

REPRESENTATION OF BUGIS CULTURE IN THE FILM “*SILARIANG*” BY OKA AURORA (ANALYSIS OF SEMIOTICS BY ROLAND BARTHES)

Sagita Ramadhana^{1*}, Asmaul Husnah Amiruddin², Rusdi³

Universitas Negeri Makassar^{1,2,3}

¹sagitaramadhana@unm.ac.id, ²asmaulhusnah.amiruddin@unm.ac.id, ³rusdi@unm.ac.id

Abstrak

Silariang adalah sebuah film bergenre klasik yang berasal dari Makassar dan hingga kini masih merepresentasikan persoalan sosial di kalangan remaja yang sedang jatuh cinta namun belum mendapatkan restu dari orang tua. Tujuan penelitian ini adalah untuk mengetahui nilai-nilai budaya Bugis yang ingin disampaikan oleh penulis melalui film *Silariang*. Penelitian ini menggunakan jenis penelitian kualitatif dengan pendekatan analisis semiotika Roland Barthes serta pendekatan teoretis lainnya. Subjek dalam penelitian ini adalah adegan-adegan dalam film *Silariang*. Pengumpulan data dilakukan melalui dokumentasi dan studi literatur. Hasil penelitian menunjukkan bahwa terdapat dua nilai budaya masyarakat Bugis yang ditampilkan dalam film *Silariang*, yaitu *siri' na pacce/pesse*. Makna denotatif yang terkandung dalam film *Silariang* menggambarkan karakter masyarakat Bugis-Makassar sebagai masyarakat yang memegang teguh nilai-nilai adat yang berlaku. Adapun makna konotatif yang ditemukan berupa representasi tindakan, makna tuturan berdasarkan simbol-simbol dalam dialog yang menggambarkan nilai, adat kebiasaan, kekerabatan, serta pesan moral. Makna mitos atau ideologi yang muncul ditafsirkan melalui studi literatur mengenai budaya Bugis-Makassar yang memahami nilai-nilai adat, budaya kehormatan diri, dan identitas budaya yang mengakar kuat dalam masyarakat Bugis-Makassar.

Kata Kunci: Representasi, budaya, Bugis, film, semiotika.

Abstract

Silariang film is a film with a classic genre originally from Makassar and until now is still a social problem among young people who are in love and have not received the blessing of their parents. The purpose of this study is to find out the Bugis cultural values that the author wants to convey in the *Silariang* film. This study uses a qualitative research type with a Roland Barthes semiotic analysis approach and a theoretical approach. The subjects in this study are scenes in the *Silariang* film. This study uses data collection through documentation and literature studies. The results of the study show that there are two cultural values of the Bugis community displayed in the *Silariang* film, namely *siri' na pace / pesse*. The denotative meaning contained in the *Silariang* film describes the character of the Bugis-Makassar community as a society that adheres to the prevailing customary values. The connotative meaning obtained in this film is in the form of action figures, the meaning of speech based on the meaning of stars in the dialogue presented describes values, customs, kinship and moral messages. The meaning of myths/ideologies contained in several places is interpreted through a literature study on Bugis Makassar culture which understands customary values, and a culture that has self-respect and rooted in the Bugis Makassar community.

Keyword: Representation, culture, Bugis, Film, Semiotics

INTRODUCTION

South Sulawesi has four main ethnic groups, namely *To-Ugi'* (Bugis), *To-Mangkasa'* (Makassar), *this is Raja*, and *To-Menre'* (Mandar). Who inhabited areas in the regencies of Bone, Soppeng, Wajo, Luwu, Sidenreng, Rappang, Bulukumba, Sinjai, Pinrang, Polewali, Mamasa, Enrekang, Pare-Pare, Pangkajene, and Maros. Around the 14th century until the arrival of the Dutch colonialists, the Bugis people in South Sulawesi had independent local

kingdoms, such as Tana-Luwu', Tana-Bone, Tana-Wajo', Tana-Soppeng, and Tana-Sidenreng. These kingdoms were collectively called Tana-Ugi'. They had close ties but they were never truly united as a state under one government. The relationship between them was based on a sense of unity or *sempugi*. This relationship is getting stronger, this was strengthened by intermarriage, especially among kings and their noble children. As time went on, Tana-Bone was considered another Bugis kingdom. To this day, the *Bugis To-Bone* language remains the standard *Bugis* language (Junaidi et al., 2024).

Marriage is the area most often affected by the issue of *siri'*. If someone's proposal is rejected, the suitor may feel *mate siri'* (loss of honor) so that he was forced to take the path of elopement ((*silariang*) to revive her self-esteem (Rizaldi, 2019). However, for the family of the girl who was "run away" this was a great humiliation, so that all of the girl's male relatives felt obliged to kill the perpetrator in order to uphold their rights said family. This defense of honor can only end if formal reconciliation is attempted, after a lengthy and complex negotiation process between the two parties. Such a situation, of course, can lead to inherited resentment that can last for generations. If the girl ends up leaving with the young man not of her own free will but because she was forced to, The path to peace was closed. Not only the man but also all his male relatives were considered to have committed treason, and all could be killed without the slightest remorse.

. Film is a tool/media used to convey information effectively. Film, as a cinematographic work, can also function as a cultural tool or cultural education. Thus, film is more effective in conveying cultural values. Film is a creative process of filmmakers that combines the seven elements of culture (ideas, value systems, worldviews, beauty/art, norms, human behavior, and technological sophistication). Film cannot be freely judged because it contains messages developed as a collective work. And here, film becomes a tool of social institutions. Film as a cultural and cinematographic art can be shown with or without sound. This means that film is a mass communication medium that carries messages containing important ideas that are conveyed to the public in the form of entertainment. One film that embodies classic traditional values from Makassar is *Silariang: Love That Is Not Blessed*. Produced by ART2TONIC, a film production house based in Eastern Indonesia, this film is intriguing because it addresses a social issue among young people in love who have not yet received their parents' blessing (Putra et al., 2025).

The thing that encouraged researchers to use the film *Silariang* as a research object was because this film tells the story of how Bugis people uphold their self-respect *siri'*. The formulation of the research problem is how Bugis culture is represented in the *Silariang* film. The aim of this study is to determine the meaning of denotation, connotation, and myth in the film *Silariang: Cinta Yang Tak Direstui*.

STUDY LIBRARY

Functionalism Theory

Durkheim was the first sociologist to use functionalist ideas. Durkheim used the work of the English figure Herbert Spencer to argue that we best understand the existence and character of social structures through comparison with the origins and functioning of biological organisms. In the human body, for example, all the organs function interdependently. Each organ exists because it fulfills a specific need of the human body that no other organ can fulfill. For example, the heart exists, because an organ needs to pump blood throughout the body (Putra et al., 2025).

Durkheim and subsequent functionalists argued that a social system operates like an organic system. Society is formed from structures of cultural rules established beliefs and practices to which citizens submit and obey. Sociologists view every established way of thinking and acting within a society as the way in which citizens are socialized. For

functionalists, institutions within society, such as the family structure, political system, educational system, religious system, and others, are analogous to the components of an organism (Wasilah, 2023). The use of functionalism theory in this research is considered very appropriate, because the problem that will be answered in this research concerns the problem of marriage carried out by the Bugis community, namely *ciliary* (elopement). In this study, it will be examined whether the cultural values that apply in Bugis society are displayed in the film *silariang*.

RESEARCH METHODS

This study uses a qualitative approach and semiotic analysis using the Roland Barthes paradigm to examine the research object (Dharma & Sadiyyah, 2024). The collected data consists of primary and secondary data.

- a. Primary data, which is the main information in the research, includes data sources in the form of the film *Silariang*, produced by ART2TONIC, which is one of the film production houses in the eastern part of Indonesia.
- b. Secondary data, is data obtained from books, information from internet sites, and other documents regarding the film *Silariang*, to support research objectives.

The following are the data collection procedures in this study, including:

- a. Documentation

This method involves identifying symbols or signs associated with Bugis culture, either in the form of images or audio and visuals, in the film *Silariang*. The images, symbols, and messages are taken from the dialogue and scenes within the 90-minute film.

- b. Literature Study

To obtain supporting data, researchers conducted a study libraries through books, the internet and other sources.

DISCUSSION

There are many methods for classifying films. The easiest method is by genre. *Silariang* falls into the drama genre (Kumar et al, 2023), with a strong emphasis on the local wisdom of the Bugis people. The film's storyline can sometimes bring tears to the eyes and sometimes even make viewers laugh.

1. Analysis of Denotative and Connotative Meaning in the Film

a. Connotative Meaning in the Film *Silariang*



Figure 1
(Source: ART2TONIC production, 2017)

On Figure 1 shows 2 people fighting in a *sarung* (*Sitobo Lalang Lipa*). This happens when their self-esteem is trampled upon, the Bugis people when their self-esteem is trampled upon, then the last resort is to do together in the fold or fighting with a *badik* becomes a last

resort (Ramadhani, 2024). This is reinforced by the fact that both men are holding *badik* (long knives) being a typical weapon of the *Bugis Makassar* tribe apart from the *badik* there is also the *sarung* (*lipa*) which is used as a fighting ring.



Pictures 2 and 3

(Source: ART2TONIC production, 2017)

The next scene shows Lina (Petta Lolo's first child) tells her mother that she is pregnant while her boyfriend is going to marry another woman. In this scene, Lina's mother gives advice that Lina is right. Really embarrassing (*very sad*) her family. Feeling guilty, Lina finally decided to end her life. And also in picture 3 it is confirmed that Lina committed suicide by slitting her wrists.



Figure 4

(Source: ART2TONIC production, 2017) The next scene shows Petta Lolo's family coming to the event)

The next scene shows Petta Lolo's family attending Daeng Mariolo's son's wedding. Petta Lolo explains the reason for his visit. Petta Lolo orders Daeng Mariolo's son to take responsibility for the death of his daughter, who was impregnated. Meanwhile, Daeng Mariolo's son married another woman. Daeng Mariolo also accepts that his son was killed because siri'.



Figure 5

(Source: ART2TONIC production, 2017)

The next scene shows Daeng Mariolo angry with Ali. This is reinforced by Daeng Mariolo pointing his index finger directly in front of Ali's face. Daeng Mariolo forbids Ali from seeing Cia because they have different bloodlines (Wahyuddin et al., 2022). Furthermore, Daeng Mariolo and Petta Lolo (Ali's father) had a serious past.

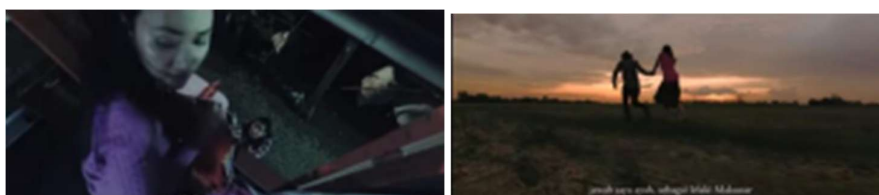


Figure 6.7
(Source: ART2TONIC production, 2017)

In the next scene, Ali comes to pick up Cia and invites her to run away from home with the help of Mama Ramlah. Ali takes Cia to a place far from the village to hide. After arriving at her destination, Cia called her friend Ati to help her find a temporary place to stay. The meaning that can be taken is that Ali ran away from Cia without thinking about the consequences of his actions (Anjana et al., 2025). The consequences *Silariang* As Ali and Cia's actions unfold, various arguments begin to arise between the two families. Their parents are at odds again after 15 years. Buried memories are now resurfacing.

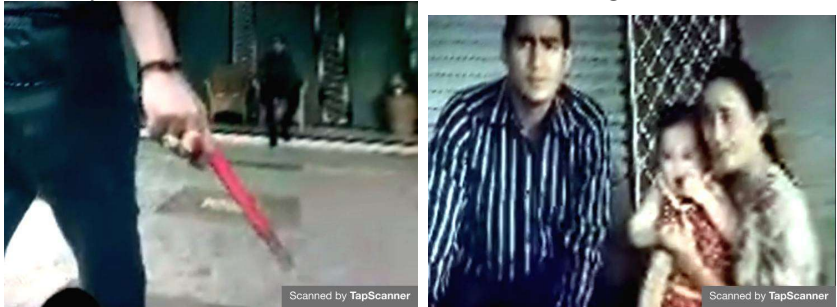










Figure 6.7
(Source: ART2TONIC production, 2017)

The next scene shows Daeng Mariolo arriving at Ali and Cia's residence after a two-year search. He's here to kill Ali, who ran away with his son. However, when he sees his son and grandson, he feels bad (*Pesse Babua*). Finally he gave up his intention to kill Ali, he called his guards to come back. Upon arriving home, Cia's family asked what had happened. Cia's family was furious when they learned that Ali had not been killed. The meaning that can be taken is the cultural value of respect (*fish*) namely between children and parents

Table 1. Connotative and Denotative Analysis

Audio	Visual	Denotatif	Konotatif	Mitos
Cia, your grandfather her is with his grandfather, before fight (one sarong) because of upholdin g (SELF-WORTH)		2 people who were fighting in a sarong (Sitobo Lalang Lipa). Because want to uphold self-esteem (Series')	to 2 people the holding badik (knife) the length of which become a special weapon of the tribe Bugis Makassar) besides the dagger there is also Sarong (<i>Lipa</i>) which is used as a ring place	Public Bugis when self-esteem stepped on, then last resort that is taken, namely by do Massacre Sleeping Bread

			fight.	Or fight with a dagger become a path final.
<p><i>Mupakasiri'i our family's goal (my child you are very embarrass our family)</i></p>	 	<p>Lina cried on my lap Her mother. Her mother then calm him down</p> <p>Lina who has died and is under father and a number of his family</p>	<p>Lina's mother give advice that Lina really- Correct to embarrass (napakasiri') his family. Because I feel guilty finally Lina decided for end his life</p>	<p>For take responsibility his actions Lina chooses for end his life</p>
<p><i>Not quite enough answer siri' (you have to responsibility, because this is the price self)</i></p>		<p>Grand father Petta (Lina's parents) approaching Daeng Mariolo's residence (where Lina's boyfriend's wedding party took place)</p>	<p>Petta Lolo request responsibility answer because of child abuse they are considered <i>mappaka siri'</i>.</p> <p>Not even Mariolo to be sincere to one's child killed because of Siri'.</p>	<p>A real family comply with customary law that applies in public</p>

Go!!! I forbid the blood of my descendants to mix with the blood of your descendants.		Go!!! I forbid the blood of my descendants to mix with the blood of your descendants.	Daeng Mariolo already knows that Ali is Petta Lolo's son.	Someone who has a past history will always leave a mark until now.
Petta Lolo, I didn't come because of revenge 15 years ago when you killed my son in front of my eyes. But I came to tell you that your son Ali took my daughter Cia away.	 	Cia was taken away by Ali with the help of Mama Ramlah	Because Ali and Cia did not get their family's blessing, they decided to elope.	A person who violates customs in society
You don't know what it's like to have grandchildren. When your eyes are looked into by your grandchildren's eyes.	 	Daeng Mariolo (Cia's father) came to Ali and Cia's house carrying a dagger.	Daeng Mariolo did not kill Ai when he saw his grandson	The cultural value of respect (pesse) is between children and parents.

2. Representation of Bugis culture in films *Silariang*

The film *Silariang* by Oka Aurora is a romantic comedy drama genre film, which raises the issue of marriage. *Silariang* this 80-minute film, about an unconfirmed marriage, stars talented actors and actresses from Makassar who truly immerse themselves in their roles. It was released on March 2, 2017. In Bugis society, there are several traditional values that are still inherent and reflect the identity and character of the Bugis people, namely: *shame and pain*. *Shame* means: Shame (self-esteem), which is used to defend honor against people who want to

trample on the self-esteem of others. While *paceor* in Bugis language it is called *fish* which means: painful/spicy (hard, firm stance)(Azis et al., 2020). So *Pacce* means a kind of emotional intelligence to share the pain or hardship of other individuals in the community (solidarity and empathy). We often hear the Bugis expression that goes "*punna tena siri'nu, paccenu seng paknia*" (if there is none) *secret in the package* which you hold fast)(Israpil, 2015). When *said* that *pace* If a person does not have a view of life, it can result in that person behaving in a manner that exceeds the behavior of an animal because they do not have an element of social concern and only want to win.

a. Culture *Siri'*

Figure 1 shows two people fighting using badik in a sarung (*Sitobo Lalang Lipa*). This is one way to enforce *said* Bugis people. A fight in a sarung is considered to be resolved if one or both of them die. One of the social realities that is most closely related to problems *said* is marriage. The Bugis people view women in social life as *but*. The word *baine* is close to the word *good* (seed or embryo), so it can be interpreted as the origin or beginning. Society places women at the pinnacle of human dignity. They are not merely symbols, but rather a noble essence that signifies the status and dignity of a family (Rinaldi et al., 2022).

Figure 4 shows Petta Lolo upholding *Siri'* by killing Daeng Mariolo's child who impregnated his child. Petta Lolo killed him at the same time dowries (*doe' shoot*) which is very expensive as a mandatory traditional process, in respecting and honoring the woman he marries. However, on the other hand, with the offering *doe' shoot* which is quite fantastic is one of the causes of cases occurring *Silariang* in the Bugis tribe (Raina & Rachmainy, 2025). *Silariang* in the Bugis tribe, a form of marriage that violates legal and customary regulations occurs because one of the families does not approve of the romantic relationship between the two partners, so they take a shortcut. Although both partners *Silariang* He realized that his actions were full of risks, but that was the best way for him to build a household with his future lover.

This is shown in pictures 6 and 7, showing Ali coming to Cia's house secretly while Cia, in cahoots with Mama Ramlah, waits for him near the window. When Ali arrives at the window, Cia extends a long cloth to help him climb down to meet Ali. After arriving downstairs, Cia and Ali hurriedly leave Cia's house. Cia and Ali's actions are called elopement (*Silariang*). *Silariang* is a form of agreement between a man and a woman to unite in marriage, but is hindered by parental blessing and traditional processions. *Silariang* is a very shameful act (*said*) for the Bugis community. Especially the woman's family, who felt deeply humiliated. *Silariang* what Cia and Ali did was a violation of Bugis customs. They were considered to have no sense of shame (*said*). They are willing to take risks that cause shame (*Siri'*) and their honor was lost. Therefore, their actions deserve to be punished.

In the film, Cia is depicted as a child who is disobedient to her parents, with bad morals and character. The Bugis woman who committed the crime *Silariang* considered a disgrace that would destroy the honor and dignity of her family (Fitriani & Siscawati, 2021). The sentence "the role of women as the pillar of the establishment of a nation, and upholding the honor and dignity of the family", *It is better to dream of ten cows than to dream of a virgin* (it is better to raise ten cows than to raise one daughter). This sentence contains the philosophy that a woman is the source of life. So if a woman's morals are destroyed, the family's honor will also be destroyed. Meanwhile, the action *Silariang* (Elopement) itself is an action that is strongly opposed in Bugis society.

The impacts that Ali and Cia experienced after getting married *Silariang* including receiving sanctions in the form of gossip. Sometimes in social life, events *Silariang* What relatives do will become the subject of disputes with the surrounding community, culminating in mutual murder. This quarrel is an early symptom that gives rise to hatred and hostility among the Bugis people. This can be seen in the film at minutes 59:22 – 1:00:39. Daeng Mariolo, a descendant of nobility, is invited to a proposal ceremony in his village. When discussing money, *shoot*, it used “because of his son *Silariang*” better money *shoot* little compared to *Silariang*. Upon arriving home, Daeng Mariolo gathered all his family members and devised a plan to confront Ali and Cia. This was a tradition and a man's obligation when his honor and dignity were tarnished (*ri pakasiri*) or considered to be of low status in the eyes of society, because of his daughter *Silariang*. All the male members of the Daeng Mariolo family are obliged to kill the perpetrator (Ali) in order to uphold *said* family, and using *badik* as a weapon of restoration *said*.

As with any act *Silariang* what happened to the Bugis tribe. Women should be the gateway to extraordinary honor for the family and society. With the occurrence of this incident *Silariang* In this case, the party who is humiliated will take retaliatory action against the one who caused the humiliation. These retaliations take many forms. Among them, the enforcement of *siri* (a form of separation) can result in assault, murder, eviction, and even, in certain areas of Makassar, the body of the deceased perpetrator being barred from entering. This enforcement of *siri* can be carried out by both shamed families and mass gatherings. While committing reprehensible acts such as *Silariang* and prohibited by customary law (*There is*) then the individual is seen as having no self-respect (dignity) and is also seen as someone who has lost their sense of shame. The absence of shame and self-respect (dignity) in a person makes the individual in question a person who has no dignity. *said*. A person who has no dignity *said* no longer seen as *scan* (human) but “goodbye” (animal in human form). He lost his dignity as an individual human being and as a member of society.

b. Pace Babua

Pacce it is a compassionate attitude and a feeling of bearing the burdens and suffering of others, even those of different ethnicities and races. Thus, the Indonesian proverb says, “*ringan sama dijinjing, berat sama dipikul*” (lightness is the same as carrying, weight is the same as carrying). That is one application of the word *pace*, So *Siri*’s scope is on an internal scale, being *pace* internal and external, so it applies to everyone.

At minutes 28:81 - 30:55, Daeng Mariolo and his wife are furious at the family home. They are disappointed and saddened by Cia's shameful actions. They rush to Petta Lolo's house (Ali's father). Daeng Mariolo says that Ali ran away with his daughter Cia. Petta Lolo says that if it was his son who ran away with Cia, he would be willing to let her be killed. However, if both of them agree to *Silariang* (elope) then they must both be killed. This is done to restore the dignity of the family, which would be considered low by others. Therefore, the resolution of the problem sometimes results in death. At 50:02 - 53:16, when Cia is having difficulty giving birth, Ali calls Ibu Aji and asks her to pray for Cia, forgive her mistakes, and bless their relationship. This will ensure a smooth delivery. At 53:18 - 55:28, after two years of searching, Cia and Ali were finally found by Daeng Mariolo. Initially, Daeng Mariolo wanted to kill Ali, but when he saw his grandson, he changed his mind. Daeng Mariolo then decided to return

home. No matter how big the child's mistake is, parents will not have the heart to kill their own flesh and blood (R & Ruyadi, 2025).

c. *Mae abbaji*

Even though the perpetrator *Silariang* very hated by the woman's family, because it is considered to lower their self-esteem and dignity, as a result of their child's actions, however, if they have had a peace ceremony which in Makassar is called *abbaji*, then the two perpetrators *Silariang* this, who was previously hated and whose life was always threatened, then after the event *abbaji*, the hateful nature of this family member completely changed into loving, even the two perpetrators were considered as his own children. At minute 57:54 - 59:21 Rio suggests to Ali to *come home well* (make peace) with Cia's family. Ali agreed, he was ready to bear the risks (increasing the dowry, being beaten, and even possibly killed). In this case, usually the priest or village official or an elder or community leader acts as a mediator in the process *mother father* (make peace). Brother The male of the female perpetrator of *Silariang* and her uncle, both from her father and from her mother, have the right to decide in the family regarding the proposal *abbaji* from the priest or messenger of the perpetrator *Silariang* (elopement). In certain cases, if the woman's parents give their consent to *abbaji*, while the brother or uncle has not given his blessing, what usually happens is that the brother or uncle will not come to the event *mae baji*.

CONCLUSION

Broadly speaking, the film "*Silariang*" tells a romantic and family drama. However, the representation of Bugis-Makassar culture is predominantly centered on the experiences of Cia, Ali, and their family. Researchers conclude that the film "*Silariang*" contains numerous moral messages grounded in Bugis culture, and these messages can serve as lessons for us in understanding the local wisdom of the Bugis people, as well as those of other ethnicities and tribes.

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