

Cultural Depictions of Bugis-Makassar Wedding Traditions in the Novel “Mahar Dari Langit”

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Abstract

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A novel, as one of literary works, frequently depicts the real life situation. One of the conditions is cultural. This study aims to demonstrate how Bugis-Makassar marriage culture represented in Mahar dari Langit novel. It is crucial to be analyzed because by finding Bugis culture through novel, people do not need to experience it directly by themselves associated with the real condition there, whether it is good or negative. The researcher analyzes the data using a qualitative method and representation theory. The results indicate that the Mahar dari Langit novel represents 'Uang Panai' which can be paid by the prospective bride's father. Furthermore, this novel represents the progress of getting married in Bugis in five steps only; they are 'Mammanu' manu', 'Mappese' pese', 'Mappetu Ada', 'Mappaere Botting', and 'Mapparola'.

Keywords: Bugis Makassar Wedding Culture, Novel Mahar Dari Langit

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INTRODUCTION

Culture is the embodiment of a society's contemplation, hard work, and wisdom in navigating their world. It is culture that enables a society to view its environment with meaning (Sholeha & Hendrokumoro, 2022). Through cultural frameworks, society organizes and classifies its surroundings, imbuing them with significance for its members. This orientation then guides actions toward the environment (Hasanah & Sukmawan, 2021). Society categorizes its members into groups based on social stratification and hierarchy (Shofaussamawati, 2018). Each level, class, and rank within society is distinguished by a system of symbols and titlature. Symbols and titlature in society and the food consumed are not only of various types but are also regulated, in other words, it is because of culture that the environment around society and the reality within society itself are regulated and gain meaning. (Mukhlis P et al., 1995). Thus, culture is a meaningful framework within structure and behavior. Everything in reality holds meaning and is imbued with meaning; more abstractly, nothing is free from culture (Hasanah & Sukmawan, 2021). Politics, economics, science, technology, religious life, the arts, and so on have their meaning. All of that are all influenced by culture.

In this context of cultural thought, what are the perceptions of the advocates of Sulawesi Culture regarding their cultural heritage As a heritage, it is essential to understand the process of cultural transmission among diverse ethnic groups in Sulawesi as well as what is being transmitted (Hasriyati et al., 2019). This is significant because it must be acknowledged that nothing is inherited absolutely or completely from previous

generations to the next. Each generation, and even each group within a society, uniquely interprets their world, and this interpretation is dynamic, which means it may change. Thus, cultural transmission also inherently involves cultural development to some extent (Ghufar & Suhandano, 2022). Culture, as a system born from a society's response to its world, will change if there are changes in its empirical reality. A culture that continually responds to its environment will redefine its interpretation of the changing empirical reality. Therefore, changes in reality can influence cultural changes (Mukhlis P et al., 1995).

Various literatures mention that the Bugis ethnic group has a unique culture and civilization that distinguishes it from other cultures around the world. Originally, the Bugis people resided only in the Bugis and Makassar lands. Over time, some Bugis-Makassar people left their homeland to migrate to various regions and countries, creating and developing their culture. Geographically, today the Bugis and Makassar lands are located in South Sulawesi Province, in Eastern Indonesia (Takko Bandung, 2020). One aspect of Bugis culture is the tradition of migration. They migrate for various reasons. Mattulada (in Takko Bandung, 2020), an anthropologist, explains that if a king acts tyrannically, the people can dethrone him or leave. Mattulada emphasizes that many Bugis people are scattered outside their homeland, such as in Pagatan (South Kalimantan), along the west coast of Malaysia, the coasts of Sumatra, and other islands in the Indonesian archipelago. Pelras (in Takko Bandung, 2020) argues that the Bugis migrate for economic reasons. However, in reality, the Bugis migrate to uphold their *siri'* (dignity) and *marwa* (honor).

Pelras (in Takko Bandung, 2020) mentions that the traditional occupation of the Bugis people is farming. However, this changed over the centuries as social realities showed that the Bugis built communities outside their homeland, often settling in coastal areas and using the *phinisi* to navigate the seas. In several regions, they became known as brave and skilled sailors. This tradition, originating from the Bugis-Makassar, is fascinating because it serves as a moral guide for the community in living their lives (Takko Bandung, 2020). However, the rigid nature of upholding these principles does not always have positive effects on others. One example is the tradition of *Panai'* money.

The Bugis-Makassar acknowledge that *Panai'* money has become a tradition in the Bugis-Makassar marriage process. Economically, *Panai'* money causes a shift in wealth due to its high value. Socially, women hold a high and respected position (Kaputra, 2018). Overall, *Panai'* money is a gift from the groom to the bride to meet the marriage needs. The amount of *Panai'* money today is influenced by the social status of both the groom and the bride. In fact, the primary requirement or the main topic of discussion during the proposal is often the *Panai'* money. *Panai'* money has become a particular concern, especially for the youth. Another phenomenon is that young people perceive *Panai'* money as the product of price negotiations, resulting in a transactional perspective of the culture between the groom and the bride. The high or low level of *Panai'* money is a matter of significant attention in contemporary Bugis-Makassar marriages. The amount of *Panai'* money is higher than the dowry (Alimuddin, 2020).

Building on this issue, this study aims to present a new perspective on understanding Bugis-Makassar culture and addressing the tradition of *Panai'* money, as depicted differently in the novel *Mahar dari Langit* by Mim Yudiarto. Published in 2024, the novel tells the story of Putri, a member of the Bugis-Makassar ethnic group, and Arung, from the Javanese ethnicity. Their love story is presented with many challenges and struggles as they navigate the requirement of *Panai'* money imposed by Putri's father, who strictly upholds traditional customs. Below is a synopsis of *Mahar dari Langit*.

Putri Langit is a beautiful Bugis girl and aspiring dentist, the daughter of a noble and wealthy businessman in Makassar. She struggles intensely to fight for her love, navigating the complexities of the *Panai'* money tradition that hinders her desire to unite with her beloved. Samudera, an orphaned youth from a remote village on the slopes of

Mount Wilis in Madiun, East Java, carries the responsibility of caring for his younger siblings and their education. He fights relentlessly to be with Putri, facing numerous challenges along the way. Fate brings him into contact with Andi Muhammad Langit, Putri's father, a nobleman who strictly adheres to Bugis customs, at a grand event that tests their dignity, prestige, and *siri'*. Andi Hasan, a wealthy and arrogant Bugis noble, relentlessly pursues Putri to fulfill his ambition of uniting his vast business empire, which spans from mining to shipping. Puang Maharani, initially a submissive wife, transforms into a fierce protector determined to defend her daughter from the oppressive customs that threaten her happiness. The clash between life, love, and the diverse traditions of Indonesian ethnic groups is vividly depicted. *Panai'* money is one such tradition that can shatter love into pieces of heartbreak and sorrow. Yet, relentless struggle and unyielding prayers can reach the heavens, where the Divine intervenes to ensure that the thorny barriers of tradition no longer prevent two hearts from uniting (Yudiarto, 2024).

The novel *Mahar dari Langit* portrays Bugis-Makassar culture, offering readers insights into how to approach the seemingly rigid aspects of Bugis-Makassar traditions in the broader society. This study addresses the issue of how Bugis-Makassar culture is represented in the novel **Mahar dari Langit**. Therefore, the analysis of this novel requires the theory of representation popularized by Stuart Hall. Representation theory involves understanding how meanings are constructed and conveyed through various media and communication practices within society (Yunidar, 2023). This involves a process of coding, in which the producer of representations selects, edits, and packages certain meanings in symbols and signs. "The meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system in such" (Hall, 2013). At the same time, consumers will carry out an interpretive process in which they will assign meaning to representations based on their social context, experiences and culture. Representation theory also highlights the role of mass media in creating and influencing representations (Wendra & Tantri, 2021). The media has the power to select, edit and present stories, images and narratives that reflect a particular reality. However, this theory also emphasizes that consumers interpret representations critically by recognizing the assumptions or anything contained in them (Indah Mar'atus Sholichah et al., 2023).

METHOD

Qualitative research includes the analysis and understanding of specific and regular social behavior and processes of society as its mission. Qualitative research also implies an emphasis on processes and meanings that are not studied strictly in terms of quantity, amount, intensity, or frequency. (Kusumastuti & Khoiron, 2019). This study uses a descriptive qualitative approach to apply representation theory. The author uses the novel **Mahar dari Langit** by Mim Yudiarto as the research object. In the analysis, the author follows these steps: First, the author carefully reads the novel **Mahar dari Langit**. Second, the author rereads and marks sections reflecting Bugis-Makassar culture as a collection of data. Third, the author organizes this data into columns to facilitate the analysis process. Fourth, the author identifies forms of Bugis-Makassar cultural representation within the data collection. Finally, the author draws conclusions from the analysis findings.

RESULTS AND DISCUSSION

Bugis culture encompasses several stages of customs passed down through generations. These customs include character formation and the sequence of cultural rituals such as marriage. Character formation in Bugis society results in individuals who are strong, assertive, and steadfast in their principles. This is evident in the main character, Putri, and her family. Furthermore, the cultural rituals leading up to marriage

are clearly depicted in the process leading to Putri's wedding. In this context, the author will present the representation of the marriage culture of the character Putri in two sub-chapters.

Panai Money in the Novel

The series of a person's journey in getting married to the Bugis tribe is very diverse, one of which is Panai' money. This term will be more familiar to the Javanese as dowry. But more than that, Panai' money is usually money with a very large nominal value. This is because the social status of a woman in Bugis is very high, so she is also valued highly. The author will present quotes related to Panai money in the novel *Mahar dari Langit* in table form.

Table 1. Panai Money Quotes

NO	PAGE	QUOTATION	DISCUSSION
1.	10	<p>“Ayah tidak mau tahu. Kamu harus ikuti kata-kata Ayah. Kamu tidak boleh membantah lagi! Sudah cukup lama Ayah bersabar menunggu jawabanmu. Ayah sudah berbicara tentang uang Panai’ dengan Daeng Tompo! Kamu harus tahu itu!”</p> <p><i>(Father doesn't want to know. You have to follow Father's words. You can't argue anymore! I've been patiently waiting for your answer for a long time. Father already talked about Panai' money with Daeng Tompo! You should know that!)</i></p>	The character Putri is experiencing pressure from her father to enter into an arranged marriage because her father has mentioned the panai' money figure to her future in-laws.
2.	11	<p>Perjodohan yang memberikan uang Panai' dalam jumlah besar yang bisa menyelamatkan sedikit aset yang tersisa sehingga tidak dilelang.</p> <p><i>(An arranged marriage that provides Panai money' with large amounts of money that can save the few remaining assets from being auctioned off.)</i></p>	Apart from respecting a woman, panai' money is also used to save the family business
3.	27	<p>Apalagi jika sudah sampai tahap penentuan Mahar dan Uang Panai’.</p> <p><i>(Especially if it has reached the stage of determining the dowry and Panai' money.)</i></p>	In this case, panai' money and dowry are mentioned separately, indicating that panai' money in Bugis custom does not include dowry.
4.	50 - 51	<p>“Putri tahu Ibu cemas dengan waktu bukan? Bulan depan Putri harus pulang dan bersiap menerima atau menolak pinangan Andi Hasan. Kalau sampai Putri menolak maka Putri harus bisa mempersiapkan jawaban bahwa Putri sudah punya pilihan sendiri dan akan membawa</p>	This is a repetition of the terms dowry and panai' money.

		<p>pilihan hati Putri untuk bertemu dengan Ayah membicarakan Mahar dan Uang Panai'. Itu tidak mungkin kan Bu. Arung sudah jelas mengatakan semua rencana dan prioritasnya. Paling cepat 3-4 tahun lagi Arung baru bisa siap meminang Putri. Itupun masih bisa ditolak oleh Ayah jika Mahar dan Uang Panai' nya tidak sesuai seperti yang diharapkan Ayah berdasarkan adat kita dan kebangsawanan Putri.”</p> <p><i>(Putri knows that Mother is worried about time, right? Next month Putri must go home and prepare to accept or reject Andi Hasan's proposal. If the Putri refuses, Putri must be able to prepare an answer that Putri has her own choice and will bring the choice of the Putri's heart to meet with the father to discuss the dowry and Panai money'. That is impossible, mother. Arung has clearly stated all his plans and priorities. At the earliest, Arung will be ready to propose to Putri in 3-4 years. Even that can still be rejected by Father if the Mahar and Panai' money do not match what Father expects based on our customs and Putri's nobility.)</i></p>	
5.	52	<p>“Lantas bagaimana nanti kalau Arung tidak bisa memenuhi besaran Uang Panai', Nak? Ibu tidak ingin kejadian demi kejadian yang menimpa kakak-kakakmu berulang kepadamu. Ibu pasti sangat kesepian kalau sampai kalian bertiga enggan pulang ke rumah di Makassar. Ibu sudah semakin tua. Tidak mungkin Ibu yang mondar-mandir kesana kemari menemui kalian dan kelak cucu-cucu Ibu.”</p> <p><i>(So what happens if Arung can't meet the amount of Panai Money, kid I don't want what happened to your siblings to happen to you again. Mother must be very lonely if the three of you are reluctant to return home to Makassar. Mother is getting old. It's impossible for Mother to be</i></p>	<p>In this dialogue, Putri's mother is worried that Arung, who is Javanese, will not be able to meet the panai' money to propose to Putri.</p>

		<i>running back and forth to meet you and your future grandchildren.)</i>	
6.	53	Tapi Arung pernah membaca buku-buku yang membahas tentang Uang Panai'. Arung ngeri membayangkan hatinya patah dan cintanya kandas hanya karena tidak mampu memenuhi permintaan Ayah Putri mengenai Uang Panai'. <i>(But Arung had read books that discussed Panai money'. Arung is horrified to imagine that his heart was broken and his love failed just because he was unable to fulfill his Putri's father's request regarding Panai' money.)</i>	It is a repetitive narrative and narrative that panai' money becomes a scourge for Arung in his struggle to propose to Putri.
7.	107	...sebuah fase paling penting menurut adat istiadat karena di sinilah penentuan Mahar dan Uang Panai' dilakukan." <i>(...most important phase according to customs because this is where the Mahar and Panai' money are determined.)</i>	It is a repetition of the dowry and Panai' money which is very crucial in the Bugis marriage process.
8.	108	Jika kau tidak sanggup memenuhi permintaan Mahar dan besaran Uang Panai' yang diminta pihak perempuan, maka pernikahan terancam gagal. ..." <i>(If you are unable to fulfill the Mahar request and the amount of Panai Money requested by the woman side, then the marriage is threatened with failure. ...)</i>	It is a dialogue that repeats the importance of dowry and panai money, as well as repeating that panai money is a condition that is quite burdensome for Arung's character.
9.	113	"Aku tidak tahu Arung. Biasanya beragam sesuai status gadis yang dilamar. Semakin tinggi statusnya maka Uang Panai'nya akan semakin mahal." <i>(I don't know Arung. Usually varies according to the status of the girl being proposed to. "The higher the status, the more expensive the Panai Money will be.)</i>	Explains the amount of panai money which is directly proportional to the high social status of a Bugis woman.
10.	316	Dalam hal ini Puang Maharani tahu persis bahwa bagi suaminya, Uang Panai' adalah yang paling utama. Bukan cinta, pengorbanan, atau yang lainnya. <i>(In this case, Puang Maharani knew</i>	Explaining how important panai money is for Putri's father to maintain his self-esteem.

		<i>exactly that for her husband, Panai' Money was the most important thing. Not love, sacrifice, or anything else.)</i>	
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The table above is a sample quote from a novel that contains the element of Uang Panai' in it. Based on these ten quotes, Panai' money has several roles. First, as a symbol of the highest respect for women in Bugis. Second, as a defense of self-esteem for the bride's family, especially for the father. Third, as support for the family business. If in general the Panai Money must be paid by the prospective groom, this is different in this novel, the Panai Money is actually paid by Putri's father to the prospective groom, namely Arung, according to the following quote.

“Uang Panai’ sebesar 150 Miliar ini berasal dari keluarga kami untuk diserahkan kepada Ananda Arung Samudera. Ananda Arung adalah calon pengantin pria yang berasal dari Suku Jawa sehingga tidak wajib untuk mengikuti adat kami sebagai keluarga pengantin putri. Pria adalah Imam dan putri kami akan mengikuti Imam yang dicintainya termasuk adat istiadat lamaran dan pernikahannya. Uang Panai’ sebesar 150 Miliar itu adalah bagian dari rasa terima kasih kami yang telah diselamatkan dari kematian oleh Ananda Arung Samudera, serta juga rasa terima kasih saya sebagai Ayah dari Putri Langit karena Ananda Arung Samudera telah bersedia menerima putri saya untuk mendampingi hidupnya untuk selamanya. Kami dari Keluarga Andi Muhammad Langit merasa sangat terhormat menerima Ananda Arung Samudera sebagai bagian dari keluarga kami. Terima kasih.” (Yudiarto, 2024:341)

“Panai’ money amounting to 150 billion is from our family to be given to Ananda Arung Samudera. Ananda Arung is the groom-to-be from the Javanese ethnicity, so he is not obligated to adhere to our customs as the family of the bride. The groom is the Imam, and our daughter will follow the Imam she loves, including the customs of the proposal and the wedding. The 150 billion Panai’ money is a token of our gratitude for being saved from death by Ananda Arung Samudera, as well as my gratitude as the father of Putri Langit for his willingness to accept my daughter as his lifelong companion. We, the family of Andi Muhammad Langit, are deeply honored to welcome Ananda Arung Samudera as a part of our family. Thank you.” (Yudiarto, 2024:341)

Putri’s father is able to uphold the principle of Panai' money because Arung is from the Javanese ethnic group. According to him, this tradition can be tolerated if it does not come from the Bugis ethnic group.

Stages of Marriage in the Novel

The novel Mahar dari Langit presents several stages of a Bugis marriage through the process that the main character, Putri, goes through. Before going through various steps towards the altar, the prospective bride and groom must go through stages *Mammanu’manu’* as in the following quote.

“Saat ini kita berada pada fase Mammanu’ manu’. Yaitu fase di mana dua anak kita saling mengenal dan menjajaki kedekatan satu sama lain. Setelah malam ini maka fase yang akan kita masuki adalah Mappese’ pese’. Saling mengikat secara tidak resmi dengan menyampaikan itikad dan komitmen untuk melanjutkan proses ke jenjang lebih lanjut. Yaitu Massuro, memohon dan memanjatkan do’a kepada Yang Maha Kuasa agar memberikan restu atas dimulainya ikatan antara Andi Hasan dan Putri Langit.” (Yudiarto, 2024:76)

“We are currently in the Mammanu' manu' phase. This is the phase where our two children get to know each other and explore each other's closeness. After tonight, the phase we will enter is Mappese' pese'. Bind each other informally by conveying their

intention and commitment to continue the process to a further level. "That is Massuro, asking and offering prayers to the Almighty to give his blessing for the start of the bond between Andi Hasan and Putri Langit." (Yudiarto, 2024:76)

The dialogue above explains the definition *Mammanu'manu'* explicitly so that readers can immediately understand the meaning of the term. After *Mammanu'manu'*, Putri underwent the *Mappese' pese'* process as follows.

"Saat ini kita berada pada fase Mammanu' manu'. Yaitu fase di mana dua anak kita saling mengenal dan menjajaki kedekatan satu sama lain. Setelah malam ini maka fase yang akan kita masuki adalah Mappese' pese'. Saling mengikat secara tidak resmi dengan menyampaikan itikad dan komitmen untuk melanjutkan proses ke jenjang lebih lanjut. Yaitu Massuro, memohon dan memanjatkan do'a kepada Yang Maha Kuasa agar memberikan restu atas dimulainya ikatan antara Andi Hasan dan Putri Langit." (Yudiarto, 2024: 77)

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The dialogue excerpt above explicitly mentions the term initial stages in proposing to Putri, while also explaining its meaning. This quote is clarified again with another quote regarding the stages leading to marriage as follows.

"Oleh karena itu, malam ini saya sebagai Ayah dari Andi Hasan, hendak menanyakan kepada putra kami mengenai Mappese' pese'. Apakah kamu, Andi Hasan, bersedia, beritikad dan berkomitmen untuk dijodohkan dengan Putri Langit, putri dari Andi Muhammad Langit? Jawab dengan tegas dan singkat!" (Yudiarto, 2024:77)

"Therefore, tonight I, as Andi Hasan's father, want to ask our son about Mappese' pese'. Are you, Andi Hasan, willing, willing and committed to be married to Putri Langit, the daughter of Andi Muhammad Langit? Answer firmly and briefly!" (Yudiarto, 2024:77)

"Sesuai fase Mappese' pese', saya Andi Hasan bersedia, beritikad baik dan berkomitmen kuat untuk melanjutkan proses perjodohan dan menjadikan Putri sebagai pendamping hidup saya." (Yudiarto, 2024:78)

"In accordance with the Mappese' pese' phase, Andi Hasan is willing, in good faith and strongly committed to continuing the matchmaking process and making Putri my life partner." (Yudiarto, 2024:78)

"Maafkan saya Daeng. Putri sepertinya sedang tidak sehat. Saya mohon agar fase Mappese' pese' ini ditunda untuk sementara waktu sampai Putri sehat kembali. Saya harap Daeng bisa mengerti." (Yudiarto, 2024:82)

"I'm sorry Daeng. Putri seems to be unwell. I ask that this Mappese' pese' phase be postponed for a while until Putri is healthy again. I hope Daeng can understand." (Yudiarto, 2024:82)

These three quotes mark the first *mappese' pese'* process experienced by the character Putri. This stage is an informal application by asking the two prospective bride and groom for their willingness. What is unique about this novel regarding the *mappese' pese'* phase is that the character Putri can experience it twice with two different candidates, as in the following quote.

"Nah bagus kalau kamu sudah tahu. Malam ini kita akan melakukan tata cara Mappese' pese' di Rumah Panjawi. Kamu siap bukan?" (Yudiarto, 2024:104)
"Well it's good that you know. Tonight we will carry out the Mappese' pese' procedure at the Panjawi House. You're ready, right?" (Yudiarto, 2024:104)

"Sesuai Mappese' pese', saya Arung Samudera bersedia, beritikad baik, dan berkomitmen kuat untuk melanjutkan proses perjodohan dan menjadikan Putri sebagai calon pendamping hidup saya." (Yudiarto, 2024:106)
"In accordance with Mappese' pese', I am Arung Samudera willing, in good faith and strongly committed to continuing the matchmaking process and making Putri my potential life partner." (Yudiarto, 2024:106)

"Sesuai Mappese' pese', saya Putri Langit, putri dari Andi Muhammad Langit, adik dari Amir Muhammad Langit dan Umar Muhammad Langit, bersedia, beritikad baik, dan berkomitmen kuat untuk melanjutkan proses perjodohan dan menjadikan Arung Samudera sebagai calon pendamping hidup saya." (Yudiarto, 2024:107)
"In accordance with Mappese' pese', I am Putri Langit, the daughter of Andi Muhammad Langit, the younger sister of Amir Muhammad Langit and Umar Muhammad Langit, willing, in good faith and strongly committed to continuing the matchmaking process and making Arung Samudera my potential life partner." (Yudiarto, 2024:107)

The dialogue tells the story of what Putri is going through *Mappese' pese'* with the young man of his heart's choice. Putri did not continue *Mappese' pese'* with Andi Hasan, the young man chosen by her father, but with Arung Samudera, the young man who Putri actually loves. In the dialogue on page 104 there is the word *procedures* which shows that the process *Mappese' pese'* carried out while still complying with the requirements that must be met.

After process *Mappese' pese'*, the next stage is *Mappetu is there*, as mentioned in the following quote on page 340.

"Terima kasih atas kedatangan para hadirin yang terhormat. Kami sangat menghargai Bapak Ibu yang telah menyempatkan diri untuk menjadi saksi bagi Putri kami yang bernama Putri Langit, dilamar dalam acara Mappetu Ada oleh seorang lelaki Jawa bernama Arung Samudera."
Arung dan Putri mulai merasakan jantung mereka berdentum.
"Thank you for coming, distinguished guests. We really appreciate you, ladies and gentlemen, who took the time to be a witness to our daughter, Putri Langit, who was proposed to at the Mappetu Ada event by a Javanese man named Arung Samudera."
Arung and Putri began to feel their hearts pounding.
"Tata cara Mappese' pese' terhadap kedua Putri Langit dan Arung Samudera juga telah dilalui dengan baik di Yogyakarta yang dilakukan oleh kakak kandung Putri Langit. Karena itu prosesi Mappetu Ada ini telah sah dan layak untuk dilakukan." (Yudiarto, 2024:340)
"The Mappese' pese' procedure for the two Putri Langit and Arung Samudera has also been carried out well in Yogyakarta by Putri Langit's older sibling. Therefore, the Mappetu Ada procession is legal and feasible to carry out." (Yudiarto, 2024:340)

Mappetu Ada is the stage after *Mappese' pese'* which takes the form of an official proposal in front of the extended family and invited guests. If *Mappese' pese'* only requires the prospective bride and groom and the guardian of the prospective bride, Mappetu Ada requires more people to attend and witness the process. The next process is *Botting map* which is only mentioned in the subchapter title in this novel. This stage is the core stage, namely the marriage itself. After marriage, Putri underwent the Mapparola stage as stated in the following quote.

Sebelum semuanya pindah ke Jakarta, Putri beserta seluruh keluarganya dari Makassar mengadakan prosesi Mapparola di mana mereka akan melakukan kunjungan balasan ke tempat asal mempelai pria yaitu Arung, dengan melakukan ziarah kubur dan mengadakan selamatan syukuran atas pernikahan sesuai adat Jawa. (Yudiarto, 2024:351)

Before everyone moved to Jakarta, Putri and her entire family from Makassar held a Mapparola procession where they would pay a return visit to the groom's place of origin, namely Arung, by making a grave pilgrimage and holding thanksgiving celebrations for the wedding according to Javanese custom. (Yudiarto, 2024:351)

Similar to the method of describing stage by stage in the novel, Mapparola's terms are also directly conveyed in the novel's narrative on page 351.

CONCLUSION

The novel *Mahar dari Langit* by Mim Yudiarto became one of the novels that contained representations of culture in Indonesia, especially Bugis culture. This representation is found in a series of narratives and dialogues that explicitly state the terms and their meanings. Firstly, regarding Panai' money, which is almost the same as a dowry, in factual life in Bugis, this money must be paid by the prospective groom, but in the novel the money is paid by the father of the prospective bride. Then the second is about the stages of Bugis tribal marriage. These stages consist of: *Mammanu' manu'*, *Mappese' pese'*, *Mappetu Ada*, *Mappaere Botting*, and finally *Mapparola*. The process contained in the novel is not as complete as the process in actual Bugis culture, but it is enough to represent the stages so that readers can also understand Bugis wedding culture through the novel *Mahar dari Langit*.

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