

FIGURATIVE LANGUAGE IN THE DIALOGUE OF MAPPETTU ADA (MARRIAGE PROPOSAL) IN BUGINESE CULTURE

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ABSTRACT

The objectives of the research are to identify the kinds of figurative language and analyze the meaning of figurative language used in the dialogue of *mappettu ada* (Buginese term) in Buginese culture. The method used in this research was a descriptive qualitative method with semantic approach. The data is collected in two ways; they were observation and interviewing the Buginese man who has comprehensive understanding about the dialogue of *mappettu ada*. This study shows that there are five kinds of figurative language expressions in the dialogue of *mappettu ada* (Buginese term) in Buginese culture, particularly in Bonenese culture. They are hyperbole, symbol, personification, metaphor, and litotes. Figurative language which often emerges in the dialogue of *mappettu ada* are hyperbole and symbol.

Keywords: Figurative Language; Buginese Language; Culture; Mappettu Ada

ABSTRAK

Penelitian ini bertujuan untuk mengidentifikasi jenis bahasa kiasan yang terdapat dalam dialog mappettu ada pada kebudayaan Bugis, dan menganalisa makna dialog tersebut secara keseluruhan. Metode yang digunakan dalam penelitian ini adalah metode kualitatif deskriptif melalui pendekatan semantik. Pengumpulan data dilakukan dengan dua cara yaitu observasi dan melakukan wawancara dengan narasumber yang memiliki pemahaman yang lebih detail tentang dialog pelamaran tersebut. Hasil analisis menunjukkan bahwa terdapat lima jenis bahasa kiasan dalam dialog mappettu ada (istilah Bugis), khususnya dalam budaya pelamaran masyarakat Bone yaitu hiperbola, simbol, personifikasi, metafora, dan litotes. Bahasa kiasan yang sering muncul dalam dialog mappettu ada adalah hiperbola dan simbol.

Kata Kunci: Bahasa Kiasan; Bahasa Bugis; Budaya; Mappettu Ada

INTRODUCTION

Indonesia has various cultures spread from Sabang to Merauke. Each province has a very unique local culture. For instance, in South Sulawesi there are some ethnic groups. They are Makassarese, Buginese and Torajanese. Culture cannot be separated from language because language is a tool of communication used to show the culture. With language, the listeners can understand what actually the speaker intends.

Language is a system of sound word symbols (Chaer, 2012). The symbol is in the form of an idea, concept, or thought to be expressed in the form of a sound. The

language is used for humans to communicate with each other, individuals to individuals, individuals with groups, or even groups with groups (Raharjo et al, 2020). Language is involved in all kinds of human situations. If something affects every aspect of human life and is so complicated that we cannot understand its effects, we should study it. The scientific study of language is one of the keys to understand much of human behavior (Salzmann et al., 2012).

The products, practices, perspectives, communities, and persons of culture are personified by the language. To fully express the culture, language must be inspected. As like others, language is a result of culture, but it plays a distinct role. Cultural members have created a language for carrying out all their cultural practices, identifying and developing all their products and to entitle the cultural perspectives that underlie them in all the communities that form culture. Language, its expressions, structures, sounds, and scripts reflect the culture, just as the cultural products and practices reflect the language. Language, therefore, is a window to culture (Moran, 2001).

In connection with the above, the language and culture of the Bugis people also cannot be separated. Buginese language is the mother tongue of the Bugis people in South Sulawesi which is often used in interactions. Mattulada (1975) asserts that in the past, the Buginese language became the language used for trade purposes, spreading religion, agriculture, and also making literary works in the Bugis language. Besides that, the Buginese language is also used in cultural activities. Zulkhaeriyah (2018) reveals that there are many unique things in Buginese culture. There are forms of literature work such as folklore and ancestor's message, there is *Lontara* (written manuscript) and also the rituals of Buginese such as wedding ceremony or marriage proposal process. In Buginese culture, the proposal marriage will be covered by several steps, they consist of "*mabbaja laleng*" or seeking the way, "*mammanu-manu*" or preliminary inquiry, "*madduta*" or to depute, and "*mappettu ada*" or agreement or the acceptance of the proposal of marriage (Ilmi, 2003). During the process of *mappettu ada*, the bride and groom's representative will discuss the wedding day, the shopping allowance, and the dowry.

In this research, the writer is interested in analyzing figurative language used in the dialogue of marriage proposal process in Bugis culture. There are several types of figurative language found in the dialogue. This type of language is slightly different from daily conversation. Furthermore, *mappettu ada* is a sacred process, so it is very important to know the meaning of the figurative language in order to understand what the speaker says and expects that this research will give information for the readers in learning a literary work.

There are some previous findings that related to this research. The first written is by Zulkhaeriyah (2018) entitled "The Discursive Interaction Between Representative Man and Women in *Mappettu Ada* Marriage Proposal In Buginese Society (A Semiotic Approach)". The second is by Lisnayanti (2013) entitled "Figurative Language in The Dialogue of Marriage Proposal in Makassarese

Culture”.

The two previous researches above, have the same research goals to analyze the dialogue of marriage proposals. The similarity between the previous studies and this research is analyzing the dialogue of marriage proposals. While the differences of those findings are the researcher focused on the Buginese language and analyzed the figurative language. In addition, the first research analyzed the dialogue of marriage proposals by using a semiotic approach. The second research focused on analyzing the dialogue of marriage proposals of Makassarese culture.

LITERATURE REVIEW

Figurative Language

Basically, figurative language is used to enrich the language to make it more interesting (Regmi, 2015). This view has to do with (Dancygier & Sweetser, 2014) they point out that Figurative language is considered to be an aspect of what texts provide. In particular, poetry texts. It gives aesthetic value. It means that figurative language is used in speech or writing - especially in literary work, where the meaning is not straight to the point. This shows the creativity of a literary author to give aesthetic value to the speech or writing.

The purpose of figurative language is to encourage certain ideas that can affect the language beauty of work in both oral and written communication. Moreover, figurative language is used to explain the meaning, to provide the examples obviously, or to excite associations and emotions. Most importantly, they have a significant aesthetic purpose, widening and deepening the range of perception and response to the word of objects and ideas. In other words, figurative language serves to convey feelings, thoughts, and opinions conveyed in non-literal language (Nuraeni & Peron, 2017)

Types of Figurative Language

There are many kinds of figurative language presented in literary works, but in this study, the writer only focused on the kinds of figurative language used in the dialogue of *mappettu ada*.

1. Hyperbole

Hyperbole is a figurative language which is only exaggerating or exaggerating its true meaning. *For example, “Her hair was a flowing golden river”* (Johnson & Arp, 2018).

2. Symbol

A thing (could be an object, person, situation, or action) which stands for something else more abstract. *For example: Early in Frost’s poetry, “flower becomes a symbol for the beloved, his wife Elinor”* (Wibisono & Widodo, 2019).

3. Personification

Abrams & Harpham (2005, cited in Zaimardiansyah et al., 2019) said the personification conform serves to provide a clearer picture of the situation depicting and providing a concrete image. *For example, "The rain kissed my cheeks as it feels"*.

4. Metaphor

Metaphor is an explicit or implicit comparison, which is literally false. *For example, "my car is a lemon"* (Katz et al., 1998).

5. Litotes

Litotes defined as understatement, or expressing something less from the original, may exist in what one says or merely in how one says it. *For example, "The sword was not useless for the warrior"* (Johnson & Arp, 2018).

Mappettu ada (Bugis term)

Pelras (1996) states that the first step taken in the approach process is an old woman making informal visits to the families of the latter to get a better idea of what the girls are like. Then, open the conversation by asking allusive questions in order to save face on either side should an approach be rebuffed. However, if the girl's parents give hope, then a more formal meeting or 'to come to the embassy' (*ma'duta*) is determined.

The next step is the acceptance of the proposal, in Buginese, this process is called with the term '*mappettu ada*'. *Mappettu* literally means deciding and *Ada* means words. In this step, all matters, including rank price, bride wealth, and the woman's and man's engagement gifts are fixed (Ilmi, 2003).

Mappettu ada is sometimes known as *mappasiakkareng* or conclude again all the agreements that have been agreed previously. *Mappettu ada* is formal marriage proposal, in this event will be talked openly about the principle things. It is very important because in this ritual, will be taken agreements and consensuses. The price of *dui' menre'* or shopping allowance in a Buginese wedding depends on the woman's social status. The higher the women's social status, the higher the price of *dui' menre'*, that must be given by the man's family.

RESEARCH METHOD

The method of this research is a qualitative descriptive method. According to Cipani (2009) description is perhaps the easiest form of gaining knowledge and the first step towards further scientific investigation. You just have to look at a phenomenon and describe what you observe.

The data of this research were taken from a text of *mappettu ada* which was held in the process of wedding ceremony in Buginese culture at Bone regency. In collecting data, the researcher attended a marriage proposal ceremony and recorded

the speech of *mappettu ada* in Bugis wedding ceremony which was delivered by a person who is expert in producing the dialogue, they are the representative groom and also the representative bride. Furthermore, the researcher interviewed the expert or the speakers from *mappettu ada* ritual to collect literal meaning from the dialogue that had been uttered by the speakers which used uncommon words that cannot be understood by the researcher.

In order to analyze the data, the researcher did several steps : The dialogue of *mappettu ada* that had been recorded was transcribed, The data was translated from Buginese language into English and the contextual meaning of the dialogue, Analyze and classify the dialogue of *mappettu ada* which had figurative language.

FINDING AND DISCUSSION

Finding

Based on the findings of the research, the researcher found 5 kinds of figurative language in the dialogue of *mappettu ada* (Buginese term) by observing the process of *mappettu ada* in Bugis wedding ceremony. All the finding findings will be explained as follows;

1. Hyperbole

Hyperbole is in speech of representative groom and representative bride in utterances as follows;

Representative groom

“Engka seuwa wettu na lao jappa-jappa nakiri kanang pakkitanna, **nasigilingan sepedana**” (datum 1)

Once upon a time, when he visited a place and enjoyed looking the scenery around. Suddenly, his eyes are directed to a girl and his bicycle is flipped over.

“natuju matai seddie makkunrai diasenngge “Salmi” **nasamanna marenne’ pappeneddinna**” (datum 2).

He is really amazed and impressed by a woman called Salmi that he almost lost his consciousness.

“Naiyya nalisu ribola atudangenna mappapolo ada riduae pajajianna makedanna engkanaritu hajja’ marajaku kupaware riolo alebbiretta rigau engkana seuwa **makkunrai pakabeleng-belengi atikku**” (datum 3).

He then went home and told his parents that his heart is attracted and messed by the perfectness of that girl.

“Naiyyaro seuwae makkunrai akessingennaritu mappammulai ajena, sama nipi pale ajena, sama bettu gacing-gacingnna, sama luru witina, pura cicing riolona, pura wekkeng ribenrenna, potona nabi ribokona, uli makkuli lesse,

enning makkanre-anre, gemme' maggatta pitu" (datum 4).

She is so perfect in his eyes. She has the beautifully small and thin heels, straight legs, a slim body, an amazing yellow skin, tidy eyebrows, and prettily wave hair.

"Mauluttu mallumpaja, ukisipotanrae, silolongeng mua" (datum 10).

Wherever you go, you will finally meet your destiny.

"Mau mattaung mattimo, minasa mittae jaji paggangkanna" (datum 11).

How long ever it will be, the sincere intentions will come true.

"Mauni siSoppeng macecce, siBone temmappuji, temmassele tona" (datum 12).

Although all the citizens of Soppeng and Bone hate me, I will never care.

"Makkepannipi bojoe, renrengpi kua dongi, kupaja massenge" (datum 13).

If the snail had wings and sparrow has been silent, I never betray.

Representative bride

"Tempedinni nrello nakenna esso, matabu nakenna bosu, mpewang nakenna anging" (datum 17), sangadi rekkua eloullena puang Allahu Ta'ala.

Never faded by the sun, fragile by the rain, and swayed by the wind unless the God's will.

2. Symbol

Symbol is in speech of representative groom and representative bride in utterances as follows;

Representative groom

"Nasitujuna ampengangna ana'na na tomatoana nadirippekinna bicarae naluttuna manu-manu parukkusenna" (datum 5).

Because the man's destiny has come, so that he and his parents have a mutual understanding and same purpose to propose the girl.

"Nasaba golla memennga kulao nakalukuka kunonno, minnyaka nakutudang" (datum 6).

Hence, I come here with all the entire and sincere heart.

Representative bride

"Riangkelingniritu mammenasa mappasisompung welareng (datum 7), mappasseddi ati, kuwaenna naturungi pammase dewata seuwae, riengkatta kuaromai patalle majjajareng deceng menasa riakkattaiyye".

We have already heard that your purpose to come here is to make the family relationship between us as well as to unite two hearts together.

“ulaweng riala geno, intang barelliang riala paramata rekkua iyyamua melle ripomenasae, (datum 8). Relli decengnge nalaleng kuwa”

We hope for the God’s blessings. So that, we are very happy to know that the special intentions and wishes will be come true.

“Rekkua engka ada buccili, uni cicca’ (datum 16) adanno, adatte, pau risaliweng renring, ritulingmi, tenriporiati, iyyapa naessa bicarae, rekkua ada riassuroang, natiwi suro majetta, naettekeng ada tomatoa”.

If there are any issues from external parties, please kindly not give any care except from the reliable and trust persons.

3. Personification

Personification is in speech of representative bride in utterances as follows;

Representative bride

“Akkatta maraja engkae nawawa topole malebbikki engkaritu ritarima madeceng, ritanrere ritengnga bitara, ripacokkong riuleng tepu, nateddungi ellung-kellung, nataranak wettuing” (datum 9).

The sincere intention and proposal from the groom’s family are accepted very well that will be lifted to the sky, put into the full moon, protected by clouds, and guarded by the stars.

4. Metaphor

Metaphor is in speech of representative groom in utterances as follows;

Representative groom

“Naengkani kulolongeng, tudang riteppe’na, sanre ritongenna, paramata maelok-e kuenta situdangeng siatting lima, sitonra olak, tessibelleang (datum 15). Papole bua-bua rijali acculeculeng teppajinna, cajiang wija pattola, naenrek mallongi-longi, sikki biritta madeceng”.

I have found a jewel, who will accompany my life in happiness and sadness and will give me the children whom I hope will have better lives are found now.

5. Litotes

Litotes is in speech of representative groom in utterances as follows;

Representative groom

“Engka pasa rilipukku, balanca rikampokku, nyawami kusappa” (datum 14).

A lot of women are around me but I am looking for a kind-hearted one.

Discussion.

In this part the researcher explains about the types and meaning of figurative language used in the dialogue of *mappettu ada* in Bonenese culture.

1. Hyperbole

Hyperbole is exaggerating its true meaning. For example: the size, number or degree of something. In the dialogue of *mappettu ada*, the researcher mostly finds some expressions that seem to generate very rich hyperboles. Below are the expressions of figurative language used in the dialogue.

The datum 1 belongs to hyperbole, where the groom candidate described his experience the first time he looked at the bride candidate. When he looked around, his eyes directed to a beautiful girl that made his bicycle capsized. But it is not the real happening, the utterance is just an imagery or exaggeration to make an impressive effect. **Datum 2** is classified as hyperbole because it is not the real situation, the groom candidate only wanted to express his feeling and also he was very unnerved by the charm of the bride candidate when he looked at the girl for the first time, he almost lost his consciousness. **Datum 3** is also classified as hyperbole, where the utterance is not the true situation. The expression “*pakabeleng-beleinggi atikku*” in figurative language means that he is almost crazy and confused because of the charm of the girl. The expression has the strong effect of emphasizing the dialogue to be meaningful. Normally, everybody who looks at a perfect girl, like she has the beautifully small and thin heels, straight legs, a slim body, an amazing yellow skin, tidy eyebrows and prettily wave hair. They will feel amazed by the girl and it is natural. But in this case, the man expressed his feelings.

Datum 4 shows how perfect the body of the bride’s candidate. Her hair until her foot. It is described with a perfection body. But actually, it is not like that. The groom candidate gave his expression more exaggeration that his girl is very beautiful. **Datum 10** also categorized as hyperbole because the speaker or the representative groom delivered the language that is very exaggerative. The sentence *maulluttu mallumpaja, ukisipotanrae silolongeng mua*, this expression can be meant literally, although our destiny flying sky-high, finally we will meet with our destiny. They use exaggeration utterances like *luttu mallumpaja* or flying sky-high. It is not meant that our destiny flying sky-high, but the essence of the sentence only emphasizes that wherever you go, you will finally meet your destiny. **Datum 11**, *Mattaung mattimo* literally means centuries. Overall, the expression defines as how long it will be, the sincere intentions will come true. It contains exaggerate element because marriage between two persons do not need a century to make it comes true. The essence of the above sentence asserts that if you are my destiny, finally we will meet.

Datum 12 shows that how serious of the representative groom to propose the girl. It is categorized as hyperbole where the expression engaged many people, they are all the citizens of Soppeng and Bone. So, it seems like the agreement is depend on the citizens of Soppeng and Bone. But, the representative groom did not care about it. The man was strongly sure to propose the girl although all the citizens of Soppeng

and Bone did not bless. Hyperbole also could be shown on **datum 13**. The sentence literally means if the snail had wings and sparrow has been silent, I never betray. It describes a situation that impossible to be happen. Snail is a beast that lives in water or stick to the leaves. To move from one place to another, it extend the body and withdraws it. Then the sparrows, they have not been silent, always flick their wings and fly around. The expression “*makkepannipi bojo’e renreppi kua dongi, kupaja massenge*” shows that how anxious to the representative groom to propose the girl, and never gave up except the snail had wings and the sparrow has been silent.

The last is **datum 17**, also categorized as hyperbole because it contains exaggeration elements. *Tempeddinni nrello nakenna esso* literally means never ‘faded by the sun’, *matabu nakenna bosi* ‘fragile by the rain’ and *mpewang nakenna anging* ‘swayed by the wind’. The sentence above explains that the sincere intention is never prevented by everything unless God's will. The two parties are sure to make the intention come true.

2. Symbol

Symbol is a thing; it could be an object, person, situation, or action which stands for something else more abstract. The purpose of making this symbolic figure is to purify the meaning conveyed through words or expressions. In other words, this symbolic figure is used to convey a good message but it contains an implied meaning. Below are the examples of symbolic used in the dialogue of *mappettu ada*

Datum 5 literally means the man has come to his destiny. It shows two birds. They are called *Manu-manu parukkuseng* or reddish scops-owl. In figurative language, *Manu-manu parukkuseng* or reddish scops-owl is symbolized as the arrival of good destiny. **Datum 6** is also classified as a symbol where *golla* or sugar, *kaluku* or coconut and *minnya* or oil is symbolized as sincerity. The representative groom was very confident to build a family relationship with the bride’s family. *Golla macenning, kaluku malunra, minnya matennang* means sugar is sweet, coconut is tasteful and the texture of the oil is calm. These buginese terms are used to express our sincere heart about something. overall, the meaning of the sentence “*nasaba golla memennga kulao, nakalukuka kunonno, minnyaka nakutudang maelo’ka palolong welareng*” is with all the peaceful and sincere heart, the representative groom was very confident to build family relationship with the representative bride.

In addition, **datum 7** explains about the intention of the representative groom, who wanted to build family relationship with the representative bride. The word *mappasisompung* means build and *welareng* is a kind of vine that spread very long that is symbolized family. **Datum 8** is classified as symbol because the word *ulaweng* or gold and *intang barelliang* or diamond are symbolized as something that is very yearn and impressive. So, the sentence *ulaweng riala geno, intang barelliang riala paramata, iyyamua melle ripomenasae*, emphasizes that the representative bridegroom was very happy because the greatness thing that they wished will come true.

The last symbol can be found on **datum 16**. In figurative language, *Rekkua engka ada buccili, uni cicca' adanno, adatte, pau risaliweng renring, ritulingmi, tenriporiati, iyyapa naessa bicarae, rekkua ada riassuroang, natiwi suro majetta, naettekeng ada tomatoa* means, if there are any issues from external parties, please kindly not give any care except from the reliable and trust persons. The speaker used word *buccili* or lizard and *cicca'* or house lizard because *buccili* and *cicca'* have a slow and unclear voice. So, *buccili* or lizard and *cicca'* or house lizard are symbolized as unclear information. The representative groom and bride assumed, if there is vague information from others please kindly not give any care except from the reliable and trust persons.

3. Personification

Personification is a figurative language that states inanimate objects as something that seems to live or talk like humans. The example of personification can be shown in **Datum 9**. It is categorized as personification, where *wettuing* or stars are made human. A word "*nataranak*" or guarded, this term is used by the human being to protect their children. In figurative language, *nataranak wettuing* means guarded by the stars. We can identify the real meaning of the phrase from the whole sentence "*akkatta maraja engkae nawawa topole malebbikki engkaritu ritarima madeceng, ripacokkong riuleng tepu, nateddungi ellung-kellung, nataranak wettuing*" means the sincere intention from the representative groom were very appreciated. That is why, the utterances above are expressed honorably.

4. Metaphor

Metaphor is figurative meaning which is an implicit comparison in which two different objects compare to identifying or substituting one for the other.

Datum 15 contains metaphors. It makes an implicit or hidden comparison between the two things. *Paramata* or jewel is compared to a woman, where *paramata* is something impressive and valuable. So, the man made his girl a jewel because she is very valuable to him and he loves the girl so much.

5. Litotes

Litotes are defined as understatement, or express something less from the original. Litotes is found on **datum 14**, where the word *balanca* refers to a woman. While, literally *balanca* means something you can buy in the market. In this case, the candidate of groom revealed his wishes by using imagery. He described that he has a market in his hometown and we can buy everything in that market. But the man did not find his wishes, he tried looking for them in another market. The sentence "*engka pasa rilipukku, balanca rikampokku nyawami kusappa*" explains that there are a lot of women around me and I can choose one of them, but I am looking for a kind-hearted one. So the candidate of the groom tried to look for a girl in other places. It not means that the women of his hometown are unkind. In this case, the man used imagery to state humility.

Based on the analysis above, the figurative language used in the dialogue can affect the current of the dialogue between the representative bride and the representative groom. This kind of language makes the dialogue more poetical and meaningful and those expressions need explanation to get the ordinary meaning. In line with the research conducted by Lisnayanti (2013), she found some figurative language in the dialogue of marriage proposals in Makassarese culture. For example: *a'janganng – janganng* (allusion) *janganng – janganng* is “bird” but in figurative, it means “delegate”. Another example, *riballa' ka asi – asia* (litotes) means “poor house” or a humble impression on guests. In addition, Figurative language used in the dialogue of marriage proposals is soft and respectful, so that the possibility of misunderstanding and offensiveness is less. Besides, figurative language is an honorable language. Hence, in the process of engagement using figurative language, the representative bride and the representative groom will feel respected for each other. In conclusion, the uses of figurative language give significant influences to the dialogue of the marriage proposal process in Buginese culture.

CONCLUSION

Based on the analyzed data, the writer concludes that there are five types of figurative language found in the dialogue of *mappettu ada* between the representative groom and representative bride. They are hyperbole, symbol, personification, metaphor, and litotes. All the figurative language has a literal meaning that makes it easier for readers or listeners to understand the dialogue. The researcher hopes that this research is expected to be a reference for those who are interested in studying about the analysis of figurative language. In particular, in Buginese language and culture. They can use many approaches in comprehending the context and message of their paper. Furthermore, the researcher expects that this research can give a positive contribution for the readers and help the readers to have a better understanding about the meaning of the dialogue in marriage proposal in Buginese Culture.

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