

Acculturation of Islam and Local Culture in The Practice of A'manca' in The Tradition of Maudu' Lompoa

Nur Ahsan Syakur^{a,1,*}, Muhammad Nur Abduh^{a,2}

^a Prodi Sejarah Peradaban Islam, Fakultas Adab dan Humaniora, Univeritas Islam Negeri Alauddin, Makassar, 92113, Indonesia

¹ ahsannor@gmail.com, ² muhammadnurabduh44@gmail.com

*Correspondent

ARTICLE INFORMATION	ABSTRACT
Article History: Received: 22 July 2025 Revised: 23 July 2025 Accepted: 26 July 2025 Published: 31 July 2025 Keywords: A'manca'; Maudu' Lompoa; Islamic Values; Cultural Heritage	This study aims to investigate the relationship between the <i>A'manca'</i> martial arts and Islamic teachings in the implementation of the <i>Maulid</i> tradition of <i>Maudu' Lompoa</i>, as well as to trace the origins, developments, and Islamic values contained therein. A qualitative descriptive approach using field research and library research methods. Data were obtained through observation, interviews with informants, and manuscript documentation. Research Results: The art of A'manca' consists of two forms: A'manca Medang (without weapons) which is commonly performed in Maudu' Lompoa, and A'manca Rahasia (with weapons) which is rarely performed for safety reasons. A'manca plays an important role in preserving Islamic culture and values in South Sulawesi. Islamic values reflected in this art include patience, gratitude, hard work, unity, and humility. Pamanca' performances strengthen solidarity between schools, maintain kinship, and maintain the continuity of traditional martial arts. The implications of the research on A'manca' art are that it is not only a form of cultural heritage but also a means of preserving Islamic values in the lives of the people of South Sulawesi. This tradition contributes to strengthening social and religious ties and maintaining local cultural identity.
Kata Kunci: A'manca'; Maudu' Lompoa; Nilai-nilai Islam; Warisan Budaya	ABSTRAK Penelitian ini bertujuan untuk menyelidiki keterkaitan seni bela diri A'manca' dengan ajaran Islam dalam pelaksanaan Maulid tradisi Maudu' Lompoa, serta menelusuri asal-usul, perkembangan, dan nilai-nilai Islam yang terkandung di dalamnya. Penelitian menggunakan pendekatan deskriptif kualitatif dengan metode field research dan library research. Data diperoleh melalui observasi, wawancara dengan informan, dan dokumentasi naskah. Seni A'manca' terdiri dari dua bentuk A'manca Medang (tanpa senjata) yang umum ditampilkan dalam Maudu' Lompoa, dan A'manca Rahasia (dengan senjata) yang jarang dipertunjukkan karena alasan keselamatan. A'manca berperan penting dalam pelestarian budaya dan nilai-nilai Islam di Sulawesi Selatan. Nilai-nilai Islam yang tercermin dalam seni ini meliputi kesabaran, rasa syukur, kerja keras, persatuan, dan kerendahan hati. Pertunjukan Pamanca' memperkuat solidaritas antarperguruan, menjaga kekerabatan, dan menjaga keberlangsungan seni bela diri tradisional. Seni A'manca' bukan hanya bentuk warisan budaya, tapi juga sarana pelestarian nilai-nilai Islam dalam kehidupan masyarakat Sulawesi Selatan. Tradisi ini berkontribusi dalam mempererat ikatan sosial dan keagamaan serta mempertahankan identitas budaya lokal. This is an open access article under the CC-BY-SA license. 

How to Cite? (APA Style)

Syakur, N. A., & Nur Abduh, M. (2025). Acculturation of Islam and Local Culture in A'manca' Practices in the Maudu' Lompoa Tradition. *Education and Learning Journal*, 6(2), 116–124.

<https://doi.org/10.33096/eljour.v6i2.1509>

1. Introduction

Indonesia, the largest archipelagic country in the world, has an extraordinary cultural richness (Polhaupessy et al., 2025). Its broad geographical range, from Sabang to Merauke and from Miangas to Rote, gives birth to a multicultural society with distinctive customary heritage, traditions, and arts. This diversity is a national identity and an invaluable heritage that must be preserved (Farhaeni & Martini, 2023).

One such form of cultural wealth is traditional martial arts, which serve as physical skills and expressions of society's noble values, aesthetics, and spirituality (Darmawan et al., 2023). In this context, A'manca art, as a traditional martial art in South Sulawesi, has a unique position because it is not only a form of self-defence or performance but also part of religious ceremonies such as Maudu' Lompoa, which is full of Islamic values (Pabbabari & Santalia, 2023).

Through Bronislaw Malinowski's approach to functionalism theory, art can be understood as part of the fulfilment of human spiritual needs, which are just as important as physical needs (Fahrizal & Fitriani, 2021). Therefore, martial arts like A'manca cannot be separated from the socio-cultural life of the supporting community. This art is a vehicle for preserving religious and cultural values and a medium to strengthen social solidarity and cultural identity (Khan, 2023).

However, amid globalisation and modernisation, traditional art such as A'manca began to be eroded and marginalised. The lack of documentation, regeneration, and limited space for actualisation make this art potentially extinct. The urgency of this research lies in efforts to preserve traditional arts full of local and religious values amid modernisation trends that tend to erode the community's cultural identity. A'manca' is not just a martial art, but a form of culture that contains a system of values, philosophies, and social and spiritual relations passed down from generation to generation. The existence of this art is increasingly threatened by the lack of regeneration, weak documentation, and the shifting orientation of the younger generation towards popular culture that is more global and instant (Rohmiyati et al., 2024).

Angraeni's research, *"The Meaning of Foreign Moves' in Pacci'nongang Village, Gowa Regency, South Sulawesi,"* examines each move's symbolism and philosophical meaning in A'manca. He found that Manca's movements were interpreted as martial techniques and had religious and ethical dimensions, such as respect, patience, and self-control. This research is an essential foothold that Manca's cultural heritage is full of value and meaning, not just physical art (Anggraeni, 2020).

In addition, there is also research conducted by Sulpiyana through his research entitled *"The Philosophical Meaning of Pencak Silat Pamanca' in Kahu-Kahu Village, Bontoharu District, Selayar Islands Regency"*. Sulpiyana explained that A'manca' reflects the relationship between humans and God, humans with others, and humans with nature. He highlighted that this martial philosophy has a strong wedge with Islamic teachings, such as sincerity, patience, and determination. Research on A'manca' art is scientifically important because it raises the issue of integration between local culture and Islamic teachings in people's daily practices. This art does not stand alone, but is inherent in religious rituals such as Maudu' Lompoa, which reflects the harmonious meeting between customs and religions. In this context, A'manca' is a concrete example of the archipelago's Islamic practice that adapts Islamic values to local characteristics (Sulpiyana, 2022).

This research is a form of ethnographic documentation that can provide knowledge for the next generation. By exploring its symbolic meaning, values, and preservation dynamics, it can contribute to Islamic cultural studies, anthropology, and culture-based character education. This study aims to describe the form, meaning, and function of A'manca's martial arts in the Bugis-Makassar community and analyse Islamic values integrated in A'manca's practice (Sulpiyana, 2022).

This research focuses on the traditional martial art of A'manca as a form of representation of Islamic values in implementing the Maudu' Lompoa tradition in South Sulawesi. A'manca' is not simply understood as an art of self-defence, but as a cultural expression integrated with spiritual values and religious teachings. In the context of the implementation of Maudu' Lompoa, A'manca' has an important position as part of a series of rituals that are not only ceremonial, but also religious and symbolic (Batara & Musyaqqat, 2023).

The primary focus of this research is to examine how A'manca' is interpreted by society as a form of internalisation of Islamic values, as well as how values such as sincerity, courage, patience, and solidarity are reflected in the movements and narratives of the performance. This research also examines the socio-religious function of A'manca' in the Maudu' Lompoa tradition, both as a form of sacred entertainment and as a medium of character education based on local culture and Islamic teachings. (Madjid, 1997)

In addition, this research highlights the role of A'manca in strengthening the Islamic cultural identity of the Bugis-Makassar community and how this art contributes to maintaining the continuity of noble values amid the challenges of globalisation and modernisation. In this case, the research focuses on efforts to preserve and transform A'manca as a living cultural heritage, including the challenges of regeneration, documentation, and actualisation in public and religious spaces.

Without serious academic efforts, local cultural treasures such as A'manca have the potential to be forgotten and no longer vital in the community. Therefore, this research is presented as a concrete step to record, understand, and reinterpret A'manca's martial arts within the framework of Islam and the local culture of South Sulawesi, in order to strengthen the nation's identity and enrich an inclusive and contextual understanding of Islam.

2. Method

This study uses a descriptive qualitative approach to describe in depth the phenomenon of Islamic culture's acculturation in the martial art of A'mancak in the implementation of Maudu' Lompoa. This contextual qualitative research makes the informants the main data collection and delivery instrument (Abdurrahman, 1999).

The research location was in Takalar Regency, South Sulawesi, which was chosen based on historical and cultural considerations. This area is known as the centre for preserving the Maudu' Lompoa tradition, where the practice of A'manca' art is still actively carried out in the religious and cultural context of the local Bugis-Makassar community.

This study uses purposive sampling with specific criteria: individuals who understand, are involved in, or have an important role in implementing the Maudu' Lompoa tradition and A'manca' art. Informants are selected selectively based on the researcher's consideration of the relevance and quality of the information that can be provided.

The number of informants in this study consisted of 8 to 12 people, including Local traditional and cultural leaders, religious leaders or community leaders, A'manca' art trainers and practitioners, and community practitioners or participants of the Maudu' Lompoa tradition.

The techniques used in data collection include participatory observation, which allows one to observe the direct implementation of A'manca's traditions and performances. In-depth interviews were conducted with key informants to explore the experiences, meanings, and interpretations of the art of A'manca and Maudu' Lompoa. Documentation was also used in the form of photographs, videos, field notes, and local literature related to the tradition.

Validation is carried out through Source triangulation (comparing data from various informants), Technical triangulation (comparing the results of observations, interviews, and documentation), and Member checking, which is reconfirming the interpretation results with informants to ensure the accuracy of meaning (Rambe, 2020).

Data analysis is carried out in a qualitative descriptive manner, through three main stages: Data reduction, namely filtering and simplifying data from the results of interviews and observations, Data presentation, namely displaying data in the form of narratives, direct quotes, or thematic tables, Drawing conclusions and verification, drawing meanings from data to answer the research focus on Islamic acculturation in A'manca' art (Raynaningsih, 2020).

3. Results and Discussion

Manca' is a martial art decorated with beautiful movements called *Flowers*. *Pamanca'* has two types, namely *Manca Medang* and *Manca Secret*. *Manca medang* is a martial art almost the same as pencak silat in general. This foreigner does not use tools or bare hands, but is often used as entertainment or a complement in traditional or other performing arts activities. Meanwhile, *Manca Rahasia* is a martial art that uses sharp weapons such as badik and machete. This *foreigner* is rarely shown or even once shown because it is hazardous. In practice, the martial art of *A'manca Rahasia* is also often inserted with black magic or *pangngissengang*. This is *secret, difficult, and easy* for foreigners; not just anyone can teach it (Amir, 2020).

The Process of A'manca Art Performances

Performances are a type of folk art that aims to strengthen education. This work is carried out in executing the kinship between silat fighters both in practice and by repairing the relationship between the two selves and others, as well as uniting the selabat of silat fighters who are far away to be able to witness the offerings made by the fathers. *Manca' Medang* is one of the arts with a moral message addressed to the audience. This hall can be seen in the appearance of the *pa'manca* in the performance in front of the traditional leaders. This is considered an effort to slaughter the traditional leaders and the entire family, as well as the audience and spectators who are around. With this offering, the *Pamanca* granted permission to perform the masked as an exceptional performance (Fauziah et al., 2024; Tanuri, 2025).

The existence of *Pamanca'* can be seen in various events and the traditional listiadat. The existence of this art is carried by the pamanca's generation, who have a kinship system (family) from the descendants of the pamanca. In addition, in the show's presentation, which is often observed, they are categorised as a couple in doing the *movement of the foreigner*. Based on the results of the field trial, the figure of *Pamancal* is a person who is obedient to the messages conveyed by *Anrong Gurul Pamanca'* who has taught the meaning of patience in life (Purnamasari et al., 2024).

The man's performance is multi-artistic, based on observation in the field, which is derived from the elements of movement, theatre, and music. The movement element in this hall is the dance movement, while the theatre element is in the form of flattery of the people who watch, and the musical element is accompaniment in the performance. So it can be assumed that the performance of the *lpamanca'* is a presentation of a unity that is inseparable from the music, namely the *performance* of the *lpamanca'*, so that it can be said that the existence of the music has a significant influence on the performance (Daeng, 2015).



Gambar 1.1 : Pertunjukan Pamanca'

The basic pattern of motion humans understand is called the triangular, rhombus, and chart of Nine (eight cardinal corners of one dead point). The motion pattern of this chart of Nine is in the

form of a triangle, rhombus, not rotation (rotation), the shaft rotation does not move, there is a rotation, from the point of circulation, there is a repetition. All patterns of movement in all incoming flows, therefore, the formula moves from one point to another. So, no matter the shape of his movement, whether it is stable/labile horses or ordinary steps, it is clear that he has entered the chart every time he moves and is considered to have done a pattern. Likewise, the hand fending off going up and fending off is considered to be doing a pattern that only humans do not realise (Rahman, 2019).

The difference between those who understand *Charts* and those who don't is that people who don't understand *Charts* do a lot of repetition. They are not beautiful, so it's like people writing that they don't know the patterns. Unlike this, it is clear that the pattern of hitting someone who hits is not good to see because there is no pattern to the punch; it is the function of the pattern (Daeng, 2015).

This movement consists of starting moves to enter the next movement. After the first player comfortably pulls the trigger, the player performs the same move. This movement is performed together by two or three players, up to two or three times, until the same movement is considered to challenge the opponent. If this is done, the Man will begin to scout his opponent's weaknesses by attacking, hitting, and deflecting. That is how the movement is repeated.

"The beginning of people learn that is where he is trained to hit etc., so the punch is placed parallel to the target, the distance between the limbs of the body to the limbs of the hand is considered inexhaustible, the elbow joint punch is considered a spring or if martial arts is here this is the point of life if he is like this (straight line) later he will enter the end point (die) if it is still in the form of an arch is still alive so if you want to be welcomed forward you can, punches, frying can be elbows are considered shaped, there is still a fracture, there can still be a continuation if he has no fracture, he is considered to be over, there is no more bending". (Hasil Wawancara Dg. Rate pada 10 juli 2025)



Figure 1.2: Pamanca Show

Nilai Nilai Budaya Islam A'manca dalam Tradisi Maudu' Lompoa

The movement, if interpreted in depth, has a relationship with the principles of Islamic teachings, such as the following:

a. Move/Technique of the "Banana Dandara" (carrying an object)

Be patient in your life, no matter what challenges you face. Patience is one of the central values in Islamic teachings that occupies a high position in shaping the personality of a Muslim. Linguistically, *patience* (الصبر) means restraint. In the sense of shari'i, patience is the

determination of the heart in obeying Allah's commands, staying away from His prohibitions, and facing the fate and trials of life with calm and trust. Patience is not a passive or surrendering attitude, but rather an active mental and spiritual force, reflecting maturity of faith and sincerity (Natsir, 2020).

b. Move/Technique of the “beso’ buloa” (Pulling a bamboo blade)

Move/Technique of the “beso’ buloa” means “pulling a piece of bamboo”. This movement not only shows physical techniques in the art of self-defence, but also implies a philosophy and spiritual values that are in harmony with the teachings of Islam. Technically, this move depicts an attitude of preparedness, self-control, and determination of intention, where a silat fighter slowly and consciously pulls “buloa” (bamboo) as a symbol of strength that is not used rashly. This is in line with Islamic teachings, which emphasise the attitude of tawazun (balance), wisdom (wisdom), and patience (endurance of the soul) (Natsir, 2020).

c. Move/Technique of the “bu’bu lamea” (plucking a sweet potato)

I want to work hard to live without giving up before achieving success. That spirit is one of the characteristics of the Makassar tribe to work hard until they become successful people. However, behind its physical structure, a philosophical meaning aligns with Islamic values, especially in the aspect of (Natsir, 2020).

In Islam, the act of uprooting something from the root is often interpreted as an effort that is not only external but also internal. This move can be interpreted as a symbol of maximum effort in uprooting the root of life's problems, which requires a Muslim not to give up in the middle of the road. This is intertwined with the principles of patience (ṣabr) and tawakkal in facing various tests and challenges. In the Qur'an, Allah SWT says in Surah Al-Anfal: 46:

"And be patient; Indeed, Allah is with those who are patient." (Depag, 2005)

The “Bu’bu Lamea” movement requires physical strength and patience, as uprooting rooted plants requires precision, patience, and proper strategy, not just strength. This is analogous to the approach to life in Islam, where all efforts must be made with patience and tenacity and accompanied by prayer to Allah SWT. On the other hand, this movement also implies the meaning of self-control and prudence, which are part of Islamic morality (Natsir, 2020).

d. Move/Technique of the “akkalompang” (Folding the leaves of the Isirih)

It means that everything difficult to do together will be easy to live and achieve, so the relationship of friendship is maintained because the people of the Makassar tribe uphold a sense of brotherhood (*passari* 'battangngang') (Natsir, 2020). The “Akkalompang” move, which means *folding betel leaves*, also depicts gentleness, carefulness, and respect, because in the Bugis-Makassar tradition, betel nut is a symbol of hospitality, politeness, and brotherhood. In martial arts, this move displays a restrained, calm, and measured attitude, as the antithesis of uncontrollable violence (Natsir, 2020).

e. Move/Technique of the “annattaka” (Slashing)

This journey is meant to describe a brave attitude in making decisions. The people of Makassar, especially men, have a strong stance when they have determined a path, so they are ready to give up (Natsir, 2020). In the Islamic perspective, actions of an attacking or slashing nature are not necessarily justified, but must be within the framework of justice, defence, and moral control. Islam does not teach aggressiveness without reason, but rather teaches proportionate resistance to tyranny or genuine threats. Allah SWT said:

“And fight in the way of Allah those who fight against you, but do not go beyond the limit. Indeed, Allah does not like those who transgress.” (QS. Al-Baqarah: 190) (Depag, 2005)

f. Move/Technique of the “aklem baya” (Transfer)

Meaning the struggle for independent living. As a Makassar citizen, working hard is very important, not just working, but also improving the quality and experience. From an Islamic perspective, the principle of this technique reflects the values of hikmah (wisdom) and 'iffah (self-restraint). Islam firmly upholds an approach that intelligently avoids conflict and advocates resolving problems in the lightest, most peaceful, and wisest manner. In the Qur'an, it is mentioned:

"Reject (evil) in a better way..." (QS. (Fushshilat: 34) (Depag, 2005)

g. Move/Technique of the “rimpunga” (Siege)

Have a spirit in doing everything to achieve **success. The people of Sukul** Makassar have a strong fighting spirit and perseverance in knowing what **is done based on a planned strategy, and they are full of calculation and wisdom when taking action.** Islamic teachings highly uphold the nature of wisdom and planning. Strategies like this are closely related to the values of wisdom and governance. (Natsir, 2020) Islam does not prohibit using strategies in self-defence or the context of defence, as long as they are used within the framework of justice and do not go beyond the limits. This is affirmed in the Qur'an:

"And be prepared to face them with whatever strength you can... so that the enemies of God and your enemies may be terrified..." (QS. Al-Anfal: 60). (Depag, 2005)

h. Move/Technique of the “padaturung” (Dropping)

Meaning describes a humble attitude. **The people of** Makassar have a high emotional nature to follow the pain or distress of others. The "Solid" move, which means *to fall*, is a technique in the A'manca martial arts that aims to efficiently knock out an opponent, usually by taking advantage of the opponent's weakness in balance or attack momentum. Although they are knocking down, these techniques are often not intended to injure people fatally, but to control conflict situations quickly and measurably (Natsir, 2020).

Integrasi A'mancak dalam Tradisi Keagamaan

A'mancak's participation in Maudu' Lompoa shows the acculturation of culture and religion. The Islam that came to this region did not necessarily negate the local culture, but formed a space for negotiation and integration, so Islamic spiritual values were integrated into local cultural practices. The movement in A'mancak, which was previously profane, is now interpreted as a form of dhikr of movement, a symbol of steadfast faith and devotion to God. (Amir M. S., 2011)

Foreign learning at the Pencak Silat School of the Sulawesi Pencak Silat Association (IPSS) in Takalar Regency closely relates to Islamic cultural patterns. Every student who starts *foreign learning* must follow the procedure or process of *appaenteng*, which in Indonesian means to establish. In this process, the students are first ordered to perform ablution, then they are welcome to sit like a tahiyyat person and then be guided to say two sentences about the Shahada. After that, it is taught to memorise the Qur'an *Surah At-Taubah* verses 128-129 as follows:10

لَقَدْ جَاءَكُمْ رَسُولٌ مِّنْ أَنْفُسِكُمْ عَزِيزٌ عَلَيْهِ مَا عَنِتُّمْ حَرِيصٌ عَلَيْكُمْ بِالْمُؤْمِنِينَ رَءُوفٌ رَّحِيمٌ فَإِنْ تَوَلَّوْا فَقُلْ حَسْبِيَ اللَّهُ لَا إِلَهَ إِلَّا هُوَ عَلَيْهِ تَوَكَّلْتُ وَهُوَ رَبُّ الْعَرْشِ الْعَظِيمِ

Translation:

"Indeed, there has come to you an Apostle from your people, heavy because of the suffering that you are experiencing, (he) is very anxious (for faith and salvation) for you, a supporter and a companion for the believers. So if they turn away (from the faith), then say (Muhammad), Allah is sufficient for me; there is no god but Him. I trust in Him alone, and He is the Lord with a great Arsy (throne)." (Depag, 2005)

At an even higher level, an uncle will be taught to memorise and recite the Qur'an *Surah Al-*

Hadid verses 1-4 as a prayer taught to an uncle who has been considered established because he is physically and mentally ready to become a warrior. The practice of this prayer has reached the stage where an opponent confronts a man, and his opponent has submitted or surrendered with only an eye gaze. Every prayer taught to the disciple is practised at certain times, such as being recited after the sunnah *prayer qobliyah* dawn, after the Maghrib prayer and before going to bed at night. If Allah SWT wills, a *foreigner* who has practised prayers with a higher level of faith will be able to overcome the opponent's attack even when he is fast asleep. On this occasion, the author would like to discuss the influence of foreign' on the people of Cikoang Village, which is quite large, because it has become commonplace and no secret for the community to learn *foreign'*. Therefore, the foreign land is preserved from generation to generation in Cikoang Village. Referring to the results of interviews and observations of the author in the community in Cikoang Village, foreign culture has a positive influence. The high interest of the young generation in learning *abroad* has a positive impact on their association. (Amir M. S., 2011)

4. Conclusion

The A'manca' tradition is a traditional Bugis-Makassar martial art developed in South Sulawesi, especially in Takalar. It has two primary forms: *A'manca Medang* (without weapons) and *A'manca Rahasia* (using sharp weapons). In implementing Maudu' Lompoe, A'manca Medang is widely performed because of its safer and symbolic nature. The art of A'manca' contains Islamic values that are strongly internalised, such as the values of *patience, gratitude, humility, hard work, and brotherhood* (ukhuwah). These values are symbolically displayed in the movements and formations of performances and are passed down orally and through practice between generations. This shows that A'manca' is not only a cultural expression, but also a vehicle for da'wah and moral education. The Maudu' Lompoe tradition has become an integrative space between local culture and Islamic teachings. This activity is a celebration of the Prophet's Birthday and a forum for preserving cultural heritage, such as A'manca. The acculturation shows a harmonisation process, not opposition, between ancestral culture and Islamic teachings. This is in line with Koentjaraningrat's acculturation theory, which emphasises the process of adaptation and acceptance of new values without losing the identity of the local culture.

This research is expected to be the basis for developing interdisciplinary studies between cultural anthropology, Islamic studies, and performing arts. Traditions such as *A'manca'* are not only important from the local cultural aspect, but also as a medium of da'wah and religious expression of the community. The Takalar Regency Government is expected to continue to support the sustainability of *the A'manca' tradition* through cultural preservation programs, training of the younger generation, and the implementation of consistent and sustainable cultural festivals.

Bibliography

- Abdurrahman, D. (1999). *Metode penelitian sejarah*.
https://lib.unwas.ac.id/index.php?p=show_detail&id=94312
- Amir, M. (2020). *Nilai-nilai budaya dalam seni bela diri tradisional*. Pustaka Budaya Nusantara.
- Anggraeni, A. (2020). *Makna Jurus Manca' Di Kelurahan Pacci'nongang Kabupaten Gowa Sulawesi Selatan* [Universitas Negeri Makassar]. <https://eprints.unm.ac.id/17985/>
- Batara, A. S. W., & Musyaqqat, S. R. (2023). Tradisi Maudu'Lompoe di Maros Sulawesi Selatan 1996–2021. *JAWI*, 6(1), 26–37. <https://doi.org/10.24042/jw.v6i1.16622>
- Daeng, M. (2015). *Pamanca' sebagai warisan budaya lokal Bugis-Makassar*. Penerbit Budaya Nusantara.

- Darmawan, A. D., Adelliana, A., Cahyani, E. D., & Triana, A. N. (2023). Pencak Silat dan Nilai Sosial dalam Masyarakat: Literature Review. *PENJAGA: Pendidikan Jasmani Dan Olahraga*, 4(1), 28–35. <https://doi.org/10.55933/pjga.v4i1.668>
- Fahrizal, M. R., & Fitriani, E. (2021). Sanggar Anggun Nan Tongga: Pelestarian Kesenian Tradisional Randai (Suatu Kajian Fungsionalis). *Culture & Society: Journal of Anthropological Research*, 3(2), 127–135. <https://doi.org/10.24036/csjar.v3i2.96>
- Farhaeni, M., & Martini, S. (2023). Pentingnya Pendidikan Nilai-Nilai Budaya dalam Mempertahankan Warisan Budaya Lokal Di Indonesia. *Jurnal Ilmu Sosial Dan Ilmu Politik*, 3(2). <https://doi.org/10.30742/juispol.v3i2.3483>
- Fauziah, A. S., Taufiqurrohman, E. S., Hanafi, H., & Kurniawan, I. (2024). Budaya Nusantara Dalam Perspektif Pengajaran Dan Penerapan Hukum Islam. *FIKRAH*, 8(2), 159–174. <https://doi.org/10.32832/fikrah.v8i2.20614>
- Khan, N. (2023). Art Across Cultures: Bridging Divides and Building Connections. *Journal of Religion and Society*, 1(1), 1–12. <https://islamicreligious.com/index.php/Journal/article/view/18>
- Natsir, M. (2020). *Nilai-nilai budaya dalam tradisi lokal Bugis-Makassar*. Lembaga Penerbit Kampus.
- Pabbabari, M., & Santalia, I. (2023). The Evolution of Auguste Comte on the Tradition of Rejecting Bala Mappanre Tau Lotong in Lallatang Village, Dua Boccoe Sub-District, Bone Regency. *Jurnal Mercusuar*, 4(2), 251–265. <https://arsip-journal.uin-alauddin.ac.id/index.php/mercusuar/article/view/46044>
- Polhaupessy, D. Z., Soesanto, E., & Maharani, N. (2025). Keunikan Suku di Indonesia dalam Mempersatukan Bangsa ditengah Perbedaan Budaya. *Journal of Creative Student Research*, 3(1), 141–148. <https://doi.org/10.55606/jcsr-politama.v3i1.4735>
- Purnamasari, A. I., Widodo, W., & Istiq'faroh, N. (2024). Implementasi Pencak Silat Setia Hati Teratai Berbasis Etnopedagogis Sebagai Penguat Karakter Profil Pelajar Pancasila. *Journal of Contemporary Issues in Primary Education*, 2(2), 129–134. <https://doi.org/10.61476/972jhs70>
- Rahman, A. (2019). *Tradisi budaya lokal dalam perspektif Islam*. Lembaga Kajian Budaya Nusantara.
- Rambe, U. K. (2020). *Metodologi Studi Islam I*. <http://repository.uinsu.ac.id/10134/1/Buku%20Dasar%20MSI.pdf>
- Raynaningsih, D. J. (2020). Konsep Dasar Dalam Pengumpulan dan Penyajian Data. *Modul 1 Universitas Tangerang Selatan, Banten*.
- Rohmiyati, A., Suwarni, W., & Yanke, M. H. R. V. P. (2024). Pemberdayaan Generasi Muda Sebagai Penggerak Perubahan Dalam Rangka Meningkatkan Kepedulian Masyarakat Terhadap Kesenian dan Kebudayaan. *COMMUNITY: Jurnal Pengabdian Kepada Masyarakat*, 4(2), 293–301. <https://doi.org/10.51878/community.v4i2.4374>
- Sulpiyana. (2022). *Makna Filosofis Pencak Silat Pamanca' di Desa Kahu-kahu, Kecamatan Bontoharu, Kabupaten Kepulauan Selayar* [Universitas Islam Negeri Alauddin Makassar]. <https://repositori.uin-alauddin.ac.id/22350/>
- Tanuri, T. (2025). Epistemologi Hukum Islam Perspektif Kebudayaan Dominan Di Indonesia. *Al-Mashlahah Jurnal Hukum Islam Dan Pranata Sosial*, 13(01), 23–42.