

## HARMONY IN THE HOME: THE MEANING OF *MAPPASIKARAWA* FROM AN ISLAMIC LAW PERSPECTIVE

Rustan Darwis<sup>1</sup>, Sabaruddin<sup>2</sup>

Universitas Islam Negeri Palopo

email: [rustan\\_darwis@iainpalopo.ac.id](mailto:rustan_darwis@iainpalopo.ac.id)

### ABSTRACT

*This study aims to understand the meaning of Mappasikarawa in Islamic law and the Mappasikarawa procession in Bugis marriage customs. This study uses a qualitative approach with ethnographic methods. The research was conducted in Boneputeh Village. Data was collected through the following techniques: a) Participatory observation. b) Interviews, c) Documentation. Data was analyzed using descriptive qualitative analysis and thematic analysis, with the following stages: a) Transcription and coding, b) Data reduction. c) Data interpretation, d) Data validity. The results of the study show that the Mappasikarawa tradition is a very important form of traditional ceremony in the social life of the Bugis people, especially in relation to the marriage process. This ceremony is carried out as a series of events after the marriage contract has been concluded. Mappasikarawa aims to guide the bride and groom in building a new household. The Mappasikarawa ceremony has deep ritual, spiritual, and educational values, where every action, advice, and prayer given has a symbolic meaning that reflects family life. From a sociocultural perspective, Mappasikarawa demonstrates the close relationship between traditional practices and efforts to maintain social harmony. The implementation of this ritual involves various elements of society, including traditional leaders, immediate family, and relatives, who together instill moral values. In the implementation of Mappasikarawa, there are several parts of the body that may be touched, each touch having a meaning closely related to religious teachings.*

**Keywords:** Domestic Harmony, Mappasikarawa, Islamic Law

### INTRODUCTION

*Mappasikarawa* is a traditional Bugis marriage custom that is rich in cultural, social, and religious values.<sup>1</sup> This tradition is not merely a ceremony to unite two people, but a social institution with a deep philosophical meaning about honor, dignity, and the continuity of family relationships.<sup>2</sup> In Bugis society, marriage is seen as an important phase in the human life cycle because it embodies noble values that serve to maintain social harmony and strengthen the bonds between two extended families.<sup>3</sup>

---

<sup>1</sup> Syaiful Arifin and Syamsul Rijal, "Makna Simbolik Mappasikarawa Dalam Pernikahan Suku Bugis Di Sebatik Nunukan," *Jurnal Ilmu Budaya* Vol 2, no. 3 (2018): 213–20, <https://core.ac.uk/download/pdf/268075839.pdf>.

<sup>2</sup> Annisauf Khoiri, Daroe Iswatingsih, and Sudjalil Sudjalil, "Analisis Tanda Pada Adat Pernikahan Masyarakat Bugis-Bone Kajian Semiotika Charles Sanders Pierce," *Lingua Franca: Jurnal Bahasa, Sastra, Dan Pengajarannya* 6, no. 2 (2022): 133, <https://doi.org/10.30651/lf.v6i2.11698>

<sup>3</sup> Siti Syuhada and Abd Rahman, "Adat Perkawinan Suku Bugis Di Kota Jambi : Studi Tentang Perubahan Sosial Marriage Custom by Bugis Tribe in Jambi City : The Study of Social Change," *Titian : Jurnal Lmu Humaniora* 03, no. 01 (2019).

This system has been passed down from generation to generation. *Mappasikarawa* is not only a symbol of honor but also a form of social recognition within the family. It is known that strong values of solidarity are reflected in society,<sup>4</sup> so that in the application of *the Mappasikarawa* tradition, cooperation between the two families is upheld so that all the requirements for the marriage procession run smoothly.

*Mappasikarawa* is very simple from a marriage perspective, but its meaning is very profound. Therefore, marriage is not only based on those who perform the *ijab* and *kabul*.<sup>5</sup> But how both parties build a complete and solid household despite various obstacles.<sup>6</sup> In a cultural context, *Mappasikarawa* has a strategic position. This tradition shows how the Bugis people view marriage as a social institution that involves the entire extended family, not just two individuals.<sup>7</sup> The presence of *Mappasikarawa* is a manifestation of the principle of *siri' na pacce*, which is a Bugis cultural value that emphasizes pride (*siri'*) and human solidarity (*pacce*). Through this tradition, family honor is maintained because all matters related to marriage are decided with great care, clarity, and transparency.<sup>8</sup>

Sociologically, *Mappasikarawa* serves as a medium to strengthen kinship ties and build a broader social network. In Bugis society, which still upholds the kinship system, marriage not only unites two individuals, but also two large families and even two communities. Therefore, the negotiation process in *Mappasikarawa* is crucial, as it is a means to align perceptions, reduce potential conflicts, and ensure that the marriage takes place with the full blessing of both parties.<sup>9</sup>

In modern times, the practice of *Mappasikarawa* has been preserved despite undergoing several adjustments. Globalization, urbanization, and changes in the mindset of the younger generation have influenced the Bugis people's view of customs.<sup>10</sup> However, this tradition remains relevant because the values it embodies are timeless: respect for parents, the importance of deliberation, and maintaining social harmony. In fact, in the modern era, the *Mappasikarawa* tradition has become a reinforcement of cultural identity that distinguishes the Bugis people from other ethnic groups in Indonesia. Thus, *Mappasikarawa* is not only seen as a traditional marriage procession, but also as a representation of the rich culture of the nation that needs to be preserved. This tradition teaches that marriage is not merely a personal matter, but an institution that involves honor, dignity, and the social continuity of the community. Preserving *Mappasikarawa* means safeguarding the noble values of our ancestors' heritage while strengthening the cultural identity of Indonesia amid the rapid tide of modernization.

This study formulates several issues, namely a) the meaning of *Mappasikarawa* in Islamic law. b) the *Mappasikarawa* procession in Bugis marriage customs. There are several relevant previous studies,

<sup>4</sup>Iriani, "Solidaritas Relanggae Pada Upacara Perkawinan Adat Padoe," n.d.

<sup>5</sup> Iriani.

<sup>6</sup> Gusman Kalifaur, Khairtati, "Perencanaan Perkawinan Sebagai Tindakan Preventif: Upaya Menuju Rumah Tangga Sakinah Yang Kokoh Dan Tangguh," *Cendekia Pendidikan* 4, no. 4 (2024): 50–54.

<sup>7</sup> Ridiliadi. M, Muh. Sudirman, and Mustari, "Eksistensi Tradisi Mappasikarawa Dalam Upacara Perkawinan Masyarakat Bugis (Studi Pada Masyarakat Desa Di Wilayah Kecamatan Pitunpanua Kabupaten Wajo)," *Eprints UNM*, no. 3 (2019): 1–23, [http://eprints.unm.ac.id/21762/1/jurnal\\_ridi\\_fix\\_01.pdf](http://eprints.unm.ac.id/21762/1/jurnal_ridi_fix_01.pdf).

<sup>8</sup> Auliah Safitri and Suharno Suharno, "Budaya Siri' Na Pacce Dan Sipakatau Dalam Interaksi Sosial Masyarakat Sulawesi Selatan," *Jurnal Antropologi: Isu-Isu Sosial Budaya* 22, no. 1 (2020): 102–11, <https://doi.org/10.25077/jantro.v22.n1.p102-111.2020>.

<sup>9</sup> Kaharuddin Usman, "Prosesi Mappasiarekeng Dalam Tradisi Perkawinan Masyarakat Bugis Di Ajangale," no. September (2022): 426–37.

<sup>10</sup> Adi Nugraha and Kartika Putri, "The Influence of the Mappasikarawa Tradition on the Level of Compliance with Customs and Islamic Law in Bugis-Makassar Marriages," *Indonesian Journal of Islamic Law* 5, no. 2 (2022): 42–59, <https://doi.org/10.35719/ijil.v5i2.2013>.

namely the research by Paisal, *Mappasikarawa* in the marriage of the Bugis Wajo community<sup>11</sup> Alfina Damayanti, a review of Islamic law on the practice of *Mappasikarawa* in Bugis tribe marriages,<sup>12</sup> Iva Armalasari, the tradition of *Mappasikarawa* in Bugis traditional marriages in Baringeng Village, Soppeng Regency,<sup>13</sup> Ridiliadi, the existence of the *Mappasikarawa* tradition in Bugis marriage ceremonies,<sup>14</sup>. From these three studies, there is a difference in this research, which is to analyze more deeply the meaning contained in mappasikarawa. This meaning reinforces that the *Mappasikarawa* tradition does not conflict with Islamic law. and even found harmony between tradition and Islamic law itself in the *Mappasikarawa* ritual.

## METHODOLOGY

This study uses a qualitative approach with ethnographic methods, as the focus of the study is to understand the meaning, symbols, and social functions of the *Mappasikarawa* tradition. The qualitative approach allows researchers to explore the experiences, perceptions, and cultural practices of the community in depth. The study was conducted in Boneputeh Village, Burau District, East Luwu Regency. Data was collected through the following techniques: a) Participatory observation, where the researcher observed the *Mappasikarawa* procession. b) In-depth interviews were conducted with traditional leaders, ritual performers, and community members. c) Documentation through the collection of secondary data from books, scientific articles, papers, and other materials related to *Mappasikarawa*. The data were analyzed using descriptive qualitative analysis and thematic analysis, with the following stages: a) Transcription and Coding: All interview results and field notes were transcribed. The data were coded based on themes: ritual meaning, symbolism, social solidarity, social function, and cultural values. b) Data Reduction: Relevant information was selected and simplified to focus on the research objectives. c) Data Interpretation: Analyzed to find the relationship between the *Mappasikarawa* ritual practice and cultural identity, social integration, and moral values of the community. d) Data Validity: Validity was strengthened through triangulation of sources (interviews, observations, documentation) with informants to ensure the accuracy of the interpretation.

## RESULTS AND DISCUSSION

### The *Mappasikarawa* tradition in Bugis society

The *Mappasikarawa* tradition among the Bugis community can be understood as a concrete example of *living law*.<sup>15</sup> Although not written in state legislation, this tradition is obeyed and carried out with collective awareness by the community. The implementation of *Mappasikarawa* shows that

<sup>11</sup> Paisal, "Mappasikarawa Dalam Perkawinan Masyarakat Bugis Wajo," *Disertasi*, 2019

<sup>12</sup> Alfina Damayanti and Umami Salami, "Tinjauan Hukum Islam Pada Praktik Mappasikarawa Dalam Perkawinan Suku Bugis," *Ulumul Syar'i: Jurnal Ilmu-Ilmu Hukum Dan Syariah* 11, no. 1 (2022): 41–52, <https://doi.org/10.52051/ulumulsyari.v11i1.165>.

<sup>13</sup> Iva Arma Sari and Nurfadillah Nurfadillah, "Tradisi Mappasikarawa Dalam Pernikahan Adat Bugis Di Desa Baringeng Kabupaten Soppeng," *Social Landscape Journal* 4, no. 1 (2023): 32, <https://doi.org/10.56680/slj.v4i1.41487>.

<sup>14</sup> Ridiliadi, M., Sudirman, and Mustari, "Eksistensi Tradisi Mappasikarawa Dalam Upacara Perkawinan Masyarakat Bugis (Studi Pada Masyarakat Desa Di Wilayah Kecamatan Pitunpanua Kabupaten Wajo)."

<sup>15</sup> Muh. Irsyal, "Tinjauan U'rf Tentang Tradisi Mappasikarawa Dalam Perkawinan Adat Bugis Di Desa Nusantara Jaya Kecamatan Keritang Kabupaten Indragiri Hilir," 2025.

law does not always originate from formal legislation, but can live on through social practices that have been passed down from generation to generation.<sup>16</sup> *Mappasikarawa* has binding power because it was born from the collective consciousness of the Bugis community that this tradition serves to maintain balance between individuals, families, communities, and transcendent forces. In other words, *Mappasikarawa* is a living customary law because it not only regulates social relations but also connects humans with God and their ancestors.<sup>17</sup> Clifford Geertz argues that culture is a "web of significance" woven by humans, which is then lived and interpreted in everyday life.<sup>18</sup> From this perspective, the *Mappasikarawa* tradition cannot be viewed merely as a customary ritual that takes place at certain times, but as a symbolic system rich in meaning that influences the Bugis people's worldview, behavior, and social interactions.<sup>19</sup>

In the *Mappasikarawa* tradition, each stage of the procession has its own meaning that is not only related to the religious dimension, but also to the social, moral, and cultural dimensions.<sup>20</sup> The procession marks the community's efforts to purify themselves, both physically and spiritually, as a step to improve their relationships with fellow human beings and with God. This shows that in the framework of cultural anthropology, this tradition functions as a medium for conveying noble values that have been passed down from generation to generation.

### 1. Symbolic Function

The *Mappasikarawa* tradition has a very strong symbolic function. It represents the values of self-purification, cleansing of sins, and moral renewal. Every action in this ritual is seen as a symbol of restoring balance between humans, nature, and God. For example, the use of water in the cleansing procession is not only physical but also spiritual. Water is understood as a symbol of life, purity, and the removal of physical and spiritual impurities. From a symbolic perspective, *Mappasikarawa* is not just a ceremony but a means of expressing the deepest meaning of human existence in a world full of norms and values.<sup>21</sup>

### 2. Integrative Function

In addition to its symbolic nature, *Mappasikarawa* has an integrative function that strengthens social bonds in the community. This procession is generally carried out collectively, involving family, relatives, neighbors, as well as traditional and religious leaders. This collective involvement makes the *Mappasikarawa* tradition a social medium that strengthens brotherhood, increases solidarity, and reinforces the cohesion of the Bugis community. From Durkheim's perspective, which emphasizes the social function of rituals, *Mappasikarawa* can be understood as a mechanism of social integration that

---

<sup>16</sup> Arini Safitri, Wa Kuasa Baka, and Sitti Hermina, "Tradisi Mapasikarawa Dalam Perkawinan Masyarakat Bugis Di Kecamatan Wolo Kabupaten Kolaka," *LISANI: Jurnal Kelisanan, Sastra, Dan Budaya* 1, no. 1 (2018): 56–64, <http://journal.fib.uho.ac.id/index.php/lisani/article/view/848>.

<sup>17</sup> Khoiri, Iswatingsih, and Sudjalil, "Analisis Tanda Pada Adat Pernikahan Masyarakat Bugis-Bone Kajian Semiotika Charles Sanders Pierce."

<sup>18</sup> Tentang Artikel Ini et al., "Ditulis Oleh Geertz, Clifford," 2025, 1–8

<sup>19</sup> Achmad Musyahid Idrus et al., "The Tradition of Mappasikarawa in the Bugis-Makassar Community Marriage: A Study of Islamic Law Philosophy," *Samarah* 7, no. 2 (2023): 848–74, <https://doi.org/10.22373/sjhc.v7i2.17125>.

<sup>20</sup> A. Fadhilah Utami Ilmi R., "Transisi Sosial Budaya Adat Pernikahan Suku Bugis Di Makassar 1960," *Jurnal Wanita Dan Keluarga* 1, no. 1 (2020): 21–27, <https://doi.org/10.22146/jwk.767>.

<sup>21</sup> Irsyal, "Tinjauan U'rf Tentang Tradisi Mappasikarawa Dalam Perkawinan Adat Bugis Di Desa Nusantara Jaya Kecamatan Keritang Kabupaten Indragiri Hilir."

prevents disintegration in society.<sup>22</sup> In other words, this ritual becomes a space where the Bugis community renews their commitment to the values of togetherness, mutual cooperation, and unity.

### 3. Identity Function

The *Mappasikarawa* tradition also serves as a marker of the Bugis people's cultural identity. Through this practice, the Bugis people affirm their cultural uniqueness amid Indonesia's ethnic diversity. This ritual distinguishes the Bugis people as having a unique system of values, beliefs, and cultural expressions. In the context of globalization and modernization, which often erode local traditions, *Mappasikarawa* has become a symbol of cultural resistance and a means of preserving ethnic identity.<sup>23</sup> Thus, this tradition is not only about religious and social dimensions, but also part of the Bugis people's strategy to maintain their cultural existence amid changing times.

In Talcott Parsons' view, society is a system consisting of interrelated parts that work together to maintain social stability and order.<sup>24</sup> Each element in society is considered to have a specific function, and if one of these elements does not function, it will disrupt the balance of the system as a whole.<sup>25</sup> In the context of Bugis society, the *Mappasikarawa* tradition can be seen as an important element that plays a role in maintaining social stability through the institution of marriage. This tradition is not merely a traditional ceremony, but a social mechanism that serves to strengthen order, prevent potential conflicts, and integrate various social, religious, and cultural norms.<sup>26</sup>

#### a. Maintaining Social Order

Marriage in the Bugis community involves not only two individuals, but also two extended families. The *Mappasikarawa* process serves as a formal forum to reconcile the interests of both parties and prevent misunderstandings. Everything from wedding preparations to the schedule of events is discussed in detail and agreed upon by both parties.<sup>27</sup> With the agreement of , order is created in the implementation of the marriage, so that each party understands their rights, obligations, and responsibilities. This order is very important for a society that upholds the principle of *siri' na pacce*, namely self-respect and social solidarity. If the rules are not fulfilled, it is not only the individual's good name that is at stake, but also the honor of the extended family.

#### b. Preventing Social Conflict

Durkheim argues that one of the main functions of social institutions is to prevent disintegration and maintain social solidarity.<sup>28</sup> Similarly, in *Mappasikarawa*, the deliberation forum between the two

---

<sup>22</sup> Kamiruddin, "Studi Profan Dan Sakral Menurut Emile Durkheim," *Toleransi: Media Ilmiah Komunikasi Umat Beragama* 3, no. 2 (2017): 1–17, <http://ejournal.uin-suska.ac.id/index.php/toleransi/article/view/1060>.

<sup>23</sup> Rio Febrian, Muhammad Fajrul Islam, and Purnama Yudistira, "Peran Budaya Dalam Pembentukan Identitas Manusia," *RISOMA: Jurnal Riset Sosial Humaniora Dan Pendidikan* 3, no. 2 (2025): 25–35, <https://doi.org/10.62383/risoma.v3i2.623>.

<sup>24</sup> Jauke. J. Lasut, "Pembahasan Teori Sosiologi Sistem Umum Talcot Parsons," *Fakultas Ilmu Sosial Dan Ilmu Politik Universitas SAM Ratulangi* 53, no. 9 (2010): 1689–99.

<sup>25</sup> Jacek Tittenbrun, "Talcott Parsons' Economic Sociology," *International Letters of Social and Humanistic Sciences* 13, no. October 2013 (2013): 20–40, <https://doi.org/10.18052/www.scipress.com/ilshs.13.20>.

<sup>26</sup> Departemen Agama, "Harmonisasi Hukum Keluarga," n.d.

<sup>27</sup> Abdul Kadir Ahmad, "Sistem Perkawinan Sulawesi Selatan Sulawesi Barat" (2016, 2016).

<sup>28</sup> Rio Febrian, Muhammad Fajrul Islam, and Purnama Yudistira, "Peran Budaya Dalam Pembentukan Identitas Manusia."

parties aims to prevent conflicts that may arise from differences in views on marriage. Through *Mappasikarawa*, this issue is discussed openly using ethical language, so that each party feels respected and no one is harmed. This deliberation also reflects the importance of the principle of mutual cooperation in Bugis culture. Potential conflicts can be minimized because all decisions are made based on mutual agreement. Thus, *Mappasikarawa* becomes an effective traditional conflict resolution mechanism in Bugis society.

### c. Integration of Customary Norms and Religion

Parsons emphasized that a social system will be stable if the prevailing norms are able to integrate the needs of society.<sup>29</sup> In *Mappasikarawa*, the integration between Bugis customary norms and Islamic norms is clearly evident. Before Islam entered the region, Bugis marriages were entirely governed by custom. However, after Islam was accepted as the majority religion, Bugis customs adapted by incorporating Islamic principles, such as the obligation of dowry, the validity of guardianship, and the pillars of marriage.<sup>30</sup>

This shows the flexibility of the Bugis social system in maintaining the continuity of tradition. By integrating customary and religious norms, *Mappasikarawa* not only strengthens the legitimacy of customs, but also provides a religious foundation that strengthens the bonds of marriage. In the framework of functionalism, this is important because it keeps the social system adaptive to change without losing its cultural identity.

### The *Mappasikarawa* Traditional Ritual in Marriage

*Mappasikara* is very important in the series of Bugis marriage ceremonies. This ceremony is a very powerful ritual in the Bugis community, containing values that guide the bride and groom in building a harmonious household. *Mappasikarawa* is performed after the *ijab* and *kabul* (marriage vows). *Mappasikarawa* involves not only the bride and groom, but also their families.<sup>31</sup> *Mappasikarawa* is a concept of honor or, in Bugis society, *Siri'*. Therefore, it is the main foundation of the Bugis marriage procession. The involvement of the family aims to maintain their honor, both in relation to the preparations for and the implementation of the marriage, so that in the *Mappasikarawa* procession, the main elements that will be touched by the bride and groom are given close attention. This element becomes a matter of caution that is witnessed directly by both families.<sup>32</sup> in his research reveals that:

*Mappasikarawa* is a very important tradition in the marriage process. This process is carried out after the marriage contract has been signed, then the groom is guided by a *pappasikarawa* to the bride's room to touch certain parts of the bride's body.<sup>33</sup>

The implementation of *Mappasikarawa* after the marriage contract has been carried out does not violate sharia law, because in marriage, once the marriage contract has been legally performed, there is no obstacle to the husband touching his wife. In line with this, the *Mappasikarawa* process involves touching certain parts of the woman's body, so that in the implementation of *Mappasikarawa*,

<sup>29</sup> Maslahatun Nikmah, "School Analysis Is System Social Perspective By Talcott Parsons Maslahatun Nikmah 1, 1" 2 (2025): 24–35.

<sup>30</sup> Syarifuddin Muhtamar, "Fikih Munakahat," 2016, 1–23.

<sup>31</sup> Ramli, Andi. "Proses Adat *Mappasikarawa* dalam Perkawinan Bugis Bone". *Jurnal Adat dan Syariah*, vol. 19, no. 1, 2023

<sup>32</sup> Zainuddin, H. S. "Nilai *Siri'* dalam Perkawinan Adat Bugis: Studi di Bone." *Jurnal Kebudayaan dan Tradisi*, vol. 23, no. 2, 2022.

<sup>33</sup> Darmayanti, wawancara dilakukan di Desa Boneputeh pada bulan Februari 2025

there are no elements that prevent the groom from touching the bride. *Mappasikawara* aims to unite the souls of the newlyweds who have just performed the marriage contract with the goal of glory in starting a household. The touch of the groom is expected to bring blessings to the newly built household. For this reason, this procession is emphasized in the marriage traditions of the Bugis people, reflecting the firm belief that a marriage without the *Mappasikarawa* procession is not valid according to custom, even if it is valid according to religion. These two aspects cannot be considered contradictory because *mappasikara* is an important element and a requirement in the marriage customs of the Bugis people.<sup>34</sup> This is in line with research that reveals that:

*Mappasikarawa* is an important element in the marriage tradition of the Bugis people. In this tradition, the groom physically touches the bride after the marriage ceremony. *Mappasikarawa* is a symbol of unity between men and women in the framework of a newly built household, with the hope that the household will be filled with blessings.<sup>35</sup>

*Mappasikarawa* is a sacred activity in its implementation, where the groom is asked to meet his wife who is already in a room known as *mabbukatange* (opening the door).<sup>36</sup> However, before the groom *mabukka tange*, they must first give something to those guarding the door of the room, such as money or other items. This gift is a symbol of a request for permission and also a hope that the household will be blessed. After being given permission to *mabukka tange*, the groom can then enter and see the bride, after which the *Mappasikarawa* ritual continues.

## A. Values in the *Mappasikarawa* Tradition

### 1. The Touch of the Thumb

The initial stage in *Mappasikarawa* is the touch of the thumb of both the husband and wife. This touch aims to unite two hearts that have been legally bound in married life, then unite both families as a bond in forming a large family. The touch also has a strong and solid commitment, both bound by a promise full of blessings and hopes from both families. The thumb touch signifies the beginning of a journey together between husband and wife with pure intentions and prayers from the families accompanying them.

The *Mappasikarawa* tradition begins with the bride and groom sitting facing each other, then joining their thumbs together, symbolizing togetherness and blessing. This procession is accompanied by an opening prayer recited by the *mappasikarawa* and also accompanied by a prayer from the groom. After praying, the *mappasikara* directs the groom's thumb to touch certain parts of the bride.<sup>37</sup>

Touching with the thumb in the traditional Bugis wedding symbol is seen as a foundation of strength and honor. The thumb is the first, strongest finger and supports the functions of the other fingers. Therefore, its use in *Mappasikarawa* means that husband and wife must support each other, that the bond of marriage must be strong, just as the thumb is strong in a grip, and that a household can only run harmoniously if there is balance and mutuality. When the groom's thumb touches the bride's thumb, it symbolizes the meeting of two forces that are now united. The touch also signifies

<sup>34</sup> Azis, *wawancara* dilakukan di Boneputeh pada bulan Februari 2025

<sup>35</sup> Darmayanti, *wawancara* dilakukan di Boneputeh bulan Februari 2025

<sup>36</sup> Irsyal, "Tinjauan U'rf Tentang Tradisi *Mappasikarawa* Dalam Perkawinan Adat Bugis Di Desa Nusantara Jaya Kecamatan Keritang Kabupaten Indragiri Hilir."

<sup>37</sup> Darmayanti *Wawancara* dilakukan di Desa Boneputeh pada bulan Februari 2025

the first meeting point between two people who were previously separated by religious and cultural boundaries. The groom conveys his prayers and affection to his wife, so this procession also affirms the husband's role as the protector of the household. Since it is done for the first time after the marriage is valid, this touch confirms that the physical relationship between husband and wife begins in a manner full of manners and sacredness.<sup>38</sup>

## 2. Touch of the Palms

The groom and bride touch each other's palms, which is interpreted as energy flowing from the groom's soul into the bride's soul and vice versa. This flow will bind them both strongly, as the palm touch symbolizes abundant sustenance for both of them. So that in their married life, they will never experience economic hardship, because in this touch, it is the bride's palm that is touched. Then a prayer is said to ask for abundant sustenance and to ward off evil in their household.<sup>39</sup>

The palm of the hand is the most obvious tool that illustrates the cycle of giving and receiving. With their hands, people provide sustenance, give affection, help others, or convey something useful. With their hands, a person also receives sustenance, receives kindness, and receives trust. In a household, this symbol signifies that husbands and wives must be willing to give and receive sincerely.<sup>40</sup> Husbands provide sustenance, protection, and affection, while wives provide peace, service, and love. At the same time, both must also be prepared to accept their partner's shortcomings, accept life's trials, and accept reality with complete willingness.<sup>41</sup> The touch of the palms reminds us that marriage is not only about taking, but also about sharing and complementing each other. When the palms are joined, they no longer stand alone. One palm may be fragile, but two palms joined together become a symbol of strength. From this, the Bugis people interpret it as a symbol of togetherness in facing life's journey. Joy and sorrow, happiness and misery, everything will be faced together. The palms pressed together seem to promise: *"I will continue to hold your hand, both when we are up and when we are down."* Thus, *Mappasikarawa* teaches that the household is not an individual domain, but an arena of togetherness that demands solidarity between husband and wife. Open and empty palms symbolize purity, openness, and a new beginning. During the *Mappasikarawa* procession, the two palms meet without carrying anything—no objects, no jewelry, only empty palms. This philosophy shows that the household begins with something pure, unblemished, and full of sincerity.<sup>42</sup>

Empty palms also teach that a household is like a blank sheet of paper: it is the bride and groom who will fill it with the story of their lives, whether it be a story of happiness, struggle, or even trials. From this initial purity, it is hoped that the long journey of the household will be guided by the values of honesty, sincerity, and pure love.

<sup>38</sup> Dimensi Indonesia, "Simbol Dan Makna Filosofis Tradisi Mappasikarawa," n.d., 2–4.

<sup>39</sup> Sanusi Basri, wawancara dilakukan di Boneputeh pada bulan Februari 2025

<sup>40</sup> Faris El Amin, *Fikih Munakahat 2 (Ketentuan Hukum Pasca Pernikahan Dalam Islam)*, 2021..

<sup>41</sup> Iffah Muzammil, "Fiqh Munakahat (Hukum Pernikahan Dalam Islam)," *Journal of Chemical Information and Modeling*, 2019, 1689–99.

<sup>42</sup> Bakri Tahir, "Mengenal Nilai Filosofis Tradisi Mappasikarawa Dalam Pernikahan Suku Bugis," *Bicara Fakta Lewat Berita Kumparan*, 2025, 1–11.

### 3. Arm Touch

The arm touch procession is performed by the groom with the aim and hope that in living a married life together, he will have the determination and strength to be a husband, so that he can continue to work hard to fulfill the needs of the household.<sup>43</sup>

The touch of the arm is understood as a symbol of a legal bond. The moment when the groom's arm touches the bride's arm is a sign that the two are now officially husband and wife, not only according to religious law through the marriage contract, but also according to the customs upheld by the community. Marriage is not merely an individual matter, but part of a social structure that involves extended families and the community. Therefore, customary recognition through the touching of arms gives social legitimacy to the union of two families. This touch is a symbol of customary blessing. It is not only a physical gesture, but a symbolic statement that the community, represented by customary elders, families, and attendees, gives its blessing and recognition to the marriage. In this context, traditional blessing is no less important than parental blessing, because it strengthens social legitimacy and maintains harmony between extended families. The touch of the arm is interpreted as a form of equality and togetherness. While other traditions have symbols that tend to depict male dominance over women, *Mappasikarawa* shows a balanced relationship. The arm is a part of the body that represents both strength and support. By touching each other, the bride and groom are reminded that married life cannot be lived unilaterally, but must be mutually supportive, walking side by side, and sharing the burden together.

This philosophy is in line with the values of *siri' na pacce* (pride and solidarity) that are highly regarded in Bugis culture. This touch also symbolizes a transition to a new life. It marks the transition from bachelorhood and maidenhood to a responsible married life. In the traditional view, marriage is not merely the union of two individuals, but also a sign of social maturity, namely the readiness to form a family and contribute to the structure of society. Thus, the touching of arms becomes a symbol of a legally valid transition of social status. The procession is carried out in front of the extended family, traditional elders, and the community, making the moment full of prayers and hopes. This sacredness is not only related to spiritual beliefs but also to a sense of moral responsibility. With traditional witnesses and the community present, the bride and groom are reminded that marriage is not only a personal relationship but also a social and spiritual bond whose honor must be upheld.

### 4. Touching the Chest

In this touch, the groom touches the bride's chest, specifically the upper part, which is considered to represent the purpose of this touch, namely that the husband will be gentle, loving, and patient in dealing with household problems, whether they originate from within the household or from outside.<sup>44</sup>

The chest touch is interpreted as a symbol of openness of the heart. In Bugis culture, the chest is where the heart and deepest feelings reside. By touching each other's chests, the bride and groom show that they are opening their hearts completely to each other, without any barriers or boundaries. This reflects their readiness to accept each other's strengths and weaknesses with sincerity. If the marriage contract binds them legally and religiously, then the touching of the chest

<sup>43</sup> Sanusi Basri, *Interview* conducted in Boneputeh Village in February 2025

<sup>44</sup> Kadri Sadir, *interview* conducted in Boneputih Village in February 2025

reinforces the spiritual bond between the two. It is as if the couple is declaring that this bond is not only physical, but also spiritual. This procession affirms that marriage is not merely a social contract, but a commitment of the heart that must be upheld for life. Love is not only understood in physical terms, but also in terms of respect for feelings. A gently touched chest symbolizes the tenderness, warmth, and sincerity of love that forms the foundation of a household. It emphasizes that the husband-wife relationship must be lived not with coercion, but with love that comes from a sincere heart. The chest is also understood as the center of courage and determination. By touching each other's chests, the bride and groom seem to promise that they will maintain loyalty, protect their partner, and carry out household responsibilities with courage and determination. This philosophy is in line with the value of *warani* (courage) in Bugis culture, which emphasizes the importance of determination in facing life's challenges. In traditional Bugis society, the chest is often associated with a place where prayers and hopes gather. By touching their chests, the bride and groom are believed to be binding prayers, blessings, and spiritual energy so that their marriage will be blessed and lasting. Therefore, this procession is always carried out solemnly and with great sacredness.

### 5. Touching the Stomach

The groom touches the bride's stomach, symbolizing sustenance, as it is the husband's duty to provide for his wife and children. The touch of the stomach is expected to ensure that the husband fulfills his duty to provide for the household so that his wife has enough to eat and is spared from hunger.<sup>45</sup>

Touching the stomach is understood as a symbol of fertility and generational continuity. One of the main purposes of marriage is to continue the lineage and maintain the continuity of the extended family (*ana' mapparenta*). By touching the stomach, the bride and groom are reminded of their great responsibility to give birth to and educate the next generation who will one day uphold the good name of the family and customs. The stomach is not only the place where the fetus grows, but also a symbol of the source of life, namely the place where food enters to sustain the body. Thus, touching the stomach symbolizes a prayer that the newly formed family will always have sufficient sustenance, be spared from hunger, and live in physical and spiritual abundance. This meaning is in line with the Bugis proverb "*Reso temma tongengngi, na malomo naletei pammase Dewata*" (sincere efforts will invite God's blessings). If touching the chest emphasizes the bond of the heart and feelings, then touching the stomach complements it with a physical bond. This shows that a household is not only built on love, but also on physical strength, hard work, and the real ability to meet the needs of the family. The husband is expected to be the breadwinner and protector, while the wife is expected to take care of the household and offspring. However, in practice, these two roles are interrelated and inseparable. With the symbol of the belly touch, the bride and groom are reminded that they must complement each other in order to achieve a harmonious and prosperous family. This procession is often considered a form of silent prayer, a request for God Almighty to grant them healthy, pious children who will bring blessings. Therefore, this procession is carried out with solemnity, as if it were a link between human hopes and divine will.<sup>46</sup>

<sup>45</sup> Azis, *interview* conducted in Boneputeh Village in February 2025

<sup>46</sup> Rifdah Dzahabiyya Zayyan, "Tinjauan Hukum Islam Terhadap Tradisi Mappasikarawa Dalam Perkawinan Adat Bugis," 2019.

## 6. Forehead Touch

The groom touches a part of the bride. This touch symbolizes the wife's obedience to her husband. A wife is expected to speak kindly to her husband, not to rebel against him, and even if she later has a better job than her husband, she must continue to fulfill her role as a wife while still respecting her husband.<sup>47</sup>

The touch of foreheads is interpreted as the union of reason and mind. If the touch of chests symbolizes the union of hearts, then foreheads symbolize the union of consciousness and reason. By touching foreheads, the bride and groom declare that their household is not only built on love and feelings, but also on common sense, wisdom, and shared consciousness. The forehead is the part of the body used to prostrate oneself before God. Thus, when both foreheads meet, this procession has a spiritual meaning that marriage must be lived with a heart that is submissive and surrendered to God. It is a symbolic prayer that the household will always be blessed and kept away from arrogance. The forehead is also considered the center of self-respect (*siri*). By touching foreheads in parallel, the bride and groom show that they respect each other and place themselves on an equal footing. Neither is higher or lower, but rather both walk side by side in navigating the ship of marriage.

In married life, a clear mind and a sincere heart must go hand in hand. This procession symbolizes inner unity, where the mind, heart, and body are united in one purpose of living together. It serves as a reminder that a strong marriage can only stand if love and common sense go hand in hand. In the sacred atmosphere of the *Mappasikarawa* procession, when the foreheads of the bride and groom touch, the indigenous community believes that prayers, family blessings, and divine blessings descend upon them. The touch is like a spiritual gateway that connects the bride and groom with the blessings of their parents, ancestors, and God Almighty.

## CONCLUSION

*Mappasikarawa* has a meaning that is in line with the principles of Islamic law, particularly in relation to the values of brotherhood, solidarity, and social responsibility. This tradition emphasizes individual awareness to maintain harmonious relationships with family and community, as well as upholding the moral values recommended by Islam, such as honesty, loyalty, and mutual respect. Thus, *Mappasikarawa* is not merely a traditional ritual, but also a means of internalizing Islamic values in social life.

The *Mappasikarawa* procession is an important part of the Bugis traditional marriage ceremony. This procession includes a series of symbolic rituals that demonstrate the mental, physical, and social preparation of the bride and groom. Each stage of the ritual has a specific function, such as strengthening family solidarity, clarifying the rights and obligations of both parties, and affirming the social values that apply in society. This procession emphasizes that marriage is not only an individual relationship but also a social and cultural bond whose harmony must be maintained.

---

<sup>47</sup> Muhammad Abdullah, *Interview*, conducted in Boneputeh Village in February 2025

## REFERENCES

- Agama, Departemen. "Harmonisasi Hukum Keluarga," n.d.
- Ahmad, Abdul Kadir. "Sistem Perkawinan Sulawesi Selatan Sulawesi Barat." 2016, 2016.
- Amin, Faris El. *Fikih Munakahat 2 (Ketentuan Hukum Pasca Pernikahan Dalam Islam)*, 2021.
- Arifin, Syaiful, and Syamsul Rijal. "Makna Simbolik Mappasikarawa Dalam Pernikahan Suku Bugis Di Sebatik Nunukan." *Jurnal Ilmu Budaya Vol 2*, no. 3 (2018): 213–20. <https://core.ac.uk/download/pdf/268075839.pdf>.
- Bakri Tahir. "Mengenal Nilai Filosofis Tradisi Mappasikarawa Dalam Pernikahan Suku Bugis." *Bicara Fakta Lewat Berita Kumparan*, 2025, 1–11.
- Damayanti, Alfina, and Umami Salami. "Tinjauan Hukum Islam Pada Praktik Mappasikarawa Dalam Perkawinan Suku Bugis." *Ulumul Syar'i : Jurnal Ilmu-Ilmu Hukum Dan Syariah* 11, no. 1 (2022): 41–52. <https://doi.org/10.52051/ulumulsyari.v11i1.165>.
- Idrus, Achmad Musyahid, Roswati Nurdin, Rahman Qayyum, Patimah Halim, and Rahmah Amir. "The Tradition of Mappasikarawa in the Bugis-Makassar Community Marriage: A Study of Islamic Law Philosophy." *Samarah* 7, no. 2 (2023): 848–74. <https://doi.org/10.22373/sjkh.v7i2.17125>.
- Indonesia, Dimensi. "Simbol Dan Makna Filosofis Tradisi Mappasikarawa," n.d., 2–4.
- Iriani. "Solidaritas Relangae Pada Upacara Perkawinan Adat Padoe," n.d.
- Irsyal, Muh. "Tinjauan U'rf Tentang Tradisi Mappasikarawa Dalam Perkawinan Adat Bugis Di Desa Nusantara Jaya Kecamatan Keritang Kabupaten Indragiri Hilir," 2025.
- Kalifaur, Khairtati, Gusman. "Perencanaan Perkawinan Sebagai Tindakan Preventif: Upaya Menuju Rumah Tangga Sakinah Yang Kokoh Dan Tangguh." *Cendekia Pendidikan* 4, no. 4 (2024): 50–54.
- Kamiruddin. "Studi Profan Dan Sakral Menurut Emile Durkheim." *Toleransi: Media Ilmiah Komunikasi Umat Beragama* 3, no. 2 (2017): 1–17. <http://ejournal.uin-suska.ac.id/index.php/toleransi/article/view/1060>.
- Khoiri, Annisauf, Daroe Iswatingsih, and Sudjalil Sudjalil. "Analisis Tanda Pada Adat Pernikahan Masyarakat Bugis-Bone Kajian Semiotika Charles Sanders Peirce." *Lingua Franca: Jurnal Bahasa, Sastra, Dan Pengajarannya* 6, no. 2 (2022): 133. <https://doi.org/10.30651/lf.v6i2.11698>.
- Lasut, Jauke. J. "Pembahasan Teori Sosiologi Sistem Umum Talcot Parsons." *Fakultas Ilmu Sosial Dan Ilmu Politik Universitas SAM Ratulangi* 53, no. 9 (2010): 1689–99.
- Maslahatun Nikmah. "SCHOOL ANALYSIS IS SYSTEM SOCIAL PERSPECTIVE BY TALCOTT PARSONS Maslahatun Nikmah 1 , 1" 2 (2025): 24–35.
- Muhtamar, Syarifuddin. "Fikih Munakahat," 2016, 1–23.
- Muzammil, Iffah. "Fiqh Munakahat (Hukum Pernikahan Dalam Islam)." *Journal of Chemical Information and Modeling*, 2019, 1689–99.

- Nugraha, Adi, and Kartika Putri. "The Influence of the Mappasikarawa Tradition on the Level of Compliance with Customs and Islamic Law in Bugis-Makassar Marriages." *Indonesian Journal of Islamic Law* 5, no. 2 (2022): 42–59. <https://doi.org/10.35719/ijil.v5i2.2013>.
- Paisal. "Mappasikarawa Dalam Perkawinan Masyarakat Bugis Wajo." *Disertasi*, 2019.
- R., A. Fadhilah Utami Ilmi. "Transisi Sosial Budaya Adat Pernikahan Suku Bugis Di Makassar 1960." *Jurnal Wanita Dan Keluarga* 1, no. 1 (2020): 21–27. <https://doi.org/10.22146/jwk.767>.
- Ridiliadi, M, Muh. Sudirman, and Mustari. "Eksistensi Tradisi Mappasikarawa Dalam Upacara Perkawinan Masyarakat Bugis (Studi Pada Masyarakat Desa Di Wilayah Kecamatan Pitunpanua Kabupaten Wajo)." *Eprints UNM*, no. 3 (2019): 1–23. [http://eprints.unm.ac.id/21762/1/jurnal\\_ridi\\_fix\\_01.pdf](http://eprints.unm.ac.id/21762/1/jurnal_ridi_fix_01.pdf).
- Rio Febrian, Muhammad Fajrul Islam, and Purnama Yudistira. "Peran Budaya Dalam Pembentukan Identitas Manusia." *RISOMA : Jurnal Riset Sosial Humaniora Dan Pendidikan* 3, no. 2 (2025): 25–35. <https://doi.org/10.62383/risoma.v3i2.623>.
- Safitri, Arini, Wa Kuasa Baka, and Sitti Hermina. "Tradisi Mapasikarawa Dalam Perkawinan Masyarakat Bugis Di Kecamatan Wolo Kabupaten Kolaka." *LISANI: Jurnal Kelisanan, Sastra, Dan Budaya* 1, no. 1 (2018): 56–64. <http://journal.fib.uho.ac.id/index.php/lisani/article/view/848>.
- Safitri, Auliah, and Suharno Suharno. "Budaya Siri' Na Pacce Dan Sipakatau Dalam Interaksi Sosial Masyarakat Sulawesi Selatan." *Jurnal Antropologi: Isu-Isu Sosial Budaya* 22, no. 1 (2020): 102–11. <https://doi.org/10.25077/jantro.v22.n1.p102-111.2020>.
- Sari, Iva Arma, and Nurfadillah Nurfadillah. "Tradisi Mappasikarawa Dalam Pernikahan Adat Bugis Di Desa Baringeng Kabupaten Soppeng." *Social Landscape Journal* 4, no. 1 (2023): 32. <https://doi.org/10.56680/slj.v4i1.41487>.
- Syuhada, Siti, and Abd Rahman. "Adat Perkawinan Suku Bugis Di Kota Jambi : Studi Tentang Perubahan Sosial Marriage Custom by Bugis Tribe in Jambi City : The Study of Social Change." *Titian : Jurnal Lmu Humaniora* 03, no. 01 (2019).
- Tittenbrun, Jacek. "Talcott Parsons' Economic Sociology." *International Letters of Social and Humanistic Sciences* 13, no. October 2013 (2013): 20–40. <https://doi.org/10.18052/www.scipress.com/ilshs.13.20>.
- Usman, Kaharuddin. "Prosesi Mappasiarekeng Dalam Tradisi Perkawinan Masyarakat Bugis Di Ajangale," no. September (2022): 426–37.
- Zayyan, Rifdah Dzahabiyya. "Tinjauan Hukum Islam Terhadap Tradisi Mappasikarawa Dalam Perkawinan Adat Bugis," 2019.