

Identifying Maudu Lompoa Ritual Symbols in Cikoang, Indonesia

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Abstract: Much research on Maudu lompoa has been carried out, but empirical studies with a semiotic approach have not yet been found. Therefore, through this research, researchers offer a new approach to studying symbols in the Maudu lompoa ritual and the cultural values using Roland Barthes' theory and Schwartz's theory. This research is qualitative descriptive research, in which the research method examines the condition of natural objects. This type of research seeks to explain certain social phenomena. The researcher is the crucial instrument in which the sampling is done purposively. The results of this study found twelve (12) symbols, namely bayao (eggs), kaluku (coconut), Jangang (chicken), pamatara (half cooked rice), bakuk (bakul) or basket, salussung, kandawari, bembengan (house shape) as the four companions of the prophet, julung-julung (boat shape), tepak-tepak (small basket), pakbelo-belo (decoration), and kalli (fence).

Keywords: Maudu lompoa ritual, qualitative descriptive, symbols, Roland Barthes' theory, Schwartz's theory

1. INTRODUCTION

Culture is an expression of the soul that is manifested in ways of life and thinking, the association of life, art, literature, religion, recreation, and entertainment, as well as meeting the needs of human life. Culture is considered a way of life to develop and stick to a group of people, passed down from generation to generation. In line with Tylor (in Soekanto, 2002) argues that culture is a complex whole, which includes knowledge, beliefs, art, morals, laws, customs, and other capabilities acquired by a person as a member of society. Every habit carried out by humans (community members) is inseparable from the meaning or values of a symbol in a culture. Each of these meanings dramatically influences the behavior of the habitual owner.

In culture, cultural elements form a culture in a community group. A culture is a form of thought and activity of community groups. Language is one of the most dominant elements of culture in social interaction. In other words, language is a tool for humans to interact with each other to meet their social needs. It is true that in everyday life, verbal language (both spoken and written) always plays an important role in interaction while nonverbal language and visual means are considered less important, even though a lot of work is of value, which is always associated with verbal and nonverbal signs.

Verbal Signs, when associated with the most basic function of language for humans, is to name or label objects, people, or events. Barker, in Mulyana: 2005, argues that the process of naming or labeling refers to efforts to identify objects, actions, and people by mentioning their names so that they can be referred to in communication. Furthermore, Maras (2002) explains, "Semiotics cannot be restricted to natural

communication or systems of representation like speech or writing," according to which semiotics cannot be limited to natural communication or symbolic systems such as speech or writing.

The human ability to use language makes it possible to build cultural traditions, create an understanding of social phenomena that is expressed symbolically, which will then be passed on to future generations. Thus, language occupies an important position in the analysis of human culture. The richness of tradition and local wisdom is a more specific content with cultural symbols which is a very interesting object to study from several points of view or analytical knife outside the study of anthropology, tradition, and local wisdom itself. Every tradition in society has a deep and noble meaning and philosophy, this tradition started from ancient times when people's beliefs were still animism or dynamism. Every culture has symbols that contain values, ethics, and morals as well as religion, all of which are intended for the next generation (Kuntowijoyo, 1987).

Symbols or verbal messages are all kinds of symbols that use one or more words. Language can also be considered as a verbal code system (Mulyana, 2005). Language can be defined as a set of symbols, with rules for combining these symbols, which are used and understood by a community. *Maudu Lompoa* in Cikoang Takalar Regency is a very unique and interesting ritual to observe and describe from a linguistic point of view, both verbally and nonverbally used in carrying out a series of processions carried out in this traditional ritual.

The symbol is something that has a unified form and meaning, while the symbolic is a symbol, a symbol, regarding symbols. According to Pradopo (2009) a symbol is a sign indicating that there is no natural relationship between the signifier and the signified, the relationship is arbitrary (all-will) based on community conventions (agreement). The term symbol can also be interpreted as a symbol that refers to a certain object outside the symbol. Words as linguistic symbols that exist in the world of interpretation using language are basically symbols.

A symbol is a form that marks something other than the embodiment of the symbol itself. The relationship can also be conventional, for example, nodding your head as if agreeing. Based on this convention, society interprets the characteristics of the relationship between the symbol and the object it refers to and interprets its meaning. As Aminuddin (2005) revealed that the relationship between symbols and those symbolized is not one-way. Like the word flower called flower, but associative can relate to beauty, tenderness, and so on. Therefore, in addition to being able to display images of the object being referred to, symbols can also describe ideas and images, or configurations of ideas that transcend the symbolic form or image of the object itself. Geertz argues that symbols packaged in a past culture are empirical realities that are inherited empirically and function as life guides (Sobur, 2006).

Maudu Lompoa ri Cikoang, Takalar Regency, is a ritual whose celebration is held as proof of love for the Prophet Muhammad. This love is increasingly rooted in the words of the prophet who said:

"Inai-nai angciniki rupangku, na rannu ri nakke, na macinta ri nakke, kupakasempoangnga sallang risuruga. Mingka punna tenamo naciniki rupangku, mingka na peringatiji bulan kalasukkangku singkamma tonji, assicinika lalangna tallassaku.(erangna mauduka)." "Opu Kaimuddin (Karaeng Opu)."

It was said that whoever sees my face (Muhammad), then he feels happy, then feels love for me, then he will enter heaven with me. But if you don't see me, but he commemorates the month of my birth, then it's the same as meeting me when I was alive. This is what makes the *maulid* in Cikoang so deeply rooted and deep for the people there, that they have never calculated how much money they must spend, the important thing is to have a *maulid*.

Previous research, Surya, 2017. The title of the research is "The *Maudu Lompoa* Tradition in Cikoang, Takalar Regency." The results of the research on the Implementation of *Maudu Lompoa* are based on Sayyid Jalaluddin's teachings to his congregation in Cikoang. These teachings cover two main things, namely knowledge about the Prophet Muhammad (Maarifat) and love for the Prophet Muhammad (Mahabbah). The procedure for its implementation is carried out based on customs that have been passed down by our ancestors from generation to generation. And the meaning contained in the *Maudu Lompoa* ritual is a form of love and respect for the Prophet Muhammad, who is the bearer of absolute truth in the world. This ritual is

considered mandatory by the Cikoang people because knowing and loving the Prophet is an obligation for all Muslims in the world. Not participating in this ritual is considered a loss for them because they feel they will not receive guidance and safety if they do not show their love for the Prophet.

In addition, Handayani, 2015. Research Title, Maudu Lompoa Tradition in Lentu Village, Bontoramba District, Jeneponto Regency (a study of Islamic culture). The results of the research show that the maudu lompoa is a custom of the Islamic community and is a symbol of Islam which can increase love for the Prophet and increase the sense of brotherhood among Muslims in all corners. The development of society is in harmony with the understanding of love for the Prophet Muhammad, especially for the Sayyid group, so from day to day the influence of *maudu lompoa* is expanding and animating various aspects of social life of the community. And Maudu Lompoa is very influential among the people of Lentu Village, Bontoramba District, Jeneponto Regency. Because it is a moral burden that must be enlivened and preserved carefully. Therefore, *maudu lompoa* is usually carried out in the month of Rabiul Awal, however, there are some differences and similarities in its implementation. This is because there are several levels or stratifications in the Jeneponto Regency community.

Based on the research that has been done before, it has the same object, namely *maudu lompoa* and the research that will be carried out by researchers in Cikoang, Takalar Regency, but has different studies. Previous research used a religious approach, while this study used a cultural semiotics approach. *Maudu Lompoa* in Cikoang uses symbols such as *as julung-julung*, *kandawari*, eggs, cloth, money, flowers, etc. which contains the message that the founder wants to convey to all future generations. This message is communicated through a ritual called *Maudu Lompoa*.

2. RESEARCH METHOD

This research was a qualitative descriptive research, where this research method was used to examine the condition of natural objects (Maknun et al., 2020; Sulastri et al., 2021). This method was examining the status of a group of people, an object, condition, system of thought or events in the present. This type of research explains certain social phenomena. The researcher was the key instrument in which the sampling was done purposively (Sugiyono, 2010:15).

This research aims to explain in depth about the symbols in the *Maudu Lompoa* in Cikoang Ritual, Takalar Regency. This study uses a semiotic approach, using Roland Barthes' theory and Schwartz's theory in analyzing the research data.

The research location was carried out in Cikoang, Mangarabombang Dwastrick, Takalar Regency, Indonesia. The Cikoang area, Mangarabombang Dwastrick, Takalar Regency was a representative area, very supportive to be used as a research site. Cikoang, Mangarabombang Dwastrick, Regency. Takalar was also an area that has its own characterwastics in carrying out the *Maudu lompoa* ritual when compared to other regions, its people still maintain their uniqueness in carrying out the *Maudu* ritual from generation to generation. That was what attracted the author's interest in conducting research in the Cikoang area, Mangarabombang Dwastrick, Takalar Regency.

The time for the research was from March 2020 to the end of October 2021. Data collection from informants or informants, as well as other required sources was considered complete, so the research ends at that time.

Sources of data in this study are divided into two, namely:

- a. The primary data was in the form of symbols contained in *Maudu Lompoa* ritual in Cikoang, Takalar Regency, which are spoken verbally and nonverbally in the rituals of *Maudu Lompoa* in Cikoang, Takalar Regency. This research was to explain rituals related to *Maudu Lompoa* in Cikoang, Takalar Regency, which were obtained through interviews with 11 people, including *Opu*, Customary Councils, Religious Leaders, Community Leaders, and Communities implementing the *Maudu Lompoa* in Cikoang Ritual, Takalar Regency.
- b. Secondary data in this research was in the form of literature that supports primary data such as books, journals, and documentation related to *Maudu Lompoa* in Cikoang, Takalar Regency.

Data collection methods and techniques

Data collection was carried out to obtain information related to the implementation of the maudu lompoa in Cikoang ritual. The data collection techniques carried out by researchers, in this study were:

1. Participatory observation.

In this study, data collection was carried out using participatory observation or observation techniques, data collection techniques through direct observation of the *maudu lompoa* ritual celebration procession. Participant observation was carried out as a process of observation carried out by researchers by participating in the *Maudu Lompoa* in Cikoang ritual, Takalar Regency. Observations were made by following the course of the procession from start to finish. which begins with the preparation of the procession, the implementation of the procession and the post-implementation of the *Maudu Lompoa* process.

2. Interview

The interview technique in this case was carried out in a structured but free and in-depth manner. This technique was used to collect data related to research objectives, as formulated in the research questions. Interviews were conducted with 11 informants, consisting of two women and nine men. The informants included *Opu*, Customary Councils, Religious Leaders, Community Leaders, and implementing communities. This technique was carried out to extract more and more in-depth information from informants or resource persons who were considered to know and understand a lot about the implementation of the *Maudu Lompoa* in Cikoang Ritual, Takalar Regency. The researcher presents a number of questions, which was a technique used in interviews. These questions can be in the form of a series of questions to explore all that was required for completeness of the data. Questions in nature, digging, scraping data from informants or sources. Then the data was collected, classified, and sorted into data that are specific to the object of research. The next method in data collection was the proficient method. According to Mahsun (2005: 95) the naming of the method of providing data with the proficient method was because the method used in collecting the data was in the form of a conversation between the researcher and the informant. The proficient method was a method used by researchers when there was a conversation or dialogue between researchers when there was a conversation or dialogue between researchers and informants. The proficient method can be done with the following techniques:

a) The fishing technique was a technique for obtaining data by way of conversation by luring someone or several informants to want to talk about problems related to research. The fishing technique was used by the researcher when there was a conversation between the researcher and the informant in which the researcher gave stimulation (bait) to the informant about the forms of symbols in the *Maudu Lompoa* in Cikoang Ritual, Takalar Regency.

b) The face-to-face conversation technique was a technique for obtaining data by direct or face-to-face conversation. The implementation of the all-round conversation technique, the researcher immediately carried out a conversation using the informant's language based on the inducement that had been prepared or spontaneously, meaning that the inducement could appear in the middle of the conversation.

c) The listening method and the speaking method were used. The listening method was carried out by listening carefully to the informants' speeches that have been determined in this study. This type of method can be aligned with the method of observation or observation. The speaking method was carried out through direct conversations with speakers who have been designated as informants. This method can be implemented by interview or interview method. (Sudaryanto, 1993:133-139).

d) To facilitate data collection in conducting research, researchers use recording techniques. The point was that the data that has been obtained from the informants can be stored properly in the recording. Apart from that, it also makes it easier for researchers not to do another research if the data was lost or scattered.

e) Researchers also used note-taking techniques, everything that was obtained directly at the research location, as well as what was heard from everything said by the informants, was immediately recorded. This method was useful if the data taken by recording was lost or damaged. So, it helps to recall the results of research conducted directly in the field. The note-taking technique was carried out to obtain data by recording the informants' speeches spontaneously or planned. The note-taking technique was used by researchers to

find out the realization of certain phonemes. It was not enough just to listen to the sounds produced by the informants but also to see how the sounds are produced.

Data analysis method

Data analysis was carried out by organizing and sorting data into patterns, categories, and basic descriptive units so that themes can be found and working hypotheses can be formulated as suggested by the data. From the above formulation we can conclude that data analysis intends to first organize all the data that has been obtained. The data collected was large and consisted of field notes, researcher comments, pictures, photographs, documents in the form of reports, articles, and so on.

After data from the field was collected using the data collection method above, the researcher transcribed the data taken from interviews and direct observations, then transliterated and translated. After that, it was continued by classifying the data and then processing and analysing the data using descriptive-interpretative analysis. The results of data classification, followed by presenting and interpreting the meaning and purpose of the data that has been collected by paying attention and recording as many aspects of the situation under study at that time, so that a general and comprehensive picture of the actual situation was obtained. The aim was to make systematic, factual and accurate descriptions, drawings or drawings of the facts, characteristics and relationships between phenomena investigated in society in the form of scientific writing.

Data analysis was carried out in a structured manner, from the initial collection to conducting data analysis. Starting from collecting data at the time of observation to interviews by recording and recording data obtained from informants in the field. After all the required data has been collected, the next step was to analyse the data by compiling, selecting and sorting data according to the research objectives. Then describe all the data obtained, in the form of regular and systematic scientific writing.

In detail, the data that has been collected was then classified, then identifies the form of the language, then examines the language patterns and explains the meaning in a multi-interpretative manner. The existing data was then described qualitatively, interpretatively.

Analysis of the research data was also carried out using a qualitative approach according to Spradley (1997) carried out in three stages. That was:

1. Data analysis before going to the field

According to Spradley (1997: 35) Analysis in this stage was carried out on data from preliminary studies or secondary data used by researchers to determine the focus of research. However, the focus of research at this stage was still temporary and developing after researchers conduct research in the field. In preparing the proposal, the researcher determines the research focus to find data sources including the characteristics found in the community where the research data was collected.

2. Data analysis while in the field

At this stage, data analysis was carried out by collecting data directly through interviews or observation where data was taken or research locations. For example, when the interview took place, the researcher had conducted an analysis of the answers from the respondents. If the researcher has not received the desired answer from the respondent, then the researcher can continue the question again, until a certain limit, valid data was obtained (Spradley, 1997: 35).

3. Analysis after data collection in the field. In the final stage, data analysis was divided into several parts, namely a) domain analysis, namely giving an overview of and overall of the research object, b) taxonomic analysis, namely a detailed description of domain analysis through focused observation, c) component analysis, namely looking for specifics on every detail of the internal structure and d) analysis of cultural themes namely looking for relationships. Data analysis was a very important part of this research, because from this analysis findings are obtained, both substantive and formal findings. In addition, qualitative data analysis was very difficult because there are no standard guidelines, no linear process, and no systematic rules. In essence, data analysis was an activity to organize, sort, classify, code or mark, and categorize it so that a finding was obtained based on the focus or problem to be answered.

3. RESULT AND DWASCUSSION

In this part, the researcher found the result that the symbolic forms in the Maudu Lompoa in Cikoang ritual were:

1. *bayao* (eggs) which are symbolized as *ma'rifat* or knowledge obtained through reason, whereas in Sufwasm *ma'rifat* means knowing God closely.



Bayao (eggs) used in the maudu lompoa ritual are selected chicken eggs or duck eggs of good quality, (eggs that can be hatched). The eggs are colored using bright dyes, for example purple, red, and so on). The bright color represents "*Karaeng Nabbiya*" in this case the Prophet Muhammad, as the bearer of light for human life. Eggs are symbolized as *ma'rifat*, which starts from *al-qadim* Light Muhammad to *tajalli* or appearances which also have a qadiman, namely secrets. The secret for faith, because this egg was a parable that was very valuable if you look closely at it, which conswasts of two components, namely egg white and egg yolk. This was likened to the white of the egg as Allah and the yolk as *Light* Muhammad while the chicken that comes out was Muhammad or Ahmad, thus the close relationship between the three.

2. *kaluku* (coconut) which are symbolized as fertility,



The kaluku (coconut) used in *maudu lompoa* was the best quality old coconut that was still belted. This coconut was then peeled, then grated, which was then partly processed into coconut sauce for *songkolo'* and chicken snacks, or used as other side dwashes, for example *tumpi-tumpi* and *pakkambu juku* sponge. And part of it was processed into coconut milk to be processed into oil which will be used to fry chicken, fwash, cakes, and others which will be used as the contents of the *maudu* basket. Coconut represents fertility with the hope that by offering it to the prophet Muhammad it can bring happiness and prosperity to himself and hwas family and hwas followers. Coconut was symbolized as fertility.

3. *Jangang* (chicken) which was symbolized as a soul.



Jangang (chicken) used in *maudu lompoa* was a healthy and fat free-range chicken. This chicken was first washed as a representation of clean and holy from unclean, then put in a cage for + thirty to forty days. This time was considered sufficient to clean the chicken, including eating less clean food. The person who feeds the chicken should pray that the chicken will be healthy until the time of slaughter. The day before the

implementation of the *maulid* ritual, the chicken was slaughtered facing the *Kabbah* which represents the direction of the unity of Muslims to face the Creator. After the cut chicken was fried and wrapped in banana leaves, then it was put into the raw *maudu*. The chicken represents the highest-ranking animal that comes from the throne, which was the place where God and the Angels reside, because the chicken always reminds people to prostrate and remember Allah, which was why the chicken always reminds people to worship by crowing. Chicken has a symbolic meaning as human life, so during the *maudu lompoa* in Cikoang ritual, the number of chickens put in the basket was adjusted to the number of family members.

4. *pamatara* (half cooked rice) which was symbolized as a body.



Pamatara (parboiled rice) was rice that was parboiled. *Pamatara* was made from self-processed rice, the process begins with drying the rice, pounding the rice using a mortar, and steaming it into half-cooked rice. The drying and pounding of rice was carried out in the month of *Rabiul Awal*. This was represented as devotion and sacrifice. The rice that was used as *pamatara* amounts to four liters which represents the origin of human events, namely humans are created from four elements, namely earth, water, wind, and fire. Apart from that, rice was also represented as a symbol of prosperity, in which the Cikoang people will never lack because they receive blessings from carrying out the *maudu lompoa* ritual. *Pamatara* was symbolized as the body.

5. *bakuk* (bakul) or basket which was symbolized as purity.



Bakuk (*bakul*) or basket was used in the *maudu lompoa* ritual as a container for the contents of the *maudu kanre*. Baskets are made of palm leaves, the process of which begins with soaking, drying in the sun until they are clean white as a representation of the purity of a prophet, and plaiting, which was round.

Bakuk (*bakul*) or basket as a place for *kanre maudu* also represents the human body and cannot be colored because it was a white gem where *Light* of Muhammad was stored which was symbolized as purity.

6. *salussung* which was symbolized as glory.



Salussung in the *maudu lompoa* ritual was made of coconut leaves and/or banana fronds which are woven in a circle to surround the basket. It functions as an elevator for the basket wall which will hold the *pamatara* from spilling when it was put into the *maudu* basket. *Salussung* represents the Prophet Muhammad SAW. as a noble person whose position was always higher than hwas people and always keeps him safe in this world and the hereafter. *Salussung* was symbolized as glory.

7. *kandawari* which was symbolized as the vehicle of the prophet.



Kandawari in the *maudu lompoa* ritual is made of bamboo with a rectangular shape which is the very top of the *bembengan*. *Kandawari* is a place for storing *tepak* which contains pastries and *belo-belo* in the form of cloth, flowers, clothes and sarongs. *Kandawari* represents the vehicle used by the Prophet Muhammad when traveling to *siratilmuntaha* (sky) to receive prayer orders when performing the *mi'raj*. *Kandawari* is symbolized as the vehicle of the Prophet.

8. *bembengan* (shape of a house) which was symbolized as the four (4) companions of the prophet.



Bembengan in the *maudu lompoa* ritual is made of rectangular wood supported by four (4) pillars which functions as a place for the *maudu lompoa* to be lifted to the bank of the Cikoang river on the day of the *maudu lompoa* ritual celebration. *Bembengan* represents the four (4) companions of the Prophet Muhammad. (Abu Bakar Assiddiq, Umar Bin Hattab, Ali Bin Abitalib, and Usman Bin Affan), who have always been loyal to accompany him in fighting for the establishment of Islam on earth. *Bembengan* is symbolized as four (4) companions of the Prophet.

9. *julung-julung* (shape of a boat) which was symbolized as the ark of life.



Julung-julung in the *maudu lompoa* ritual are made of wood in the shape of a boat which serves as a place for the wedding ceremony for newlyweds, people who have died, and descendants of royalty. *Julung-julung* besides being a place for *kanre maudu*, it is also a place for *pa'belo-belo* in the form of a cloth that functions as a screen which represents body protection so that the genitals are not visible, sarong represents a man who acts as a protector for his family, flowers the flower represents the lively atmosphere in the *maudu lompoa* ritual which is symbolized as the ark of life.

10. *tepak-tepak* (small basket) which was symbolized as joy and happiness.



Tepak-tepak (small baskets) in the *maudu lompoa* ritual are used as containers for pastries (*baje*, *dodoro*, and *rangginang*). Small baskets made of palm leaves, the process of which begins with soaking, drying, coloring, and weaving in a round shape. The small basket as a place for pastries (*baje*, *dodoro*, and *rangginang*) represents human joy and happiness for the grace that God has given to the universe. The small basket is symbolized as joy and happiness.

11. *pakbelo-belo* (decoration) which was symbolized as *pangngai* (feelings).



Pakbelo-belo in the *Maudu Lompoa* ritual is usually in the form of colorful cloth, clothes, sarongs, and flowers which serve to enliven the *Maudu Lompoa* celebration. The cloth functions as a screen which represents body protection so that the genitals are not visible, the sarong represents a man who acts as a protector for his family, the flowers represent the lively atmosphere in the *maudu lompoa* ritual which is symbolized as *pangngai* (feelings).

12. *kalli* (fence) which was symbolized as purity.



The *kalli* (fence) contained in the *maudu lompoa* ritual is made of split bamboo, then arranged neatly to become a barrier for humans and animals to destroy something. *Kalli* functions as a *pallawa* (protector) to maintain the sanctity of *maudu lompoa* starting from the beginning of the ritual series to its completion. People who are allowed to enter the fenced-in location are people who have an interest in the ongoing process by fulfilling the following requirements; already doing ablution, wearing a sarong, and wearing a cap (*songkaok*). *Kalli* represents a *pallawa* (protector) from things that can damage the sacredness of the *maudu lompoa* ritual, both in the form of real and unreal creatures. *Kalli* is symbolized as purity.

4. CONCLUSION

Based on the results of the previous discussion, the researcher can conclude that there are twelve (12) symbols in the *maudu lompoa* ri Cikoang ritual, namely *bayao* (eggs) which are symbolized as *ma'rifat*, *kaluku* (coconut) which are symbolized as fertility, *Jangang* (chicken) which was symbolized as a soul, *pamatara* (half cooked rice) which was symbolized as a body, *bakuk* (*bakul*) which was symbolized as purity, *salussung* which was symbolized as glory, *kandwari* which was symbolized as the vehicle of the prophet, *bebengan* (shape of a house) which was symbolized as the four (4) companions of the prophet, *julung-julung* (shape of a boat) which was symbolized as the ark of life, *tepak-tepak* (small basket) which was symbolized as joy and happiness, *pakbelo-belo* (decoration) which was symbolized as *pangngai* (feelings), and *kalli* (fence) which was symbolized as purity.

The cultural values in the *Maudu Lompoa* ritual in the Cikoang community of Takalar Regency, using Schwartz Shalom's theory that already found three values, namely the value of *passidakka* (alms), the value of *passibuntulang* (informal gathering), and the value of *passamaturukang* (mutual cooperation).

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How to cite this article: **Jamaluddin, Tadjuddin Maknun, Akin Duli, Dafirah, Identifying Maudu Lompoo Ritual Symbols in Cikoang, Indonesia, Asian. Jour. Social. Scie. Mgmt. Tech.2022; 5(1): 21-30.**