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Revitalizing the Walasuji Assilaibiningeng Tradition as a Foundation for Future Cultural Learning and Preservation in Barru Regency

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Abstrak

Kata Kunci:

Revitalisasi tradisi;
Walasuji
assilaibiningeng;
Fondasi
pembelajaran;
Pelestarian budaya.

Tradisi Walasuji Assilaibiningeng menyimpan jejak pemikiran kosmologis dan nilai-nilai sosial dalam masyarakat Bugis. Namun, dalam kehidupan generasi saat ini, makna tradisi mulai tergerus dengan kemajuan zaman. Penelitian ini bertujuan untuk menelusuri bentuk dan makna simbolik walasuji serta mengkaji kemungkinan perkembangannya melalui pendidikan. Jenis penelitian yang digunakan menggunakan deskriptif kualitatif dengan pendekatan etnografi, meliputi observasi, wawancara, dan dokumentasi di dua desa di Kabupaten Barru, Sulawesi Selatan. Hasil penelitian ini menunjukkan walasuji memuat nilai-nilai seperti lempu' (jujur), getteng (teguh), dan siri' (harga diri) nilai-nilai yang dapat dipadukan dengan pembelajaran karakter dalam Kurikulum Merdeka. Survei terhadap guru menunjukkan bahwa mayoritas mendukung internalisasi walasuji dalam Proyek Penguatan Profil Pelajar Pancasila (P5). Hasil penelitian ini menyimpulkan bahwa pelestarian budaya lokal membutuhkan keterlibatan aktif dunia pendidikan, agar tradisi tak hanya dikenang, namun juga dilestarikan.

Abstract

Keywords:

Revitalizing
traditions;
Walasuji
assilaibiningeng;
Foundations of
learning;
Cultural
preservation.

The tradition of Walasuji Assilaibiningeng preserves traces of cosmological thought and social values within Bugis society. However, in the life of today's generation, the meaning of this tradition has begun to erode due to the advancement of modern times. This study aims to explore the forms and symbolic meanings of walasuji and to examine the possibilities of its development through education. The research employed a qualitative descriptive method with an ethnographic approach, involving observation, interviews, and documentation in two villages in Barru Regency, South Sulawesi. The findings indicate that walasuji embodies values such as lempu' (honesty), getteng (steadfastness), and siri' (self-respect), which can be integrated into character education within the Merdeka Curriculum. A survey of teachers revealed that the majority support the internalization of walasuji in the Pancasila Student Profile Strengthening Project (P5). This study concludes that the preservation of local culture requires the active involvement of the educational sector, so that traditions are not only remembered but also sustained.

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INTRODUCTION

In Bugis society, tradition is not only seen as a relic of the past or cultural romanticism, but as a living system of values that continues to shape social life. One tradition that embodies this is *Walasuji Assilaibiningeng*, a woven bamboo fence used in traditional wedding ceremonies. Beyond its decorative function, it carries deep cosmological and philosophical meanings. The geometric pattern known as *Sulapa Eppa* represents the balance of natural elements and the social order upheld in Bugis life (Hasbi, 2021).

Historically, *Walasuji Assilaibiningeng* has been rooted in the symbolic structure of Bugis-Makassar culture. According to (Aisyah, 2022), the symbol of *Sulapa Eppa Walasuji* derives from the *Lontara* script, particularly the letter “sa”, which reflects four natural elements: wind, fire, water, and earth. Its rhombus-shaped woven patterns symbolize cosmic harmony and the ideal of natural perfection transmitted orally across generations. (Saleh, 2019) identifies two types of *Walasuji Assilaibiningeng*: *Rowing* (reserved for nobility) and *Same* (for the general community), both functioning as symbols of social solidarity and family responsibility. Thus, *Sulapa Eppa* is not merely an aesthetic form, but a representation of Bugis cosmology that reflects the relationship between humans, nature, and spirituality.

At the ethical level, *Walasuji Assilaibiningeng* expresses the noble values of the Bugis people, such as *acca* (intellectuality), *warani* (courage), *lempu* (honesty), and *sugi* (prosperity). These principles are essential for fostering households and building communities (Aras et al., 2025).

Its placement in the wedding chamber marks the boundary between the sacred and the profane, reinforcing its role as a cultural symbol rather than mere decoration. In addition, it serves as a medium for transmitting values such as *lempu* (honesty), *getteng* (constancy), and *siri* (self-esteem) the moral foundations of Bugis culture (Hamid et al., 2021).

However, the meanings embedded in this tradition are gradually shifting amid modernization and the changing perspectives of younger generations. Today, many view *Walasuji Assilaibiningeng* only as a visual complement to weddings, neglecting its symbolic values. This reflects a disruption in the transmission of cultural heritage.

As (Koentjaraningrat, 1983) warned, culture is at risk of degradation if not inherited functionally and contextually. Similarly, (Sedyawati, 2001), emphasized that safeguarding intangible culture requires ensuring its values remain alive and relevant to contemporary contexts.

This challenge is particularly evident in Barru Regency, especially in Binuang and

Siawung villages. While some communities still maintain the physical form of *walasuji*, the educational spaces for transmitting its philosophical values remain limited. As a result, the symbolic meaning of this tradition is fading, overshadowed by modern lifestyles that treat tradition as ornament rather than cultural substance.

In fact, traditions such as *Walasuji Assilaibiningeng* have great potential to be revitalized through education. Contextual teaching and learning (Elaine B. Johnson, 2002), stresses the importance of connecting learning materials with students' socio- cultural environments. Using local traditions as educational resources not only deepens students' understanding of cultural values but also strengthens identity and character formation (Wulandari et al., 2024). This aligns with the Merdeka Belajar curriculum and the Pancasila Student Profile Strengthening Project (P5), which provide strategic space for schools to integrate local culture into learning practices.

Therefore, revitalizing tradition through education should not be seen as romanticizing the past, but as an effort to make cultural values relevant in shaping today's generation. As (Jusmiati, 2024), points out, character education based on local wisdom allows for more authentic learning, closely related to students' lives, and contributes to a strong sense of identity in the era of globalization.

Based on this background, this study aims to: (1) describe the form, function, and symbolic value of *Walasuji Assilaibiningeng* in the Bugis Barru community, and (2) formulate strategies for its revitalization as part of sustainable local cultural learning. Through a reflective and transformative pedagogical approach, *walasuji* can be preserved not only as a traditional symbol, but also revived as a source of values that shape the character and cultural identity of future generations.

METHOD

This study employed a descriptive qualitative approach with an ethnographic design to explore the symbolic meaning of *Walasuji Assilaibiningeng* in the Bugis community of Barru Regency and its revitalization potential in education. The ethnographic design was chosen to allow direct engagement with the socio-cultural context, including observation of practices and interpretation of symbolic meanings (James P. Spradley, 1980).

The research was conducted in Binuang Village and Siawung Village, where the *walasuji* tradition is still preserved in traditional wedding ceremonies. Informants were selected purposively based on their cultural knowledge and involvement in the tradition (Patton, 2002). They consisted of traditional leaders, *walasuji* artisans, community leaders, and educators/cultural activists, providing diverse perspectives from cultural practitioners

to education stakeholders.

Data collection techniques included participatory observation, semi-structured interviews, cultural discussions, document reviews, and visual documentation. Observations were carried out in traditional ceremonies and the production process of *walasuji*, while interviews provided space to explore symbolic interpretations and personal experiences. Visual documentation (photos/videos) supported the analysis of symbolic forms and spatial arrangements.

To ensure data validity, this research applied source and method triangulation as well as member checking with key informants. The data were then analyzed thematically through the stages of data condensation, presentation, and conclusion drawing (Miles et al., 2014). The analysis aimed to formulate a strategy for revitalizing *walasuji* as both a cultural and educational medium. A summary of informants and data collection techniques is presented below:

| No. | Types of Informants | Sum | Selection Criteria | Data Collection Techniques |
|-----|---------------------------|-----|--|-----------------------------------|
| 1 | Traditional Leaders | 2 | Active in traditional wedding ceremonies | Interviews, Observation |
| 2 | <i>Walasuji</i> Craftsmen | 2 | Still producing <i>walasuji</i> traditionally | Observation, Narrative Interviews |
| 3 | Community Leaders | 2 | Knowledge of history and Interpretation of local culture | Cultural Discussions, Interviews |
| 4 | Educators/Cultural Actors | 2 | Teaching or managing local cultural activities | Document Review, Interview |

Table 1. Summary of Informants and Data Collection Techniques

Through this method, *walasuji* is not only studied as a cultural artifact, but also positioned as a dialogical space between local wisdom and educational practices relevant for character formation in the younger generation.

RESULTS AND DISCUSSION

This study describes the dynamics of the *Walasuji* Assilaibiningeng tradition as a Bugis cultural heritage that is still alive in the community of Barru Regency. This tradition is not only present in physical form at the wedding procession, but also holds philosophical symbols related to social, spiritual, and ethical values of life. But in the contemporary reality, these meanings have shifted, especially among the younger generation. The following findings are thematically arranged, based on field data obtained through interviews, observations, and visual documentation, and analyzed in an interpretive- cultural framework.

The Existence and Shift of the Meaning of Walasuji

The results of observations and interviews in Binuang Village and Siawung Village show that Walasuji Assilaibiningeng is still used in Bugis wedding ceremonies. Shaped bamboo webbing *Sulapa Eppa'* What surrounds the wedding is not only an aesthetic element, but a sacred symbol that marks the difference between the mundane space and the customary space. In the Bugis cosmological view, this four-pointed shape represents the balance of the elements of the universe and the order of life (Yassa & Megawati, 2025). This tradition, thus, becomes a form of articulation of the values and identity of the local community.

However, the meaning of *walasuji* began to decrease. Many young people now only see it as a decorative complement. One of the traditional leaders stated, "Many young people now only see the *walasuji* as a wedding decoration, no longer a symbol of purity." This symptom indicates a disruption in the inheritance of cultural values a condition that has also been observed (Koentjaraningrat, 1983), which says that modernization often shakes the local value system if it is not balanced with adaptive preservation strategies.

Philosophical Values in the Walasuji Symbol

Another important finding is that *Walasuji Assilaibiningeng* contains philosophical values that are internalized in their form, materials, and techniques. For example, the shape *Sulapa Eppa'* reflects the cosmic balance; bamboo as the main material illustrates its flexibility and durability; Meanwhile, the weaving of the meeting symbolizes the strength of social bonds and togetherness. These values are in line with the principles of life of the Bugis people such as *Squirrel'* (Honestly), *Getteng* (firm), and *Squirrel* (respect for others). (Tilaar, 2015), emphasizing that traditions like this contain local wisdom that can be the foundation for more grounded and contextual character education. Next (Mattulada, 1995), says that there are many things in society that can be described through *Sulapa Eppa'* O'Sullivan, which is:

- a. Cosmogony; wind, water, fire and earth

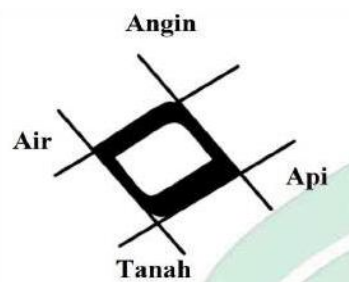


Figure 1. Cosmogony. Source (Mattulada, 1995)

- b. The Universe; The sky/upper, the middle world/continent (motherland), and the underworld are society.

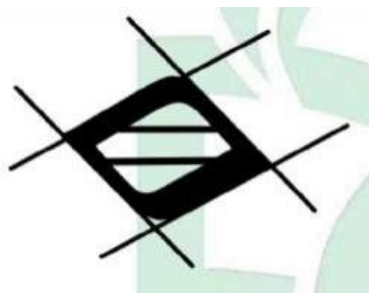


Figure 2. Universe. Source (Mattulada, 1995)

- c. Sky/Upper Continent (Bottling Skies)
d. World/Middle Continent (Motherland)
e. Underworld/ Society

According to (Mattulada, 1995), vertically speaking, the cosmos is made up of elements such as heaven, earth, and motherland, so that the number three is a symbol of the cosmos that contains religious aspects. This religious aspect illustrates the view that the universe is composed of three layers: the upper world, the middle world, and the lower world. This is also reflected in the architecture of Makassar's traditional houses which have three parts. First, the attic as the upper part, second, the body of the house called kalle balla, and third, the column of the house known as passiringang. In the structure of a traditional house, there are several pillars, including a central pillar called a pocci balla, which serves as the "center of the house." This concept creates a rectangular shape in Sulapa Eppa Walasuji, which is rooted in the culture of the Bugis-Makassar community.

Sulapa Eppa walasuji also provided inspiration for the four colors of songkolo food that is usually prepared for traditional events in the Bugis-Makassar community, which can still be found in certain traditional events to this day. The yellow color symbolizes the ruler of the wind, the red color symbolizes the ruler of fire, the white color symbolizes the ruler of water, and the black color symbolizes the ruler of the earth, according to the illustration above (Syarif et al., 2018).

| Walasuji Symbol | Philosophical Meaning | Social Implementation |
|---------------------|---------------------------------------|--|
| <i>Sulapa Eppa'</i> | The elemental balance of the universe | Harmony in the household and society |
| Weaving pattern | Strong bonds between elements | Community solidarity and collective work |
| Bamboo | Toughness and flexibility | Resilience in the face of changing times |

Table 2. Philosophical Meaning and Social Implementation of Walasuji
Source: Data processed from research results, 2024.

Potential for Revitalization of Traditions for Education

From interviews with teachers and cultural activists, it was found that there was a growing awareness that *Walasuji Assilaibiningeng* has great potential to be used as a source of learning. Within the framework of the Independent Curriculum, where schools are given space to develop local content and contextual education, this tradition can be used as a means of strengthening students' character and their cultural awareness. (Suastra, 2010), said that the integration of local culture in the curriculum provides students with a more relevant learning experience, because it is rooted in their own social environment.

Most of the educators interviewed believe that the symbolism of *walasuji* is able to encourage students to reflect on life values such as honesty, perseverance, and appreciation for ancestral heritage. In the context of the Pancasila Student Profile Strengthening Project (P5), *walasuji* functions as a reflective medium to foster identity, social empathy, and a sense of nationality.

Implementation Strategies in Education

The revitalization of *Walasuji Assilaibiningeng* in education is not just about introducing cultural artifacts, but about bringing back the legacy of values that live on in daily educational practices. This tradition is not only an heirloom, but a symbolic space that stores the way of view, ethics, and philosophy of life of the Bugis people. For this reason, implementation in education must move beyond the symbolic approach, towards a transformative and contextual learning experience.

One form that can be developed is the preparation of thematic modules based on local culture. This kind of module not only conveys information about the origin and symbolic function of *walasuji*, but also strings it together with life values such as harmony, balance, and respect for tradition. By using local culture as a starting point, learning becomes more emotionally and socioculturally relevant. This approach is in line with the view (Elaine B. Johnson, 2002), deep contextual teaching and learning, that the learning process becomes stronger when it is associated with the social reality of students.

In addition, the creation of miniature *walasuji* through project-based learning provides aspace for students to experience the cultural process directly. They don't just copy shapes, they also fit into the collective workflow, build rigor, and interpret patience. In the craft, there is a philosophy of constancy, unity, and beauty that is born from order. As explained (Deumert, 2018), learning rooted in real experience facilitates the growth of more complete and meaningful knowledge.

Cultural visits to the homes of walasuji artisans opened a participatory and intergenerational learning space. There, students are not only observers, but active participants in the process of cultural dialogue. They witness how traditions are inherited, how hands work in silence, and how meaning is woven into everyday routines. (Ziemke, 2016), refer to this experience as embodied knowledge, that is, knowledge that is transmitted not through reading, but through proximity, gestures, and feelings.

Another crucial dimension is the reflection on the values of the characters that live in the walasuji symbol. Concepts such as Squirrel' (To be honest, Getteng (constancy), and Siri' (self-esteem) can be used as a foothold in contextual character learning. This is important to answer criticism of the character education approach that has been generic and ahistorical (Smith & Colby, 2007). By making cultural symbols a source of value, students not only learn about morality, but also relate it to the identity and social space in which they grew up.

All of these strategies lead to one idea: that tradition is not to be consecrated in a museum, but to be brought to life in reflective pedagogical practice. In the context of the Independent Curriculum and the Pancasila Student Profile Strengthening Project, Walasuji Assilaibiningeng has the potential to be a learning medium that not only educates cognition, but also shapes cultural sensitivity, collective ethics, and identity awareness. It becomes Living Curriculum (Marshall & Wilson, 2012), a curriculum that is alive, breathing, and able to answer the challenges of the times without being uprooted from its roots.

Teachers' Perceptions of the Utilization of Walasuji

A survey of 100 teachers showed that most of them supported the use of walasuji in the learning process. 55% said they "strongly agreed", and 30% "agreed". Only a small percentage expressed doubt or disagreement. This shows the opening of opportunities for the implementation of local traditions into cross-subject learning and the strengthening of students' character. The quantitative findings from the survey conducted on teachers reinforce the results of previous qualitative findings. To get a more concrete picture of teachers' perceptions of the integration of walasuji in learning, the following is presented perception data based on the category of approval levels:

| Perception Category | Number of Respondents | Percentage |
|---------------------|-----------------------|------------|
| Strongly agree | 5 | 50% |
| Agree | 3 | 30% |
| Hesitant | 1 | 10% |
| Disagree | 1 | 10% |
| Total | 10 | 100% |

Table 3. Distribution of Teachers' Perceptions of the Use of Walasuji in Learning

Source: Primary data from research results, 2024.

The table above presents the results of a simple survey conducted with 10 teachers at the research site. Of the total respondents, five teachers (50%) strongly agreed and three teachers (30%) agreed with the integration of *walasuji* into the learning process. This indicates that most teachers consider the tradition to have positive value and worthy of incorporation into classroom practices. Meanwhile, one teacher expressed hesitation and another expressed disagreement. Although this number is relatively small, it indicates that there is still a need to improve teachers' understanding of the philosophical values of *walasuji* and how they can be applied meaningfully in today's educational context.

Overall, eight out of ten teachers expressed support, which signals that local culture-based learning approaches are increasingly being accepted in schools. This support also opens broader opportunities to utilize the *walasuji* tradition as a medium for strengthening students' character, particularly within the implementation of the Pancasila Student Profile Strengthening Project (P5) in the Independent Curriculum.

Re-Exploring Walasuji in the Context of Education

The results of this study reveal that *Walasuji Assilaibiningeng*, which was once a cultural element with a strong symbolic burden in Bugis society, is now in a paradoxical situation. On the one hand, the artifacts are still presented in traditional wedding processions as a condition of tradition. But on the other hand, the philosophical meanings that used to accompany it are beginning to escape from the collective consciousness, especially the younger generation. Walasuji remains visually present, but has lost most of his "soul". Symbols remain alive, but their significance is uprooted from the roots of understanding.

Listening to what is the structure of the Walsuji building, it is known that the parts of the Walsuji consist of seven parts, namely: the main, tau-tau, parinnawang, passalebby, pabbule, pattoddo and tudangeng. Even so, especially for parinnawang in small size walasuji, some people no longer use it for certain reasons. Overall, all of these parts are made into a series in a walasuji unit according to their use. This also shows the existence of a pattern of walasuji parts made according to the provisions of the local community's traditions.



Figure 3. The form of Walasuji Assilaibiningeng in the Bugis traditional marriage.
(Researcher documentation, 2024)

This phenomenon can be understood as a form of *disembodiment* that is, the separation between symbolic forms and the substantive values that once underpinned them. This condition reinforces the findings (Sedyawati, 2001), which states that the preservation of intangible culture requires not only physical conservation, but also reinterpretation so that its values remain relevant to the contemporary situation. Furthermore, the failure to inherit cultural meaning like this shows the absence of a space that is able to bridge tradition with the modern world, especially in the educational environment. Traditions that once lived in community contexts through practices, oral stories, and social relations no longer have sufficient media to survive as lifestyles shift and formal education processes separate themselves from local roots.

In this framework, education based on local culture is not just an alternative option, but rather an epistemological imperative. (Tilaar, 2015), emphasizing that education should be a space for social transformation, not just an instrument of reproduction of global values. Therefore, if the education system continues to deconstruct local values without making room for reintegration, then traditions such as walasuji will continue to lose their vitality. Education must provide a dialectical space, where traditions are reread, reinterpreted, and revived in the contemporary context. This approach has been proven in previous studies.

Research (Munawir et al., 2024), for example, that only 37.9% of students were able to accurately identify cultural values, which shows that there is a significant gap in students' understanding of their local wisdom, especially Luwu local wisdom in Palopo

City. These findings highlight that although thematic curricula have attempted to integrate local wisdom, the results have not been effective in increasing students' knowledge and appreciation of their cultural heritage. This research also emphasizes the urgent need for better teaching materials in integrating the values of local wisdom, in order to strengthen students' connection with their cultural roots. The implications have an impact on educational practices in Palopo and the development of the curriculum more broadly, namely the need to consider the local context so that learning outcomes become more relevant and meaningful.

This proves that traditional values are not regressive, as long as they are conveyed with a contextual and reflective pedagogic approach. The revitalization of *walasuji*, in this context, should be seen not as an effort to preserve the form of the past, but as a pedagogical process to renew the cultural consciousness of the younger generation. That is, values such as *lemphu'* (honesty), *getteng* (steadfastness of principle), and *siri'* (self-respect) which are contained in the symbolism of *walasuji* are not taught as moral doctrines, but as principles that are tested through the practice of daily life and reread in liberating educational discourse.

The Relevance of Walasuji in the P5 Project of the Independent Curriculum

The Independent Curriculum, through the Pancasila Student Profile Strengthening Project (P5), opens up a more flexible pedagogical space to present learning experiences based on the local context. Within this framework, local traditions such as *walasuji* can be raised as a medium of character formation that is not generic, but rooted in the social and cultural reality of students.

The project approach in P5 emphasizes cross-disciplinary, exploratory, and reflective learning. By making *walasuji* part of a thematic project, students not only learn cultural values, but also experience and interpret them personally. Values such as *lemphu'*, *getteng*, and *siri'* come to life when students explore the history of *walasuji*, dialogue with traditional figures, or even represent their meanings in creative works. This approach expands the learning space to be more authentic, grounded, and transformational.

Aldi et al. (2025) show that the strengthening of character education at SMP Negeri 3 Jawai Selatan is implemented through the application of school culture, which encompasses four main aspects: routine activities, spontaneous activities, exemplary practices, and conditioning efforts. Routine activities include flag ceremonies, congregational *dzuhur* prayers, Qur'an recitation, and singing the national anthem.

Spontaneous activities involve giving sanctions for negative student behaviors such as fighting, cheating, and using abusive language.

Exemplary activities are shown by teachers, principals, and all school residents in their attitudes, dresses, and actions. Meanwhile, conditioning is carried out by creating a clean and conducive school environment, as well as putting motivational words and organizing extracurricular activities. Overall, this school culture has proven to be effective in instilling character values such as discipline, responsibility, and religiosity in students.

Other research by (Labibah Azzahra, 2024), stated that culture-based social studies learning has a significant effect on increasing the attitude of intercultural tolerance of junior high school students. Through a quasi-experimental design with experimental and control groups, it was found that students who participated in culture-based social studies learning for one semester showed a higher increase in tolerance attitudes than students who received conventional learning. These results prove that the integration of local cultural values in the social studies curriculum can be an effective strategy to form an attitude of tolerance and harmony between cultures in the school environment. Therefore, this study recommends the wider application of culture-based learning to support inclusive and tolerant multicultural education.

This reinforces the argument that integrating cultural symbols such as *walasuji* into the P5 project is not only pedagogically relevant, but also strategically socially. However, cultural revitalization through education will not be effective if it is only imposed on schools. It requires cross-stakeholder engagement indigenous leaders, cultural communities, families, and local governments to form a collaborative and participatory learning ecosystem. Education cannot run alone in reviving the meaning of tradition; It must be the node of the collective knowledge network that has been living in community spaces.

Thus, *walasuji* is no longer just a traditional symbol displayed on big days, but part of the identity narrative that lives in the consciousness of the younger generation. He is no longer just remembered, but fought to remain relevant not because of his past, but because of his ability to respond to present and future challenges.

CONCLUSION

This study confirms that *Walasuji Assilaibiningengeng*, as a symbolic artifact in Bugis culture, is in a paradoxical situation: preserved in form, but threatened in meaning. This tradition undergoes a process of shallowness when the younger generation only knows its physical form in the wedding ceremony, but does not understand the philosophical values that accompany it *lempu'* (honesty), *getteng* (constancy), and *siri'* (self-respect).

This shows that there is a crisis of transmission of cultural meaning, which if left unchecked, can lead to a disorientation of cultural identity in the midst of the current of modernity.

The presence of the Independent Curriculum with the Pancasila Student Profile Strengthening Project (P5) opens up space for strategic intervention to revitalize the meaning of tradition through education. Tradition is no longer positioned as an entity of the past, but as a source of value that can be renegotiated in the present context. Education is not only a vehicle for cultural inheritance, but also a dialectical arena of values, a place where new generations can reinterpret their ancestral heritage reflectively and critically. From a theoretical perspective, these results reinforce the idea (Tilaar, 2015), that education must be a space for cultural transformation, not just the transmission of knowledge.

These findings also support previous studies (Sutisnawati et al., 2023), which shows the effectiveness of local culture-based education in strengthening the identity and character of students in the midst of a pluralistic society. Prospectively, this study provides a starting foundation for the development of a local tradition-based learning model in P5, which can be replicated in other regions with similar cultural richness. In addition, further research can be directed to the development of teaching tools based on the symbolic values of *walasuji*, as well as longitudinal studies to assess their impact on the formation of students' character in the long term.

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