonesian

translations, and explanations of the social and spiritual meanings and functions of *dowangang*.

Based on an examination of *dowangang* videos on YouTube, several types of content were identified, including documentary content, educational content, artistic content, and personal content.

1) Documentary Content

Documentary content is produced to record *dowangang* in order to ensure its continuity as a cultural and linguistic archive. Several videos categorized as documentary content include the following:

a) A *dowangang* video titled “Do'a Penahan Amarah (*Dowangang* Panrampa Nassu) in the Makassar Language” published on the “YouTube Daeng” account, with a duration of 1 minute and 52 seconds. This Makassar-language *dowangang* video, uploaded on August 24, 2025, is accompanied by subtitles displaying the recited *dowangang* text. The video opens with a polite request for permission in Makassar, “Tabe Daeng,” before the recitation of “*dowangang* Panrampa Nassu. Soft background music accompanies the narrator’s explanation of the purpose of *dowangang* Panrampa Nassu, which is intended to be recited for individuals who are suspected of harboring ill intentions toward the reciter. Its purpose is to prevent potential harm that others may wish to inflict. In the final stage of the recitation, the narrator delivers moral advice, emphasizing that individuals should always guard their actions and words so as not to hurt others. The *dowangang*, therefore, must be accompanied by good deeds. At the end of the video, this advice is reinforced by citing a prophetic hadith related to the religious injunction to maintain harmonious relationships among fellow human beings.[16].

b) Another *dowangang* video titled “Do'a Pemikat Wanita in the Makassar Language (Making a Woman Fall in Love and Find It Difficult to Forget You)” was also uploaded to the “YouTube Daeng” account. The video, with a duration of 1 minute and 51 seconds and uploaded on January 11, 2024, is equipped with subtitles of the *dowangang* Bunga Ria-ria in both the Makassar language and Indonesian, synchronized with the recitation. This content can be accessed via the YouTube link: <https://www.youtube.com/watch?v=Kd4BYwKEGG8>. The video begins with the utterance “Tabe Daeng” as a form of requesting permission to convey the *dowangang*, followed by an explanation of the *dowangang*’s function as a means to attract a woman’s affection. The recited *dowangang* is described as having the effect of making a woman restless while thinking about the man seeking her attention. However, the narration is accompanied by an explanation that the *dowangang* should not be used to harm or manipulate women. The narrator also conveys a moral message encouraging closeness to the Creator and the observance of the five daily prayers. [17]

2) Educational *Dowangang* Content

This type of content is designed to provide audiences with an understanding of the meanings, functions, and cultural contexts of *dowangang*. Educational *dowangang* videos are commonly produced as learning materials for the Makassar regional language and as

school or university assignments. Several videos categorized as educational content include the following:

a) A video entitled “Bahasa Makassar– *Dowangang*” uploaded by Rijal Al Khawarizmi on February 23, 2021, with a duration of 8 minutes and 37 seconds. The video contains material from “Pappilajarang Bahasa Mangkasarak Grade 6” focusing on *dowangang*. The material is delivered by a teacher using both the Makassar language and Indonesian. Throughout the video, the speaker’s face is not shown; instead, the screen displays learning materials. The content explains the definition of *dowangang* as prayers or expressions of hope. Three examples of *dowangang* presented in the video are *dowangang* appilajarak (a prayer for studying), *dowangang* lattinro (a prayer before sleeping), and *dowangang* apparek kanrejawa (a prayer for making cakes) Videos can be accessed at (<https://www.youtube.com/watch?v=Ekr8stJzyd4>). [18].

b) A video entitled “*Dowangang* Bahasa Makassar” uploaded to the Fadli Kecil account (<https://www.youtube.com/watch?v=kjo8pV3s98U>). The video, delivered in the Makassar language by Risnawati, has a duration of 2 minutes and 20 seconds and was uploaded on June 1, 2022. The video provides an explanation of *dowangang*, which is described as *kelong toa* (“traditional poetic verses”) in Makassar literature. It also outlines the conditions for reciting *dowangang*, such as refraining from arrogance and using it solely for self-defense or to help others. The functions of *dowangang* are described as obtaining strength, safety, and protection. Examples discussed include “*dowangang* punna la naung ributta”, “*dowangang* punna lajjappa”, and “*dowangang* punna la tinro”. [19].

c) A video entitled “Materi Kesusastraan yaitu Contoh *Dowangang*, Peruntuk Kana, dan Kelong” uploaded on May 3, 2020. The video, with a duration of 1 minute and 35 seconds, was uploaded by Ines Kala’tiku. In this video, Kala’tiku explain that she made about the types of Makassar oral literature a local content course requirement. An example is “*Dowangang Punna Ambangung Tinro*”. This video can be watched at <https://www.youtube.com/watch?v=o64mQ3SMTyc>. [20].

d) On May 5, 2020, Muhammad Hamzah Muslimin uploaded a video entitled “Pa-runtuk Kana, Kelong, dan *Dowangang*.” The video, with a duration of 2 minutes and 49 seconds, contains explanatory material on three types of Makassar oral literature: pa-runtuk kana, kelong, and *dowangang*. Specifically for *dowangang*, the creator discusses “*dowangang* ambangung tinro” (a prayer upon waking), it is an expression of gratitude as well as supplication for protection and safety in facing the life ahead. This video can be watched at <https://www.youtube.com/watch?v=cP6z7ijubHg&t=19s>. [21].

e) The account Nurkardiyanti 0293 uploaded a video entitled “Sastra Nusantara–*Dowangang* by Cahaya Putri” on June 3, 2022. The video, with a duration of 4 minutes and 35 seconds, is presented in Indonesian and discusses the definition, purpose, function, conditions of recitation, and examples of *dowangang*, namely “*dowangang* punna la-naung ri butta” and “*Dowangang* Lakjappa”, accompanied by explanations of their meanings in Indonesian. In the video, it is explained that *dowangang* is one of the old forms of poetry in Makassar oral literature, similar to mantras in Indonesia literature. *Dowangang* means a request or supplication. In the past, the life of Makassar community

was always preceded by reciting *dowangang* to obtain blessing and safety. There are requirements for reciting *dowangang*, such as having strong belief. The video can be accessed at <https://www.youtube.com/watch?v=WG9wGaWdV4k&t=116s>. [22].

f) A video with a duration of 4 minutes and 53 seconds was uploaded on July 17, 2023, to the Rezky Dwi Yunita YouTube account, entitled “Contoh of *Dowangang* and Pakkiok Bunting in Makassar Literature – Final Assignment for the Local Language and Literature Course.” The *dowangang* parampak nassu (a prayer to dispel anger) recited by Rezky can be accessed at <https://www.youtube.com/watch?v=JePjC8iRp4&t=121s>. [23].

g) The Riskayanti account uploaded a video assignment entitled “MULOK Assignment: Makassar Literature Materials (*Dowangang*, Paruntuk Kana, and Kelong)” (<https://www.youtube.com/watch?v=bDV5CiIL10M>) on April 27, 2020, with a duration of 2 minutes and 48 seconds. In this video, Riskayanti recites a *dowangang* without providing an explanation of its function. [24].

Educational *dowangang* videos produced by university students as course assignments play an important role in cultural preservation, as they serve as digital documentation or archives that record the existence of *dowangang* as oral cultural heritage. However, to enhance audience engagement, greater attention needs to be given to video production, including the variety of *dowangang* presented, delivery techniques, and overall audiovisual quality. A sense of monotony and limited appeal observed across these videos can be attributed to several factors: (a) the *dowangang* texts used tend to be the same and are widely known within the community; therefore, students are encouraged to directly explore *dowangang* from community members as tradition bearers; and (b) in several videos, students appear to struggle with accurate pronunciation according to Makassar dialects, resulting in hesitant delivery.

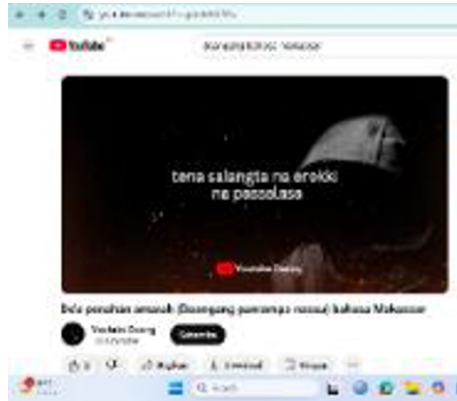
3) Artistic Content

A YouTube video entitled “*Dowangang* – Ethnic Music Performance” uploaded by Ilham Akbar on May 6, 2018, with a duration of approximately eighteen minutes, represents an example of artistic content. The text “*Dowangang* Punna Lanaung Angngonjok Butta” (a prayer recited when stepping on the ground, typically before traveling to distant places) serves as the source of inspiration for this performance. The production emphasizes intensive audiovisual treatment, the addition of music and sound effects, and the creation of an immersive aesthetic experience. Below are several screenshots of the *dowangang* account.

Fig. 1: A screenshot from a YouTube video featuring the recitation of *dowangang* “*Dowangang* Bunga Ria Ria” (A Prayer To Attract A Woman’s Affection)[25]



Fig. 2 “Doangang-Penciptaan Musik Etnis” (*Dowangang – The Creation of Ethnic Music*)[26]



Documentation of *Dowangang* on Facebook Reels. The documentation of *dowangang* on Facebook Reels is presented in the form of short videos. Due to the limitation of video duration, the presentation of *dowangang*—particularly the use of text overlays and the recitation of *dowangang* texts—is highly condensed, with minimal explanations of meaning and cultural context provided in many videos. Several content creators, such as Nurdin Khokho (Lolo) , Sahir Tangnga, Mila Karmila, and Irwansyah, are actively uploading *dowangang* videos on their respective Facebook Reels accounts. The types of *dowangang* shared vary widely, ranging from everyday *dowangang* to those associated with spiritual power or protection. Creators such as Nurdin Khokho, Mila Karmila, Irwansyah, and Sahir Tangnga are among the most active in uploading *dowangang* videos on social media. The *dowangang* content uploaded generally falls into the category of personal content, as it is produced as a form of individual expression, spiritual reflection, and representation of everyday experiences. In terms of presentation, some *dowangang* are recited directly by the content creators themselves, while others are performed by elderly individuals who possess knowledge and mastery of *dowangang*. The following section presents the results of an inventory of *dowangang* video titles published on Nurdin Khokho’s Facebook Reels account, as he is one of the most prolific content creators in disseminating *dowangang* on this platform. The types of *dowangang* featured in his content are diverse, including everyday *dowangang*, healing *dowangang*, self-protection *dowangang*, and others.

1. “Baca-baca Panrinringi” — *Dowangang* recited before going to sleep or upon waking.
2. “Panyongka Parakang” — *Dowangang* to avoid disturbances caused by parakang (supernatural beings).
3. “Panyongka Balao” — *Dowangang* to protect crops from rats.
4. “Pasang-pasang ri Anging” — *Dowangang* to attract the affection of a beloved woman.
5. “Mengobati Sakit Perut Mulajaji — *Dowangang* for treating stomach ailments.
6. “Angngambi Pokok Kayu” — *Dowangang* recited when climbing a tree.

7. “Panyabbalak Kuburu” — *Dowangang* recited after grave digging is completed.
8. “Jalarambangna Selayara” — *Dowangang* recited when a woman causes emotional pain to a man.
9. “Pakkiok Sumanganna Parea” — *Dowangang* recited when visiting rice fields to ensure an abundant harvest.
10. “Panyongka Ulara” — *Dowangang* to avoid disturbances from snakes.
11. “Kurrukna Galesong” — *Dowangang* (function not explicitly specified).
12. “Tempa-tempa Paklungang” — *Dowangang* intended to gain the attention of a beloved woman.
13. Bunga Riaria — *Dowangang* for healing illnesses, performed by placing bidara leaves underneath.
14. Songkobala — *Dowangang* to ward off disasters.
15. Baca-baca Daun Bidara — *Dowangang* to avoid disturbances from supernatural beings.
16. Baca-baca Ruppa Mata — *Dowangang* to attract the attention of the opposite sex.
17. Punna Laktinro — *Dowangang* recited before sleeping.
18. Anyamballe Jangang — *Dowangang* recited when slaughtering a chicken.
19. Anyungke Pakkebbu — *Dowangang* recited when opening the door of a house.
20. Pabballe Sakkuluk — *Dowangang* for treating body odor.
21. Panggaggara — *Dowangang* used to intimidate or threaten others.
22. Erang Kaburakneang — *Dowangang* intended to confer invulnerability. male spiritual power
23. Baca-baca Akcallak / Rajjakkawang — *Dowangang* recited when applying cilla (traditional cosmetic).
24. Jalarambangna Bantaeng — *Dowangang* to attract a woman’s affection, recited at sunrise.
25. Akminyak Rambu — *Dowangang* recited when applying hair oil.
26. *Dowangang* Akjeknek — *Dowangang* recited while bathing.
27. Pangngajarak Tumanurung Barania — *Dowangang* recited when confronting an opponent.
28. Panjappuk Bunting — *Dowangang* recited upon first physical contact with one’s wife.
29. Erang Cariukna Cammi Lalea — *Dowangang* to attract a woman’s attention.

Fig. 3:

“A screenshot from a Facebook Reels Video Featuring the Recitation of *dowangang*.”
Dowangang Captivating Women's Hearts by Sahir Sarru Tangngaya [27]



Fig. 4 “Baca-baca Panrinringi” posted by Nurdin Khokho on Facebook Reels[28]



Text Based Digital Cultural Documents. In addition to being preserved in audiovisual formats on YouTube and Facebook Reels, the existence of *dowangang* can also be traced through text based digital documents. Several blogs and cultural websites present *dowangang* in the form of transliteration, translation, and explanatory descriptions covering definitions, meanings, cultural contexts, and social functions. Through various writings published on cultural blogs and websites, *dowangang* has become increasingly accessible for study and preservation. Text-based digital cultural documents of *dowangang* can be found on several blogs, including the following:

1. An article entitled “*Dowangang: Puisi Sakral dari Makassar*” (*Dowangang: Sacred Poetry from Makassar*), published on June 26, 2013, by Jufri Daeng Nigga. This article explains *dowangang*, which the author refers to as the Makassar version of a mantra. Based on its purpose, the author classifies mantras into four types: healing mantras, self-protection mantras, work-related mantras, and ritual or customary mantras. Several examples of *dowangang* discussed in the article include *Dowangang Punna La Naungko Ri Butta*, *Dowangang Punna Akjappa*, *Dowangang Punna Ambangung Tinro*, *Dowangang Sollanna Ni Kamaseangko*, *Dowangang Pabbongka Setan*, and *Dowangang Panrampak Nassu*. (<https://gowa-negeri1001cerita.blogspot.com/2013/06/dowangang-puisi-sakral-dari-makassar.html>).[29]
2. An article entitled “*Mengenal Sastra Makassar: Dowangang*” (*Understanding Makassar Literature: Dowangang*), posted on June 27, 2019, by M. Farid W. Makkulau. This article explains that within Makassar social life, the sacred expression *dowangang* has long been understood as a form of supplication, request, and prayer. The recitation of *dowangang* requires certain conditions, such as refraining from arrogance or self-glorification. (<https://palontaraq.id/2019/06/27/mengenal-sastra-makassar-dowangang/>)[30]
3. An article entitled “*Dowangang: Jenis Puisi Lama dalam Sastra Makassar*” (*Dowangang: A Type of Old Poetry in Makassar Literature*), posted by Muhammad Muchlis on April 27, 2013. Similar to the previous writings, this blog provides explanations of the definition of *dowangang*, the conditions of its recitation, and examples

of various types of *dowangang*. (<http://sastra-indonesia.com/2013/04/dowangang-jenis-puisi-lama-dalam-sastra-makassar/>). [31].

4. An article posted by Estetika on June 1, 2021, entitled “Retorika dalam *Dowangang* Masyarakat Makassar” (Rhetoric in Makassar *Dowangang*). One key point emphasized in this article is that *dowangang* is still believed by Makassar communities today as a means of seeking protection, strength, healing, and safety in both worldly and spiritual (<https://estetikapers.com/retorika-dalam-dowangang-masyarakat-makassar/>) life. Text-based documentation of *dowangang* found on blogs and online platforms opens opportunities for broader recognition, learning, and sustained support for the continuity of *dowangang* as an oral tradition within society. [32]

Fig 5: *Dowangang* Images in Digital Text Format

A screenshot of an Article “Mengenal Sastra Makassar: *Dowangang*”. [30]



Fig. 6 :A screenshot of an Article “*Dowangang*: Puisi Sakral Makassar” Poetry’. [33]



4.2 Implications of Digital *Dowangang* for the Preservation of Archaic Makassar Vocabulary

Digital spaces that document *dowangang* function both as sites of cultural preservation and as spaces for learning regional languages. Platforms such as YouTube and Facebook Reels, where *dowangang* is uploaded, have become digital archives that store cultural and linguistic richness.[34]. Explains that social media platforms such as YouTube and Facebook Reels have become effective digital archives for the preservation of cultural traditions, enabling organic documentation and global accessibility. *Dowangang* content on these platforms preserves archaic vocabulary and ritual performance in their contextual forms, thereby complementing formal archives. [35]. The

widespread circulation of *dowangang* videos has had a positive impact on the preservation of the Makassar language. A number of archaic lexical items that had long fallen out of everyday use have begun to resurface, allowing broader audiences to recognize and more easily learn them. Communities, particularly younger generations, are once again able to hear words that are now rarely spoken in daily communication. The following section presents a list of archaic Makassar vocabulary found in the text of *dowangang* digital.

a) Nouns erang kaburakneang — male spiritual power / male invulnerability; samparaja tasappea — an anchor that never breaks (symbol of steadfastness); balangguna tubua — the crowbar of the body (metaphor for bodily strength); panrinringi — wall / barrier / veil; mulajaji — navel; tete — bridge / crossing; timboro — south; raya — east; lau — west; wara — north; didi — cooked / ripe; taruwe — rainbow; kajannangannu — dwelling place / place of residence; songkobala — warding off misfortune; tambarak — medicine / remedy; bala — disaster / calamity; ranrang — rope; batunapara — solid rock / limestone; tonasa batang jambua — as firm as the trunk of a guava tree (metaphor for resilience); awang sapiri — candlenut husk bran (ritual material)

b) Adjectiva lomo-lomo — easy, simple; sorokau — bankrupt, impoverished; puppusu — gone, exhausted, depleted; siama — united, merged, joined as one; sileo — well mixed, thoroughly blended; lolo pulanaya — to remain youthful / eternal youth.

c) Verb pakkalepui — to make whole / to restore completeness; sitallikang — to be engaged (betrothal); lanisilimi — will be chosen / selected; palili — to encircle / to protect (ritual context) anyussuk — to infiltrate / to slip through; akkusiang — to worship / to perform religious devotion; aklulu — to chant softly / murmur; assolong — to flow / to stream; Those vocabularies are no longer used in everyday conversation and are therefore at risk of being forgotten. *Dowangang* that appears in the digital space has reintroduced these archaic vocabularies, especially to the younger generation. The archaic words found in *dowangang* serve as markers of sacredness, as linguistic archives, and as elements that shape Makassar cultural identity.

4.3 Challenges in Documenting *Dowangang*

The transformation of *dowangang* is an unavoidable condition amid rapid advances in digital technology. Several challenges may arise in this transformation process, including the following:

a. The potential loss of authenticity and shifts in meaning;

b. Low multimodal quality.

c. Linguistic simplification and the loss of archaic vocabulary.

d. The persistence of negative perceptions in digital spaces. Negative stigma surrounding *dowangang*—often perceived as irrational or associated with superstition—continues to exist among certain segments of society. This stigma causes *dowangang* to be viewed merely as a mystical practice rather than as a form of literary heritage rich in meaning, values, and benevolent aspirations. Moreover, such negative perceptions can discourage younger generations from becoming interested in learning, understanding, and engaging with *dowangang*, potentially leading to a breakdown in transmission and, ultimately, the disappearance of *dowangang* from cultural life.

g. The absence of ethical guidelines and standards. Ethical guidelines and publication standards for *dowangang* are essential as regulatory frameworks governing the dissemination of *dowangang* on social media. Unfortunately, such guidelines have yet to be established, allowing unrestricted publication based solely on individual preferences.

4.4 Strategic Opportunities for Strengthening *Dowangang* as Cultural and Linguistic Heritage in the Digital Era

The documentation of *dowangang* on digital platforms presents several strategic opportunities, including the following:

- a. Development of educational content and cultural literacy Digital platforms can function as learning spaces for introducing and studying *dowangang*, enabling broader public engagement with Makassar oral traditions.
- b. Creative collaboration The production of high-quality digital content requires collaboration among native practitioners, academics, content creators, and government institutions whose mandates are related to the development and preservation of language and culture.
- c. Development of cultural preservation platforms To ensure organized and systematic access to *dowangang*, text-based digital documentation can be further developed through dedicated platforms, such as cultural websites or applications that collect and curate *dowangang* from various regions in Makassar.

5. CONCLUSION

The existence of *dowangang* on digital platforms indicates the occurrence of cultural and linguistic transformation, encompassing changes in modes of presentation, language use, and contexts of practice. These transformations have resulted in multiple forms of *dowangang* across digital platforms, including:

- (a) recorded oral recitations presented in audio and video formats on platforms such as YouTube and Facebook Reels;
- (b) *dowangang* as digital written texts derived from audiovisual materials;
- (c) *dowangang* as multimodal texts combining oral recitation, written text (subtitles or text overlays), and visual elements such as settings, gestures, and symbols; and
- (d) *dowangang* as social media content. In this context, cultural blogs also function both as documentation tools and as new spaces for the revitalization of Makassar language and cultural values.

The proliferation of these various forms of *dowangang* has generated both challenges and opportunities. Key challenges include the potential loss of authenticity and shifts in meaning, low multimodal quality, linguistic simplification and the erosion of archaic vocabulary, as well as the persistence of negative perceptions that migrate into digital spaces. These challenges must be addressed through targeted and appropriate solutions to ensure the effective utilization of the potential offered by digital documentation of *dowangang*. Such potential includes the development of educational and cultural literacy content, creative collaboration, and the establishment of dedicated cultural preservation platforms.

Supporting the sustainability of *dowangang* in the digital era requires carefully designed preservation strategies that emphasize ethical considerations, collaborative practices, and multimodal approaches. Strengthening collaboration among cultural communities, academics, and content creators is essential to ensure that *dowangang* continues to thrive as a form of cultural, linguistic, and spiritual heritage of the Makassar people. Ultimately, the digitalization of *dowangang* transcends its function as mere cultural

documentation, becoming an active effort by the Makassar community to preserve their language, values, and cultural identity within digital spaces.

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