

The Symbolic Meaning of Bugis Traditional Wedding Clothes in Soni Village: A Semiotic Study of Charles Sanders Peirce's Theory

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ABSTRACT

In various traditions in Indonesia, traditional clothing has an important position because it is used in sacred ceremonies, including wedding ceremonies. This research aims to describe the shape and meaning of symbols contained in Bugis traditional wedding clothes. The research uses a qualitative method with a descriptive approach. Data was obtained through observation, interviews, and documentation with informants consisting of traditional elders and the Bugis community who understood the meaning of traditional bridal attire. Data is analyzed through the stages of data reduction, data presentation, and conclusion drawn. The results of the study show that the symbols on Bugis traditional wedding clothes are divided into verbal symbols and nonverbal symbols. Verbal symbols are obtained from the informant's explanation of the meaning of colors, jewelry, and traditional clothing related to purity, fertility, glory, social status, loyalty, responsibility, and siri' values in the life of the Bugis people. Nonverbal symbols appear in elements of clothing and accessories, such as wedding dresses, lipa' sabbe, potto, ponto, necklaces, giwang, crowns, keris, and songko, each of which contains philosophical meanings about honor, courage, welfare, fertility, happiness, and the hope of a harmonious domestic life. The findings of the study show that Bugis traditional wedding clothes not only function as wedding clothes, but also as a representation of cultural values, social identity, and ancestral heritage that are full of symbolic meaning.

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1. INTRODUCTION

Indonesia is a country that has a very diverse cultural richness, reflected in the existence of hundreds of ethnic groups, regional languages, customs, arts, and value systems that develop in the lives of its people. This cultural diversity is a heritage that is not only a national identity, but also a source of local knowledge and wisdom that continues to be inherited from generation to generation. In the perspective of cultural anthropology, each cultural product contains symbols that represent the values, norms, beliefs, and outlook on life of its supporting communities (Sari & Hidayat, 2022; Rahman, 2023). Therefore, culture is not only understood as the result of material human work, but also as a system of meaning that shapes the way a group of people thinks and acts (Nasution et al., 2024).

One form of cultural expression that is rich in symbolic meaning is traditional clothing. Traditional clothing does not only function as a body covering or aesthetic element, but is a medium of cultural communication that conveys the wearer's social identity, status, moral values, and philosophy of life

(Mulyani & Prasetyo, 2021). In various traditions in Indonesia, traditional clothing has an important position because it is used in sacred ceremonies, including wedding ceremonies. Through the colors, motifs, shapes, and accessories used, traditional clothing presents symbolic messages that are passed down from generation to generation as part of the community's cultural system (Putri et al., 2022; Abdullah & Ningsih, 2023).

Traditional marriage is one of the cultural rituals that has high social, religious, and symbolic value. In many traditional societies in Indonesia, marriage is not only interpreted as the union of two individuals, but also as the union of two large families involving various customary rules and cultural symbols (Yusuf et al., 2021). Therefore, the various attributes used in the wedding procession, including the wedding dress, have meanings related to the hope, honor, welfare, and sustainability of the married couple's domestic life (Halimah & Kurniawan, 2024).

One of the ethnic groups in Indonesia that has high cultural wealth is the Bugis tribe who inhabit the South Sulawesi region and several other regions in Indonesia. The Bugis people are known to have a strong customary system, complex social structure, and cultural values that are still maintained today. Bugis culture is built on the principle of *siri' na pacce* which is the moral foundation in the social life of its people (Amiruddin, 2022). These values are reflected in various cultural practices, including in the implementation of traditional marriage ceremonies which are considered one of the most sacred events in the life cycle of the Bugis people (Mahmud & Arsyad, 2023).

In the Bugis wedding tradition, wedding clothes have a very important position because they are a symbol of cultural identity and a representation of the social status of the family. Each element of Bugis traditional bridal clothing has a certain meaning related to social status, respect for ancestors, purity, prosperity, and hope for a harmonious domestic life (Syamsuddin et al., 2022). Certain colors used in Bugis wedding attire, for example, are not chosen arbitrarily because they have philosophies related to courage, glory, wisdom, and well-being in life (Jamaluddin & Akbar, 2025). Likewise, the use of accessories such as crowns, necklaces, bracelets, and headdresses that represent symbols of honor and nobility in the Bugis society (Ramlah & Suryani, 2023).

However, the development of modernization and globalization has brought about quite significant changes in the way people view and practice cultural traditions. The younger generation tends to be more interested in popular culture and modern lifestyles, so that understanding of local cultural values has decreased (Kusuma et al., 2024). This phenomenon can be seen in the use of traditional wedding clothes which in many cases are only used as a complement to the ceremony without a deep understanding of the symbolic meaning contained in them. As a result, cultural symbols that previously had educational and philosophical functions began to lose their relevance in the life of modern society (Sulaiman & Fadli, 2022).

This condition is a serious challenge for efforts to preserve local culture. Cultural preservation is not only concerned with maintaining the physical existence of cultural objects or practices, but also maintaining the values, meanings, and philosophies contained in them (UNESCO, 2023). Understanding the symbolic meaning of a tradition is important because through this understanding people can build cultural awareness and strengthen their collective identity (Hidayati et al., 2025). Therefore, the study of symbolism in Bugis traditional wedding clothes has high relevance in the context of cultural preservation in the era of globalization.

Research on the symbolic meaning of Bugis traditional wedding clothes is important to document and interpret the cultural values contained in each element of the costume. This study is expected to provide a more comprehensive understanding of the relationship between cultural symbols and the social life of the Bugis people. In addition, the research results can also be an academic reference in the fields of cultural anthropology, semiotics, sociology, and the study of local traditions (Fauziah & Nurhayati, 2024).

This study uses a semiotic approach as the basis for analysis. Semiotics is a science that studies signs and meanings contained in various forms of human communication. According to the semiotic approach, each cultural element can be understood as a sign that contains a certain meaning and functions to convey a message to the community (Santoso, 2021). In the context of Bugis traditional wedding attire, colors, motifs, clothing shapes, and accessories are seen as cultural signs that represent the social values and life philosophy of the Bugis people. The semiotic approach allows researchers to uncover the meanings implied behind these symbols so that a deeper understanding of the cultural function of traditional bridal clothing in people's lives is obtained.

The reason why the author chose to research the symbolic meaning of Bugis traditional wedding clothes departs from concern about the diminishing understanding of the community, especially the younger generation, of the cultural values contained in local traditions. The author sees that many people still use traditional clothes in wedding processions, but do not understand the underlying philosophy of each element used. In fact, understanding cultural symbols is an important part of maintaining the sustainability of a society's cultural identity (Arifin et al., 2023). In addition, there is still limited research that specifically examines the symbolic aspects of Bugis traditional bridal clothing, making this research have high academic and practical urgency.

Through this research, it is hoped that a clearer picture can be obtained of the symbolic meaning contained in Bugis traditional wedding clothes and their relevance in the lives of today's people. This research is also expected to contribute to efforts to preserve local culture through increasing public understanding of the values contained in traditional traditions. Thus, cultural preservation is not only carried out in the form of maintaining cultural practices and objects, but also through the inheritance of meanings, values, and philosophies that are the foundation of the cultural identity of the Bugis people.

2. METHODS

This research uses a qualitative research method, because the data obtained is in the form of words, pictures, and not numbers. In addition, everything collected becomes the key to what has been researched. The data comes from field records, interviews, and photos. So that a complete picture can be obtained of the symbolic meaning of Bugis Traditional wedding clothes presented in a descriptive form. Sourced from the oral and written words of each individual, the qualitative approach in this case is actually a research procedure that produces descriptive data in the form of written or oral words from people and behaviors that can be observed. Therefore, the data collected is data in the form of words or sentences or images. Data obtained directly by researchers from the field or research site through interviews, observations, and documentation by informants in the research. Actually, the main source of data in qualitative research is words and actions. Words and actions are the source of data obtained from the field by observing the research subjects and interviewing informants. In this study, the type of data used is oral data in the form of words obtained from interview techniques. The source of data in this research is an informant who provides information about the symbolic meaning of Bugis Traditional bridal clothes. (Gradiana Tefa, 2016)

To achieve the desired research objectives, the data collection techniques carried out by the authors in this study are interviews and documentation. Data analysis techniques are methods used to process, review data and information in relation to problems that are equipped with explanatory tools (illustrations) and draw conclusions. The analysis consists of three streams of activities that occur simultaneously, namely: data reduction, data presentation, conclusion drawn/verification Data analysis is the process of systematically searching and compiling data obtained from the results of interviews, field notes, and documentation This research is a qualitative research focused on the problem of the symbolic meaning of Bugis Traditional wedding clothes. Qualitative data analysis is divided into three forms, including data reduction, data presentation, and conclusion drawing (Bambang Tri Kurniawan, 2019). (Pratiwi, 2019).

3. FINDINGS AND DISCUSSION

Based on the results of observations, interviews, and documentation conducted in Soni Village, South Dampal District, Toli-toli Regency. It was found that Bugis traditional wedding clothes contain various symbols that are interpreted deeply by the community. These symbols are found in the color of clothing, jewelry, and complementary attributes of the groom and bride. After the data is obtained, the next step will be to analyze qualitative data that is inductive. The researcher used the Miles and Huberman model data analysis method (Sugiyono, 2020:321). Based on the study or perspective used by the researcher in studying the symbolic meaning of Bugis Traditional wedding dresses, namely using semiotics studies. This study found data in the form of shapes and symbols contained in the Bugis Traditional bridal clothes. The form and meaning of symbols are in the form of verbal and nonverbal symbols. The discussion of each form and meaning of the symbols that researchers found on Bugis Traditional wedding clothes is as follows:

Forms of verbal symbols

The form of verbal symbols found in Bugis Traditional wedding clothes was obtained through interviews and explanations of traditional leaders of the Bugis community elders regarding the meaning of the Bugis Traditional wedding clothes are as follows:

Data 1: Pute color on wedding dress

"The color of the pute' is often seen as a sign of purity, cleanliness of heart, and sincerity of intention in the laleng mappoji of the household."

Translation:

The color white is often described as a symbol of purity, cleanliness of heart, and sincerity of intention in entering the household.

Data 2: The color green *datu* was once used by the descendants of the nobility

"The color of green is only napolei worn ri to ana' arung (nobility) mattola, iyaro é mappadeceng ada' na mappajelloi there is a difference in social status in the Bugis community."

Translation:

The color green *datu* was once used by the descendants of nobles, it is actually a customary rule that shows the existence of a difference in social status in the Bugis society.

Data 3: The color of the *ulaweng ridi* is used by the aristocratic status

"Warna ridi ulaweng sering dipappojai sabagai tanda kamulian, kajayya, sibawa kehormatan ri olo. Iyaro asengna, warna é dipasengngi sibawa golongan ana' arung nasaba naia mappunyai kedudukan sosial ri olo".

Translation:

The golden yellow color is often described as a symbol of high glory, glory, and honor. Therefore, this color is associated with the nobility who have a high social position.

Data 4: Wedding dresses reflect *family series*

"When a bride is wearing a dress, it's not just a matter of how she looks, but also about the family, how to dress, the outfit, and even the attitude of the bride."

Translation:

When the bride wears traditional clothes, it is not only about looking beautiful, but also bringing the good name of the family. How to dress, the completeness of the outfit, to the bride's attitude.

Data 5: Marriage is a sacred event in Bugis customs

"Marriage is celebrated as the beginning of a new life and is a serious one, and not just two years, but two families are very busy with each other," he said.

Translation:

Marriage is seen as the beginning of a new life that must be lived seriously, because it involves not only two people, but also two families along with good names (*siri'*) and words or statements.

Data 6: The keris symbolizes male responsibility

"The keris is not only a complement to clothing, but a symbol that men are ready to take on their responsibilities as the head of the family, in order to protect, to provide for them, and to protect the honor of the family."

Translation:

Keris is not only a complement to clothing, but as a symbol that men are ready to shoulder responsibilities as the head of the family. To protect, provide for and maintain the honor of his family.

Data 7: *Patteppoq jakka* shows glory

*"When the Bugis understand that patteppoq jakka symbolizes glory, it is not just a decoration of the head. The word crown *ri ceremony ada'* is often understood as a sign of the status of the king, honor, and elegance of a *makkunrai*, especially the bride."*

Translation:

When the Bugis say that the crown symbolizes glory, it is not just an ornament on the head. The word "crown" itself in traditional speech is often understood as a sign of high status, honor, and majesty of a woman, especially the bride.

Data 8: *Geno maranang* (chain) symbolizes the marriage bond

"The chain as a symbol of bonding originated in the way that the Bugis interpreted the shape of the necklace as a function. The word "chain" or "chain" means a connection or attachment. A necklace is often interpreted as a symbol of the relationship between two people in marriage."

Translation:

Rante as a symbol of "bonding", it comes from the way they interpret the shape and function of the necklace itself. The word "*rante*" (necklace) already means connection or attachment. Therefore, in traditional expressions, a necklace is often interpreted as a symbol of the relationship established between two people in marriage.

Data 9: *Potto* symbolizes loyalty

*"Bracelets as a symbol of loyalty are massed in shape and unbreaking. In the expression *ada'*, the form of *melleng é* is often interpreted as a relationship and continues to be *mappajappui*, not interrupted while remaining awake. That is the essence of faithfulness."*

Translation:

The bracelet as a symbol of loyalty, it departs from its circular shape without breaking. In traditional expressions, this circle form is often interpreted as a continuous, uninterrupted, and maintained relationship. This is where the meaning of loyalty comes from.

Data 10: Traditional clothes show readiness to become wives

*"The bride is dressed in a full dress, which means she is ready." It's not just a matter of appearance. In the language of the *ada'*, the clothes are *papappoji* as a sign that a *makkunrai* is mature, personal, social, *sibawa ada'*, *ri laleng muttama ri home life*."*

Translation:

The bride who has worn a full traditional outfit means "ready", it is not just a matter of appearance. In the indigenous language, the clothes are "talked about" as a sign that a woman is mature, both personally, socially, and customarily to enter domestic life.

Data 11: Not everyone can wear a certain color

"When the Bugis people understand that, they understand that the color of clothes is not just an aesthetic choice, but a matter of social status, ancestry, or any rules." "There is a perception that certain colors have limitations in use."

Translation:

When the Bugis people say this, they are "conveying" that the color of clothing is not just an aesthetic choice, but related to social status, ancestry, and customary rules. So, verbally there is an understanding that certain colors have a limitation on use.

Data 12: Wedding Attire is an ancestral inheritance

"Wedding dresses are like 'ancestral heritage', which means that the dress is not worn in any way. In the words of 'Ada', clothing is seen as something that is passed down from generation to generation, and it reflects values, rules, and cultural identity."

Translation:

Wedding attire is an "ancestral heritage", it means that the clothes are not made carelessly or simply follow trends. In traditional speech, fashion is understood as something that is passed down from generation to generation, which carries values, rules, and cultural identity.

Data 13: Jewelry is not just decoration, but contains prayers

"In the expression ada', jewelry is used as a symbol of hope that prayer in the home life will be lived. "Self-esteem is a virtue or a virtue." The jewelry is complete when there is not only a beauty map, but a map of the sincerity of the family ri mappatettongi prayers sibawa mappasadi the future bride."

Translation:

In traditional speech, jewelry is "talked about" as a symbol of hope and prayer for the domestic life to be lived. This is also related to the value of *siri'* (self-esteem) and customs. Complete and appropriate jewelry not only shows beauty, but also shows the family's sincerity in praying and preparing for the bride's future.

Data 14: The color of the bridal dress reflects the age and maturity of the woman

"The color of the clothes is often praised as a sign of the stages of a makkunrai's life and maturity. Makkunrai and being a bride are thought to be the malewai phase of the girl in the adult phase. "Her hair is not just a sign of her sexuality, but it is also a sign that she is emotionally mature and ready to take on the role of a woman."

Translation:

The color of clothes is often "read" as a sign of the stage of a woman's life and maturity, a woman who has become a bride is considered to have passed the girl phase to the adult phase, so the color worn is no longer just beautiful, but interpreted as a sign that she is emotionally mature and ready to take on the role of wife.

Nonverbal symbol shapes

In the culture of the Bugis Tribe, wedding attire is not just clothing, but a visual sign system that conveys meaning without words. This nonverbal symbol is seen through the shapes, colors, motifs, and jewelry worn by the bride. In traditional Bugis wedding dresses include 27 main symbols. The twenty-seven symbols will be described as follows:

Date 1:

Baju bodo (*ijo datu*), a green Bugis bridal dress is not only about beauty, but has a deep meaning. The color green is usually considered to symbolize fertility, tranquility, and hope so that domestic life can run well and be full of happiness. This color is also often associated with noble families, so the wearer can indicate honor or family status.



Figure 1. Baju Bodo (green datu)

Dates 2:

Baju bodo (*pute*), this white Bugis bridal dress symbolizes purity, sincerity, and clean intentions in starting a married life. The color white gives the impression of being simple but meaningful, as if to indicate that the bride comes to the wedding with an honest heart and is ready to live a new life with good intentions.



Figure 4.2 Baju bodo (pute)

Dates 3:

Baju bodo (*ridi ulaweng*), a golden yellow Bugis bridal dress symbolizes glory, greatness, and honor. This color is synonymous with luxury and is often associated with noble descent, giving the impression that the bride is from a respected and respected family. In addition, the golden yellow color is also like a prayer so that the home life that is lived will be full of blessings, welfare, and appreciated by others.



Figure 4.3 Stupid Clothes (Ridi Ulaweng)

Dates 4:

Jaseq bella dada (ijo datu), a green wedding dress in Bugis custom usually gives a calm, authoritative and meaningful impression. This green color is often associated with coolness, fertility and harmonious life, as if describing the hope that the household that is built will be peaceful and prosperous. In addition, in the traditional view, green also reflects closeness to traditional and spiritual values, so that the groom who wears it looks not only neat and dashing, but also ready to shoulder the responsibility as the head of the family with a wise heart.



Figure 4.4 Jaseq bella dada (green datu)

Dates 5:

Jaseq bella dada (pute), a white wedding dress in Bugis custom, gives a clean, holy, and sincere impression. This white color symbolizes good intentions and a clear heart in starting a married life. It is as if the groom wants to show that he is ready to go through the marriage with honesty and sincerity.



Figure 4.5 Jaseq bella dada (pute)

Dates 6:

Jaseq bella dada (ridi ulaweng), a golden yellow wedding dress in Bugis custom looks striking, magnificent, and full of authority. This color is often associated with glory, honor, and high social status, thus giving the impression that the groom comes with readiness and pride to carry the family name. When worn, this outfit makes the bride look more courageous, and confident as if she is ready to lead the household with full responsibility.



Figure 4.6 Jaseq bella dada (ridi ulaweng)

Dates 7:

Lipa' sabbe (green datu), the green *lipa' sabbe* in Bugis traditional weddings gives the impression of cool, calm, and full of hope. This green color is interpreted as a symbol of coolness, fertility, and a harmonious life in the future. When used, this *lipa' sabbe* not only beautifies the appearance of the bride, but also seems to convey a prayer so that the household that is lived later will be filled

with calmness, mutual understanding, and blessings. In addition, this color also shows harmony with traditional intentions that have been maintained for generations.



Figure 4.7 Lipa'sabbe (green datu)

Dates 8:

Lipa'sabbe (cella), this red *lipa'sabbe* gives the impression of being bold, strong, and full of passion. This color is interpreted as a symbol of courage, determination, and enthusiasm in living a married life. When worn, this woven sheath not only beautifies the look, but also illustrates that the bride and groom are ready to face challenges together with determination. In addition, red also gives a warm and lively feel, such as the hope that the relationship is always full of love and strength.



Figure 4.8 Lipa'sabbe (cella)

Date 9;

Lipa'sabbe (ridi ulaweng), the golden yellow *lipa'sabbe* looks luxurious, bright, and full of authority. This color is a symbol of glory, honor, and hope for a prosperous life. When worn, this *lipa'sabbe* not only beautifies the appearance, but also gives the impression that the wedding is a very precious and upheld moment. This color seems to bring a prayer for couples to live in prosperity, be appreciated in society, and still maintain the good name of the family.



Figure 4.9 Lipa'sabbe (ridi ulaweng)

Date:

Potto parmata, a gem *potto* looks striking, luxurious, and full of sparkle because it is decorated with many small shiny stones. This bracelet not only serves as a decoration, but also symbolizes

the glory, beauty, and honor of the bride. The sparkle of the jewel seems to depict the hope that the home life that will be lived will shine, full of happiness, and of high value. In addition, its circular shape also gives the meaning of a complete and unbroken bond, such as a husband and wife relationship.



Figure 4.10 Potto parmata

Date:

Potto (ornamental decorations and small stones), *potto* with ornamental decorations and small and luxurious stones although not too conspicuous, these bracelets symbolize the beauty that is guarded, meticulous, and the value of patience and steadfastness in living a married life. The neatly arranged small decoration seems to illustrate that happiness in marriage is built from simple things that are well maintained.

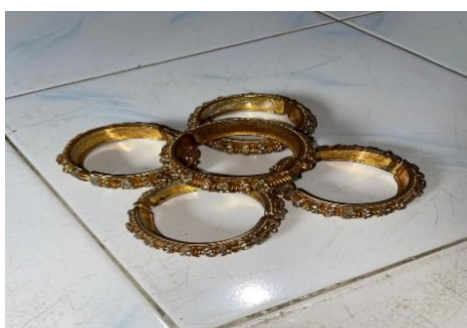


Figure 4.11 Ornamental potto

Date:

Potto parmata (gemstone decoration and bracelet hook), a *potto* of a thick round shape with a surface decorated with small gemstones, gives a luxurious and striking impression. There is a hook on the bracelet indicating that this bracelet is indeed designed to be used firmly and neatly on the bride's wrist. This bracelet is not just a piece of jewelry, but also symbolizes the glory, beauty, and readiness of a bride in her new role. The sparkle of the gemstone depicts the hope of a bright and happy life, while its circular shape reflects the intact and continuous bond within the household.



Figure 4.12 Gem potto (hook available)

Dates 13:

Potto (susung), a stacked *potto* consists of several thin bracelets worn at once so that it forms a thick, full look on the wrist. The decoration on the shiny edges gives an elegant impression and strengthens the bride's sense of luxury. The arrangement of this bracelet is not only to beautify, but also symbolizes the completeness, balance, and readiness of the bride and groom in living a married life. The many arrangements are interpreted as the hope for sustenance, happiness, and harmony in layers.



Figure 4.13 Potto susung

Date:

Potto (special carving/ornament), this thick *potto* with a distinctive ukira or ornament looks sturdier and striking, with motif details that show the beauty of traditional art. The carvings on the surface not only beautify, but also give an authoritative and high-value impression. This bracelet symbolizes the strength, honor, and status that the bride has, especially in maintaining the good name of the family (*siri'*). Its thick shape is interpreted as a hope that the bride and groom will have firmness and readiness in living a responsible home life.



Figure 4.14 Potto (typical ornament)

Date:

Potto (dragon ulu), a thick *potto bracelet* with a dragon head carving looks strong and firm, with the tip of the bracelet shaped to resemble an animal's head. This ornament gives the impression of dashing and authoritative, suitable for the role of a man. The dragon head carving symbolizes strength, courage, and vigilance in taking care of yourself and your family. This bracelet is a symbol that a groom is ready to take responsibility, protect his family, and maintain honor (*siri'*) with full firmness.



Figure 4.15 Potto (dragon's head)

Date:

A tube potto, a tube *potto* is wide and curved along the wrist, with a surface filled with fine carvings and stone decorations in the center and edges. Its large and prominent shape gives a sense of elegance as well as luxury when used. This bracelet is not just a piece of jewelry, but also symbolizes the beauty, softness, and dignity of a woman. The carving details and sparkles of the stone reflect the hope of a beautiful, harmonious, and glorious home life.



Figure 4.16 Potto tubes

Date:

Lampe earrings, earrings or *floral motifs* with *long-elongated chains* with a series of small flowers arranged and connected by delicate chains dangling downwards. The top is in the shape of a flower as the center, followed by a multi-level ornament with a small shiny stone decoration that sparkles, giving the impression of elegance and moving beautifully when used. These earrings symbolize the beauty, tenderness, and patience of a Bugis woman, and show the bride's elegance in carrying herself. *The millionaire rante* also depicts continuity and hope for a harmonious and well-established domestic life.



Figure 4.18 Earrings

Date:

Short and round bridal earrings or *bridal earrings* in the shape of a spiral with a tight and shiny arrangement of small stone decorations, so as to give a full and elegant impression. At the bottom there is a little dangle that adds beauty without making it too long. Its round shape symbolizes wholeness and perfection, while its sparkle reflects happiness and glory in the moment of marriage. Symbolically, these earrings depict the hope that the bride's home life will run intact, harmonious, and full of happiness.



Figure 4.19 Earrings

Date:

The patteppoq jakka or bridal crown in Bugis traditional clothing can be categorized as a nonverbal symbol because its meaning does not arise naturally, but is formed through cultural agreements inherited in society. In shape, the crown has a curved structure following the head, decorated with ornaments resembling an arrangement of flowers or rays that taper upwards, and filled with the sparkle of small stones that give a luxurious and striking impression. Its towering and symmetrical shape shows an orderly beauty, while at the same time confirming the important position of the bride and groom in the traditional procession.



Figure 4.21 Patteppoq jakka

Date:

The green sigerraq on Bugis traditional wedding clothes is a nonverbal symbol because the meaning does not appear naturally, but is formed through cultural agreements of the community. In shape, it looks like a stiff and sturdy headgear with a rounded top, with dark green fabric embellishments combined with floral motif embroidery and gold beads around it. There are also elongated parts such as ribbons or additional covers that are integrated into the main structure. The dominant green color gives the impression of cool, graceful, and authoritative, while the gold ornaments add a sense of luxury and show the value of honor



Figure 4.26 Sigerraq (green datu)

4. CONCLUSION

Based on the results of the research, it can be concluded that Bugis traditional wedding clothes in Soni Village contain various symbolic meanings that represent the cultural values of the Bugis people. The symbols found are divided into two forms, namely verbal symbols and nonverbal symbols. Verbal symbols can be seen through the explanation of traditional leaders regarding the meaning of colors, clothing, and jewelry related to purity, fertility, glory, honor, loyalty, responsibility, serial values, and readiness to enter domestic life. Meanwhile, nonverbal symbols are manifested in various elements of bridal clothing and accessories, such as bodo clothes, jaseq bella dada, lipa' sabbe, potto, necklaces, earrings, crowns, keris, and songko, each of which contains a philosophical message about courage, well-being, harmony, glory, and the hope of a happy family life. The results of the study show that Bugis traditional bridal clothes not only function as clothing in wedding ceremonies, but also as a medium to convey cultural values, social identity, and ancestral heritage that are inherited from generation to generation. Therefore, the understanding of the symbolic meaning contained in Bugis

traditional wedding clothes needs to be preserved so that the younger generation not only knows its physical form, but also understands local values, philosophies, and wisdom which are an important part of Bugis cultural identity.

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