

Religious and Cultural Values in the *Mappacci* Tradition of the Bugis Traditional Wedding

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Abstract: The *Mappacci* ritual contains various symbols related to identity and social status. This process involves a series of actions that aim to physically cleanse the bride and groom and prepare them mentally and spiritually to enter a new phase in their lives. Thus, this study provide deeper insight into how the Bugis community interprets marriage as a sacred institution entirely of responsibility. This research investigates the *Mappacci* procession, comprehensively including the procedures, the roles of the actors, and the symbolic meaning of each stage of the ritual, along with their relationship to the belief system and social structure of the Bugis tribe. The method employed is a type of field research with a qualitative approach, observations, interviews, and documentation for data collection. Descriptive data analysis techniques are also used. The results of the research show that religious values are found in the *Mappacci* tradition, namely in the *Mappasau Botting* procession (taking care of the bride), the *Cimme Passilli* procession (bathing the bride), and *Mappanre Temme* (completing the recitation of the Qur'an). In addition, the cultural value in the *Mappacci* tradition lies in the tools or objects used in the Bugis traditional *Mappacci* process area, which contain meaning and messages, namely head pillows, Bugis sarongs/silk sarongs, banana leaf shoots, jackfruit leaves, *pacci* leaves, jasmine rice, candles, brown sugar, coconut, and *pacci* holders or containers.

Keywords: religion, cultural values, *mappacci* tradition

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A. Introduction

Indonesia's culture is reflected in a rich social mosaic. Local culture includes traditions, clothing, language, cuisine, and ceremonial rituals that mark stages of human life, such as weddings, birth, and death. Separately, tribes and regions have distinctive rituals and symbolism in wedding traditions. In this context, marriage is a bond between two individuals and involves family, community, and deep cultural values. At the same time, in Minangkabau culture, the matrilineal system is seen through the implementation of the "marriage contract," which involves women as the center. In addition, using various traditional clothes, such as kebaya, batik, and songket, adds visual magnificence and philosophical meanings related to identity and social status.

Traditional ceremonies involving various rituals reflect the hope for fertility and happiness in married life. In this context, traditional music and dance also play an important role, bringing to life the sacred and festive atmosphere that unites all elements of society. Thus, weddings in Indonesia transform into a stage where cultural values, social norms, and aesthetics meet, creating a meaningful experience for the couple and the entire community. Indonesian wedding traditions are not simply rituals but also a reflection of diverse collective identity. Indonesian wedding ceremonies encapsulate the essence of a complex social and cultural life celebration.

The Bugis tribe has a robust and complex marriage system comprising several stages before, during, and after the wedding. The crucial activity before the wedding ceremony is the *Mappacci* procession. The *Mappacci* custom or tradition is a series of wedding celebrations among the Bugis tribe. The *Mappacci* tradition is a crucial step attended by the prospective bride and groom the night before the wedding.

Mappacci is derived from the word "*Pacci*." *Pacci* is a crushed henna leaf for nail art. In contrast, the word *passing* means clean or holy, symbolizing the purity of the bride and groom's hearts before the wedding day, especially when entering the household, with the bride leaving behind her girlhood, accompanied by a night of prayer. Before the wedding, *Tudang Penni* or *Wenni Mappacci* is practiced, which means purifying oneself at night by placing henna leaves in the hands of the prospective bride and groom. Those asked to put the leaves have a social position in society. This ceremony occurs at both the bride's and groom's homes and is witnessed by family and guests.

Previous studies on the *Mappacci* tradition have presented varying understandings of its cultural practices and values. For example, Husnul and Patimah (2021) reviewed Islamic law on *Mappacci* culture among the Bugis tribe. In

addition, Fatihah et al. (2023) studied the symbolic meaning of *Mappacci* in Bugis society. The *Mappacci* tradition in Bugis wedding traditions is an integral part of the cultural identity of the Bugis people. *Mappacci*, as a ritual performed before marriage, not simply functions as a symbol of cleansing the souls of the bride and groom but also reflects deep spiritual and social values.

Furthermore, research on *Mappacci* is important for preserving cultural heritage increasingly threatened by modernization and globalization. In the marginalized era of traditional values, a deeper understanding of traditional ceremonies can help the younger generation appreciate and maintain heritage traditions. By documenting and analyzing *Mappacci* practices, researchers can contribute to broader cultural preservation efforts and provide recommendations for integrating traditional values into modern life. This research also opens up space for intercultural dialogue. Thus, research on *Mappacci* culture is an academic study and an effort to strengthen cultural identity and enrich the treasury of Indonesian culture. This study is expected to provide new insights into the dynamics between tradition, religion, and cultural identity and offer recommendations for preserving the *Mappacci* tradition in the modern era. This study explores how the *Mappacci* tradition adapts to changing times, especially amidst the flow of globalization that brings foreign cultural influences. Furthermore, this study examines the social impact of *Mappacci* on community cohesion and how this tradition functions as a tool to strengthen the collective identity of the Bugis people. The urgency of this research lies not exclusively in the academic aspect but also in its contribution to the sustainability of the culture and spiritual values of the Bugis people.

B. Methods

The method used in this study uses a phenomenological research approach to *Mappacci* culture. The phenomenological approach aims to understand the subjective experiences of Bugis people in the context of *Mappacci* culture. This study began by formulating objectives to explore the meaning and essence of *Mappacci* practices and traditions of the Bugis indigenous people. The research location is located in Soppeng Regency and Gowa Regency, South Sulawesi, from October to December 2023. At this stage, the researcher also prepared the tools and techniques, such as in-depth interview guides and participant observation, to obtain rich and comprehensive data.

After preparation, the researcher observed *Mappacci*'s practices, recording interactions and social dynamics in the field. Interviews with key informants were

conducted to explore their thoughts and experiences related to this culture. The data collected were analyzed using a phenomenological approach, in which the researcher attempted to understand the meaning behind the experiences expressed by the informants. The results of this analysis are arranged in the form of a narrative that describes the essence of *Mappacci* culture and its social and cultural implications. Thus, this research produces a deeper understanding of *Mappacci* and contributes to the development of science and the preservation of local culture.

The primary data sources were religious leaders, cultural leaders, traditional elders, and those experienced in implementing the *Mappacci* traditional wedding procession. The author asked for recommendations from local community leaders and took a direct approach to obtain comprehensive insights into the religious and cultural values of the *Mappacci* tradition. In addition, the author also consulted relevant literature, including previous research on Bugis-Makassar culture and the *Mappacci* tradition published in leading anthropological and ethnographic journals. To ensure the accuracy of the information provided by these sources, the author checked for consistency between them and sought confirmation from different informants.

C. Results and Discussion

***Mappacci* Tradition Implementation Process**

Description of the Mappacci Tradition

The traditions and culture of Indonesia are very diverse, most of which were developed before the arrival of Islamic thought. Culture is a way of life created and shared by a group and is a legacy passed on from generation to generation. Culture comprises several elements that cannot be separated from social life: religion, politics, customs, tools, clothing, buildings, and art (Liviana, 2020). As an archipelagic country, Indonesia holds various traditions that reflect its people's identity and values. With more than 17,000 islands and hundreds of ethnic groups, each region in Indonesia has a unique cultural heritage, ranging from language and art to traditional rituals. These traditions serve as a means to preserve local history and culture and as a medium to strengthen social ties among community members. In this context, the richness of traditions in Indonesia is a reflection of the social and cultural dynamics that continue to develop, creating a mosaic of diverse and complementary cultures. One of the traditions that stands out in Indonesia's cultural heritage is *Mappacci*, which originates from the Bugis Tribe in South Sulawesi.

Mappacci is a ritual of symbolism and meaning carried out as part of the wedding procession.

The Bugis community is known for having a complex and powerful marriage system. It involves several processes before, during, and after the wedding ceremony. One of the activities before marriage is *Mappacci*. *Mappacci* customs or traditions are part of the living environment created by the Bugis and Makassar people, who continue to observe them closely. The *Mappacci* tradition is believed by the Bugis tribe to be one of the conditions that prospective brides and grooms must meet on the night before their wedding. In the *Mappacci* tradition, the bride is adorned with magnificent ornaments and jewelry, creating a visually stunning sight with deep spiritual and social values. *Mappacci* is not just a ceremony but also an expression of the rich cultural identity of the Bugis, where each element in this ritual has a specific meaning and purpose, reflecting the beauty and complexity of the life of its people.

The *Mappacci* tradition is one of the rituals that has a prosperous meaning and symbolism in the culture of the Bugis Tribe, located in South Sulawesi, Indonesia. *Mappacci*, which means "to shine" or "to glow," is a ceremony performed as part of a wedding procession, where the bride is adorned with striking ornaments and jewelry. This ritual beautifies the bride and expresses cultural identity and the family's social status. In this context, *Mappacci* becomes a representation of deep aesthetic and spiritual values, reflecting the beauty and harmony in the life of the Bugis people.

The process of implementing *Mappacci* involves a series of stages colored by oral traditions and ritual practices that have been passed down from generation to generation. Generally, this ceremony begins with preparations involving family members and close relatives, where they discuss and plan the implementation details together. In this stage, the bride will wear a magnificent traditional dress with an elaborate headdress and sparkling gold jewelry. During the ceremony, guests will watch the procession with great respect, and they will not only enjoy the visual beauty but also feel the depth of meaning contained in each ritual element.

Several processions occur before *Mappacci* is implemented as a condition or series in the *Mappacci* tradition. The first is *Mappassau Botting* and *Cemme Passili* (respectively, caring for and bathing the bride and groom). *Mappassau Botting* is performed before the "D" day of the wedding. This procession is part of caring for the bride and groom. It is the initial ritual in the Bugis's traditional wedding ceremony, lasting three consecutive days before the wedding day. It takes place in a

room in tiny houses specially built at the back or side of the main house, using bamboo poles and tarpaulins as roofs. It uses various herbs such as breadfruit leaves, *chopping* tree leaves (a type of grape), pandan leaves, spices, and fragrant roots. Steam and black powder are sometimes used in sticky rice, tamarind, and lime.

Cemme Passili means bathing to ward off evil and asking God for protection to avoid harm. *Cemme Passili* (in Bugis) or *Mappassili* (in the Makassar language) begins by preparing tools and materials: a frying pan, water, coins, *Tabbang* or *Passili* leaves, and a bucket. The essence of *summer passion* is bathing, which begins with *Indobutting* and is followed by the parents and siblings. *Cemme Passili* means the bride and groom will be clean and holy and avoid all bad energies. The leaves used during the ceremony are *Tabbang* or *Passili* leaves, which prevent the bride and groom from being *Takenna-kenna* or keep them away from bad things. This site is mandatory for all prospective brides and grooms before *Mappacci* is conducted. This procession usually occurs in the morning around 08:00. After bathing, the bride has to perform the *Macceko* ceremony, specifically the shaving off of fine hairs to ward off evil. An illustrates of the *Cemme Passili* tradition can be seen in Figure 1 below.

Figure 1

Cemme Passili/Mappassili



The second procession is *Mappanre Temme* (khatam Al-Quran). Before entering the *Mappacci* procession, the *Mappanre Temme* procession (completing the recitation of the Qur'an) is first performed, with a reading of the *barasanji* as an expression of gratitude to Allah SWT and to praise the Prophet Muhammad SAW. *Mappanre Temme* is a procession that is a token of appreciation to grooms and brides who have completed the Qur'an. The *Mappanre Temme* (completing the recitation of the Qur'an) procession begins with the preparation of the tools and materials, specifically the Quran, a pillow, a silk sarong, and cinnamon as a guide. The

event is usually held after the Isha prayer, more precisely before the *Mappacci* procession. This procession is led by an Imam (religious leader), with the reading followed by the bride and groom. *Mappanre Temme* is performed if the prospective bride and groom have never recited the Qur'an. Subsequently, *Barasanji* is performed to complete the *Mappacci* process, aiming for the *Mappacci* night to run smoothly and people's hopes for the prospective bride and groom to be realized and blessed by God. Based on the findings from the interviews conducted with Mr. Mursiding, S.Pd. (Instructor of Religious Affairs Office in Citta Soppeng Regency and also Religious Leader):

“In the *Mappacci* process, the *Mappanre Temme* procession first occurs. Usually, the *Mappacci* procession is preceded by *barasanji* as an expression of gratitude to the prospective bride and groom. Also, God can approve and bless the Sunnah reading in *barasanji*, the *Mappacci* tradition.”

An illustration of the *Mappanre Temme* tradition can be seen in Figure 2 below.

Figure 2

Mappanre Temme Procession



Before performing *Mappacci*, the groom is guided by the Qur'an and the Sunnah of the Prophet. *Barasanji* is a prayer of praise and retelling of the story of the Prophet Muhammad SAW, which is recited with a rhythm or tone and is often sung at weddings, circumcision ceremonies, and the birthday of the Prophet Muhammad SAW. After the *Mappanre Temme* and *barasanji* processions, the core of all the processions is entered, the *Mappacci*, which means clean or holy, symbolizing purity when entering the household, and leaving behind girlhood or adolescence.

Mappaccing comes from the word *paccing*, which means clean, and *Mappaccing* means cleaning oneself. This procession symbolically uses *pacci* (henna) leaves; as

it is performed at night, it is called *wenni Mappacci in the Bugis language* (Aida et al., 2024). Conducting the *Mappacci* procession of the marriage contract means that the prospective bride and groom will be ready with pure, clean hearts and sincerity to enter the realm of the single home by cleaning everything including *mappaccing ati* (clean heart), *mappaccing nawa-nawa* (clean thoughts), *mappaccing pangkaukeng* (clean actions/deeds) and *mappaccing ateka* (clean intentions) (Ika Dayani, 2016). In an interview with a cultural observer from the Karaeng Traditional Council in Pangkep, Mr. Suandra stated that:

"The Mappacci tradition in the wedding procession is a form of repelling evil or bad things that are unwanted during the wedding process and a form of gratitude to Dewata Seuwae (God Almighty) due to the arriving at a higher level of life, tall or mature. The groom is ready to take responsibility for his body and soul in navigating domestic life; likewise, the bride is ready to surrender her entire body and soul to serve in married life."

That is following the customs/traditions of the Bugis tribe that have been in effect since ancient times. An illustration of the *Mappacci* tradition can be seen in Figure 3 below.

Figure 3
Mappacci Tradition



The *Mappacci* tradition was also a medium to strengthen social and cultural bonds among the Bugis people. In a broader context, this ritual reflects the values of collectivity and solidarity that are the foundation of the community's social life and strengthens friendships so that families who are far away can come closer (Rantau Ismail, 2023). *Mappacci* strengthens relations between families, neighbors, and the local community.

Stages in the Mappacci Process

The *Mappacci* process should adhere to the customary rules within the family sphere. When performing the ritual, it is necessary to go through structured stages according to the rules within the family sphere with different social levels. It is also necessary to pay attention to the stages or processes that must be followed according to the traditions of the Bugis community.

Before the *Mappacci* or *Tundapenni* procession, the families of the prospective bride and groom perform an activity called *Malekke Pacci* (collecting henna pacci leaves) in the afternoon. It takes place at the house of the king or traditional authority. If the groom comes from a noble family, the *Malekke Pacci* ceremony is performed by a family consisting of men and women, young and old, wearing complete traditional Bugis costumes (Winda et al., 2024). The procession comprises the following (Ika Dayani, 2016):

1. Spear bearer;
2. Betel bearer;
3. Carrier of *Bosara* containing *Bosara* cakes with drinks and equipment for treating kings, officials, or traditional leaders;
4. *Paccing* place bearer covered with *Pellellu*;
5. Carriers of musical instruments in the form of drums and gongs.

However, in line with modern changes, the *Malekke Pacci* event is rarely accompanied by rituals. In the evening, the *Mappacci* procession takes place. Those who are asked to put henna leaves are people with good social status and who have long-lasting and happy families. This process is meaningful, allowing the prospective bride and groom to live happily, like those who put the *pacci* (henna) in the bride's hand. The process for giving *Pacci* leave to the prospective bride and groom is detailed below (Rita et al., 2022).

1. Take some crushed *Pacci* leaves;
2. The leaves are placed in the bride and groom's hands: first on the palm of the right hand, then on the left, accompanied by a prayer that the bride and groom will live happily together;
3. The person giving the *Pacci* then receives a cigarette as a sign of respect. In the past, cigarettes were not given to the person giving *pacci* to the bride and groom, but betel leaves. However, nowadays, betel leaves are rarely used, so they have been replaced with cigarettes;

4. Occasionally, the *Indobotting* scatters *wenna* (rice grains) on the bride and groom three times or on those placing the *Pacci* leaves and praying. It means hope that the bride and groom will prosper, develop, and have good luck;
5. The bride and groom, who have been made up, then sit on the *lamming* (wedding stage) and are accompanied by an *Indobotting* (bridal make-up artist) or the bride's family in front of pillows surrounded by accessories or equipment in the *lamming* area. Both hands are placed on top, aiming to receive the *Pacci* leaves or those that have been previously mashed, which will be given by the people who perform the *Mappacci* procession;
6. The families who have performed the *Mappacci* shake hands and ask for blessings so the bride and groom can be happy and build a *Sakinah, Mawaddah, Warahma* (blessing) household.

The *Mappacci* procession ends with both beloved parents laying the *pacci* and ends with a prayer. The guests are then invited to taste the *lise'bosara*, a traditional cake often filled with symbolism and meaning; for example, *Onde-onde Malunra* (delicious and sweet) and *Lapisi* (so that people will have much good fortune).

Religious Values and Culture in the Mappacci Tradition

Culture expresses human creativity, work, and initiative and contains religious values, messages, philosophical insights, and local wisdom. Both religion and culture provide insight and perspective for organizing life according to the will of God and humanity. Religion symbolizes the value of obedience to God, while culture contains values and symbols related to performing activities in life.

A linkage between the *Mappacci* tradition and Islam can be seen, especially in the context of cultural values and religious practices. The values contained in the *Mappacci* tradition are:

Religious values. *Mappacci* can be linked to religious values in the Qur'an and hadith. For example, the concepts of generosity, brotherhood, and mutual help emphasized in Islam can also be found in the practice of *Mappacci*. It is also explained in the Qur'an that the command to help each other is given by Allah Swt directly in surah Al-Ma'idah verse 2. This verse means, "*O you who believe, do not violate the sanctuaries of Allah, and do not violate the honor of the sacred months, do not (disturb) the had-ya animals, and the qalaa-id animals, and do not (also) disturb those who visit the Temple of Allah while they seek grace and pleasure from their Lord; and when you have completed the pilgrimage, then you may hunt; and let not your hatred for a people because they prevent you from the Sacred Mosque, induce you to do wrong to them.*"

Furthermore, help each other in righteousness and piety, do not help each other in sin and transgression, and fear God. Verily, God is severe in punishment."

Celebrations and rituals. Some aspects of the *Mappacci* tradition, such as traditional rituals or community celebrations, may reflect religious values. For example, when building a new house, the community may perform communal prayers and recite verses from the Quran as part of the ritual to gain the blessings and protection of God.

Social norms. Practices in the *Mappacci* tradition can also reflect social norms derived from Islamic teachings. For example, the importance of maintaining good relations with neighbors and providing assistance to those in need, as emphasized in Islam, can also be reflected in the practices of *Mappacci* tradition.

Value education. The *Mappacci* tradition can also teach the younger generation religious values. For example, when practicing *Mappacci* activities, parents, families, and neighbors can take the opportunity to teach about the importance of sharing, working together, and helping, according to Islamic teachings.

Therefore, the link between *Mappacci* and Islam lies in how *Mappacci* practices reflect and internalize Islamic religious values in people's daily lives and how they become part of Bugis-Makassar society's integrated cultural and religious identity.

Mappacci tradition must be preserved when performing wedding processions in the cultured Bugis and Makassar communities containing religious and cultural values. According to Susan Bolyard Millar in the *Sarpinah* journal entitled "The Values Contained in *Mappacci* Culture in the Series of Wedding Implementations of the Bugis People," two of the values contained in the application of *Mappacci* culture are: 1) cultural values, specifically concepts related to fundamental issues that are important and valuable in human life; for example, the need for a *Mappacci* ceremony by the Bugis tribe the day before; and 2) religious values are the concept of upholding specific fundamental issues in religious life that is sacred for them to be used as guidelines for religious behavior in society; for example, the presence of *papacies* considered a form of purification for the prospective bride and groom. In an interview, Mrs. Rafikah Mustaqimah Wardah, a cultural observer and also the presenter at the wedding procession, stated:

"There are religious and cultural values in the *Mappacci* procession; we know in the field that the procession of affixing the *pacci*, which is placed in the palms of the bride's and groom's hands, is usually preceded by a *barasanji* procession or reciting of the Koran. So, religious values are contained in it. Second, regarding cultural values, every tool in the *Mappacci* area contains meaning in

a Bugis Makassar wedding; for example, candles (which are a *sulo mattappa* (light), a hope that God willing, the future bride and groom will be able to enlighten themselves, and especially other people and those around them.”

The banana leaves chosen in the *Mappacci* have specific meanings. During the implementation of *Mappacci*, banana leaves were often used to wrap various foods served to guests as a symbol of gratitude and respect for those who attended (Rijal et al., 2024). In this case, banana leaves function as a link between tradition and social values upheld by the Bugis community. By serving food wrapped in banana leaves, the bride, groom, and their families show respect and gratitude to the guests while strengthening social ties. In addition, banana leaves symbolize simplicity and sincerity, which are important values in the lives of the Bugis community (Rantau Ismail, 2023). Furthermore, using banana leaves in *Mappacci* reflects the harmonious relationship between humans and nature (Rijal et al., 2024). The banana leaves in *Mappacci* lay on a pillow. A pillow is a place for the head, and the head is the highest part of the human body, which means that God willing, the prospective bride and groom will achieve the best place in society.

The *Mappacci* traditional procession contains many meanings, including religious and cultural values, which must be shared with those who still need to understand these values in the series of traditions. An interview was also conducted with Mr. Abasari, S.Ag (Religious Affairs Officer in Citta Soppeng District), who expressed his opinion regarding the values contained in the *Mappacci* tradition:

“The religious value is that we will do something like prayer so that when carrying out the marriage, we can be clean of everything. The meaning of customs is that sometimes the *Mappacci* people have banana leaves. It means that running a household is like a banana tree; even the Bugis people consider this a philosophy of life. Why? Because bananas, regardless of how much bigger their children are than their mother, do not want to bear fruit when the mother has not yet produced fruit. However, if it is separated, the child will quickly bear fruit; that is why it is taken as a philosophy of life. Then, when we start a family, how can we be independent? That is the following meaning. Then, the meaning of the banana tree: everything from the tree to the leaves will be helpful. It is also a philosophy for us; when we are in the household, we must improve the relationship between the family and the whole community.”

It is why traditional Bugis weddings still follow the *Mappacci* tradition today, as it contains many religious and cultural values. Therefore, it is concluded that the religious and cultural values in the *Mappacci* tradition are the following:

Religious Values

The religious values contained in the *Mappacci* tradition are *Mappasau Botting*, *Mappanre Temme*, and *Tudang Penni*. First, prayers are recited in the *Mappasau Botting* procession (taking care of the bride and groom). In contrast, in the *Cimme Passili* (bathing the bride), the prospective bride and groom must clean themselves first by bathing according to their parents' instructions while praying. They hope God will forgive their past sins. Rasulullah SAW taught his young nephew only to ask and beg God: "If you ask, then ask Allah SWT. If you ask for help, ask Allah SWT for help."

Second, the prospective bride and groom perform the *Mappanre Temme* (completing the recitation of the Qur'an) procession. They dress in traditional Bugis clothing while reciting holy verses from the Qur'an first read by religious figures. The goal is to receive rewards and convenience from God to bless their household and live under the protection of God (Darwis & Sabaruddin, 2022). Ibn Abbas RA said that when someone asked Rasulullah Saw, "O Rasulullah Saw, which practice is most loved by Allah SWT?" he answered, "Al-hal Wal Murthal." Again, This person asked, "What is al-hal wal mortal, O Messenger of Allah?" and answered, "He is the one who read the Qur'an from beginning to end. Every time he finished, he started all over again". Third, religious values are apparent in the *Tudang Penni* (evening sitting) procession when the guests recite *Barasanji* and pray together for the prospective bride and groom to have a blessed family.

Cultural values

The religious values embedded in the *Mappacci* tradition are found in instruments or entities in the performing ceremony area, including the following:

Head pillows, made from cotton, support the head when sleeping, the noblest part of the human body. The pillow, therefore, symbolizes "honor" in the Bugis language, or *Aselewangeng* (Winda et al., 2024). Consequently, it is hoped that the bride and groom will always maintain each other's honor and dignity. On top of the pillow, an oddly arranged silk cover is placed (Syahrir et al., 2022).

The Bugis silk sarong (a total of seven pieces placed in layers on top of the *Lipa'sabbewanana* leaf) symbolizes *Mabbulo Sipeppa* or unity. Again, it is hoped that the prospective bride and groom will always maintain their honor and dignity and not cause future societal shame (*Siri'*). The seven sheets contain the meaning of truth or usefulness, so the prospective bride and groom are always expected to teach correct and valuable things (Ifonita & Bahri, 2023).

Banana leaf shoots are placed on a pillow, symbolizing sustainable living. They do not have significant monetary value but have deep meaning for the Bugis people, for whom they are understood as the continuation of descent. They represent family life; it is hoped that husband and wife will always be together, complement each other's shortcomings, and have fun (Ifonita & Bahri, 2023). . Banana shoot leaves mean always trying and fighting to achieve the desired results. Like the life of a banana plant, it ends when it sprouts after bearing fruit (Winda et al., 2024).

Jackfruit leaves symbolize prosperity and abundant fortune. They are arranged to form a round carpet on top of seven Bugis silk sarongs. It means that after the marriage, the bride and groom hope to start a family, prosper, and have good fortune (Rijal et al., 2024).

Pacci leaves, which are also known as *henna* leaves. It is a plant shaped finely and kept in a container to symbolize harmony in the family and social life. It is used with *Tudampenni* (henna night) as a source of cleanliness and purity.

Jasmine rice (*Benno*) is placed near the *Pacci Leaf* candles. Rice is interpreted as a message that the bride and groom can grow and develop well, be independent, and build a household based on love, peace, and prosperity.

Candles (*Pesse' Spelling*) are lighting tools to illuminate the path the bride and groom will take when entering the household and act as role models. It is placed in a container containing rice (*Benno*) and *Pacci* leaves. The candle is also interpreted as a message that the bride and groom will always receive guidance from Allah SWT in their future lives.

Brown sugar and coconut: In the tradition of the Bugis, people feel incomplete without brown sugar. Brown sugar and coconut are flavors that complement each other and represent the bittersweetness of worldly life.

The metal passion container is known as the *Capparu* in the Bugis language-*Bekkeng*, symbolizing two united people in a strong bond or relationship (Aida et al., 2024). The *pacci* place is where the husband and wife can attach in joy, love, and affection and build a household.

Interviews were also conducted with cultural figures; for example, Mr. Yuandra, from the Karaeng Lakbakkang Traditional Council, Pangkep Regency, explained that:

“The layout or arrangement used is regular, according to the level of social strata within each family. If the bride and groom are *Wija* to *Sama'* (descendants of families from ordinary people), only one head pillow is used, with a sarong folded as desired in an odd number of 1-3-5 and placed on top of

the head pillow. *Lipa' toko* (ordinary sarong) is used for the groom, and *lipa' bate'* (ordinary sarong patterned like batik) is used for the bride. A white cloth is placed on top of the sarong (adjusted for size and folded neatly), followed by a piece of banana leaf shoot (size adjusted), with the last or top position occupied by an odd number of jackfruit leaf shoots (arranged neatly or as beautifully as possible according to size). A plastic container or basin containing rice, bananas, coconut, and brown sugar is placed in front of the bride and groom to their right, followed by chalk powder, water, *pacci* leaves, candles, and incense that has been given a container. These are placed in front of the bride and groom to the left. Suppose the bride is *Wija* to *Maraddeka* (descended from a middle-class family)."

In that case, she uses one head pillow, then an ordinary sarong is folded as desired in the specified odd number, such as 1-3-5, and placed on top of the head pillow. *Lipa' Toko* (ordinary sarong) is used for the groom, and *Lipa' Bate'* (ordinary sarong patterned like batik) is used for the bride. The silk sarong (*Lipa' Sabbe*) is folded and arranged in a specified odd number, 1-3-5, and then placed on top of the regular sarong. A white cloth is then placed on top of the silk sarong (adjusted for size and folded neatly), followed by a piece of banana leaf shoot (adjusted for size), with the last or topmost position occupied by an odd number of jackfruit leaf shoots (arranged neatly or as beautifully as possible and according to size). A plastic container or *Basin* containing rice, bananas, coconut, and brown sugar is placed in front of the bride and groom to the right, followed by chalk powder, water, *Pacci* leaves, candles, and incense given in a container. These are then placed in front of the bride and groom to their left.

If the bride is *Wija Arung* (a descendant of an upper-class family or King/blue blood), she uses one head pillow, then the silk sarong (*Lipa' Sabbe*) is folded and arranged in a specified odd number, such as 7-9, and placed on the pillow (Kasmawati et al., 2021). A white cloth is then placed on top of the silk sarong (adjusted for size and folded neatly), followed by a piece of banana leaf shoot (adjusted for size), with the last or topmost position occupied by an odd number of jackfruit leaf shoots (arranged neatly or as beautifully as possible according to size). A container containing rice, bananas, coconut, and brown sugar is placed in front of the bride and groom to their right, followed by chalk powder, water, *Pacci* leaves, candles, and incense given in a container. These are placed in front of the bride and groom to their left. Some of the containers used by *Wija Arung* are made of brass, and some even of silver.

The conclusion is that the cultural values described above are expected in sailing the Ark of Life (Ahmad et al., 2024). Even though the times are becoming more

sophisticated, with a touch of modern technology used, the traditional habits passed down from generation to generation and have become customs at Bugis wedding parties seem challenging to eradicate. The traditions continue to be observed, and even though their implementation sometimes experiences changes, the actual values and meaning are still maintained in every traditional ceremony in the Bugis region.

D. Conclusion

Based on the research findings, it is concluded that *Mappacci* can be interpreted as "clean and holy" to cleanse the soul and body of the prospective bride and groom before sailing the household ship. The traditional *Mappacci* procession must follow the customary stages or rules within the family, observed from generation to generation without mixing them or adding or subtracting customs from other tribes (Salik & Mustamin, 2022). Religious values are contained in the *Mappacci* tradition, namely in the *Mappasau Botting* procession (taking care of the bride), the *Cimme Passilli* procession (bathing the bride), and *Mappanre Temme* (khatam Al-Quran). On the other hand, the cultural value of the *Mappacci* tradition lies in the tools or objects used in the traditional Bugis *Mappacci* process area, which contains meaning and messages in the form of head pillows, silk sarongs, banana leaf shoots, jackfruit leaves, *Pacci* leaves, jasmine rice, candles, brown sugar, coconut, and *Pacci* holders or containers.

Even though the times are becoming more sophisticated with modern technology, the habits, which are traditions passed down from ancestors and have even become customs at Bugis wedding parties, seem challenging to eradicate. These habits are still carried out even though their implementation sometimes experiences changes. However, the values and meaning are still maintained in every traditional ceremony in Bugis land.

For further research on the *Mappacci* tradition, it can explore the dimensions of social interaction and cultural change. Further research can also conduct comparative studies with similar traditions in other regions in Indonesia to identify elements that are universal or unique to *Mappacci*.

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