
Badik in Logic and Legal Meaning

Ayyub Kadriah¹, & Dadang Sumarna²

^{1, 2}*Pamulang University*

*Email: dosen01963@unpam.ac.id

Article Info

Article history:

Received: 25/8/2023

Received in revised: 05/9/2023

Accepted: 25/9/2023

Publish: 28/10/2023

Keywords: Anthropology; Badik;
Custom; Law; Logic.

Abstract

The badik, the traditional weapon of the Bugis and Makassarese, is not just a physical tool, but a symbol rich with social and cultural meaning. The function of the badik goes beyond its role as a defence tool; it is a 'text' in the Bugis and Makassarese cultural sign system that mediates social and legal relations. Social status, valour, or certain obligations in society can be signalled by the type of badik one possesses. The badik also carries important cultural values such as siri' the concept of shame or self-respect and ati macinnong meaning a clear heart, which govern its use in contexts such as fighting, traditional ceremonies, or conflict resolution. In addition, the use of the badik should be based on logical reasoning to avoid further misuse or damage. The analysis of the badik therefore focuses not only on its physical aspects but also involves an in-depth understanding of its legal norms as well as its symbolic and anthropological meanings.

INTRODUCTION

The name of a place often has a deeper meaning and functions as a symbol or sign in a semiotic context. In this case, the names "Sulawesi" and "Celebes" have certain connotations associated with the history, culture and identity of the local people (Thosibo, 2002). In the context of legal logic, Moh Yamin's change of name from Celebes to Sulawesi can be seen as an attempt to break the symbolic link with the Dutch colonial era and assert Indonesia's national identity. This name change reflects how social norms and cultural values influence the legal decision-making process. Moh Yamin may have made the decision based on an anthropological understanding of the importance of local names in defining a community's identity (Fathiniah & Oktarina, 2023).

This change in the island's name can be considered a result of the social dynamics in Indonesia in the post-colonial period, where there was a need to reassert national identity and break free from colonial influence (Mokodenseho, 2020). The process of changing the name from Celebes to Sulawesi was laden with symbolic meaning and influenced by various social and cultural factors (Kambo, 2021).

Badik, apart from being a physical object, also contains symbolic value in the realm of legal semiotics. The badik represents the local wisdom of the people of Celebes and reflects the way they understand and interact with their surroundings. In this perspective, the badik serves not only as a weapon, but also as a symbol of cultural identity, courage, dignity and traditional knowledge. In a legal framework, the badik becomes a tool to illustrate legal concepts and norms in the local context. The use of badik in customary ceremonies or conflict resolution can reflect legal principles such as justice or equality (Nurdiansyah et al., 2022).

Where the badik is an integral part of the social and cultural structure of the people of Celebes. It reflects the way they understand the world and how social norms are realised through physical objects. The badik is not only a tool of war but also a means of expression of an ethnic group's cultural identity. And, the role of the badik can be seen as a tool to maintain social stability in Celebes society. Its use not only confirms social norms but also helps to reconcile conflicts that may arise, for the people of Celebes badik is not just a physical weapon but also a multifunctional object that carries many symbolic meanings and local cultural values (Rijal, 2016). The badik is a representation of their local wisdom, the way they respond and adapt to change and change in the physical and cultural spheres. This is a clear example of how legal culture can grow and develop from the interaction between humans and their environment.

For Bugis men, the badik is not just a rigid defence tool, but rather an object with many faces and functions. The badik is a mirror of a complicated and complex life, as the weapon transforms into a magical object with multiple functions. A badik can be a symbol of safety, a protector for its owner from danger and conflict (Alwi, 2015). It is as if by holding it, he can fend off trouble while avoiding criminal disasters. There is also a badik that functions as a bearer of sustenance (Rijal, 2016). Like the magic wand in old tales, this badik is believed to be able to open the door to prosperity for its owner. In this context, its function has gone far beyond its role as a weapon. The badik can also be a guardian of the home. When kept in the home, it is believed to keep thieves away and provide a sense of security to its occupants. But these functions are only part of what Bugis people believe about the badik. The functions are usually differentiated based on the pamor or the way it is made (Rahman, 2023). For the Bugis, the badik is a physical manifestation of peace of mind, peace of heart, prosperity and material well-being. But on the other hand it can also bring destitution or suffering. Ultimately the strength of South Sulawesi's tribal culture lies in its appreciation of role models, a principle that individuals will strive to be better if they see good examples from their superiors. It is also the role of the badik to symbolise the struggle to achieve high standards of morality and ethics (Huzain et al., 2016).

In the context of Bugis and Makassarese culture, the badik is a source of moral and ethical values that shape the behaviour of individuals in these societies. This reflects the concept of legal anthropology (Mualif, 2020) where physical objects can be a representation of social and legal norms. Within the badik is the concept of "*siri*" (Alimuddin, 2015). The concept of "*siri*", or spirit, reflects a clear heart or "*ati macinnong*". From this spirit come important values such as "*toddopuli*" or courage, "*sipakatau*" meaning respect for others, "*sipatokkong*" meaning trust, and "*sipakalebbi*" meaning politeness (Riadi, 2019). Values are translated into daily actions through respect for fellow human beings and respect for the spoken word. Thus, the badik is not only a physical weapon but also a symbolic tool to teach and defend moral and ethical values in Bugis and Makassarese society (Fajri et al., 2018).. In the context of legal anthropology, this demonstrates how social norms and legal rules and regulations can be embedded into physical objects as a way to influence individual behaviour (Muhdina, 2015).

Badik as a traditional weapon, has gained widespread recognition and characterised various ethnic groups in the archipelago (Harun et al., 2013), as well as several regions in Southeast Asia. Although best recognised as a traditional weapon of tribes and peoples in South

Sulawesi, the badik also has a significant presence in various other regions in Indonesia such as Jambi, Riau, Bengkulu, Southeast Sulawesi, West Kalimantan and Betawi, Even as far as Southern Thailand the badik is part of the local weapon tradition.

Each badik found in those locations and sites has its own unique characteristics and special name. In the context of modern legal anthropology, badik can be viewed as physical objects that carry symbolic meanings in the societies to which they belong. Badik is not only a tool of defence or war but also represents the cultural identity of each and every community.

They are often used in certain ceremonies and rituals and often have certain rules and regulations about who can have them and how to use them. Modern legal anthropological analysis will look at how social norms and legal rules are manifested in the use and symbolism of the badik. And, rules about who can hold a badik can reflect the social structure or hierarchy in the community. Similarly, the way in which the badik is used in rituals can indicate the ethical or moral values of the community (Heryani et al., 2021).

Badik in the social context of Indonesian society, especially Sulawesi, has various forms and meanings (Utami et al., 2022). *George Herbert Mead*, a famous social theorist, emphasised three concepts in "social action" namely society, self and mind. According to him, these three aspects are interrelated in a complete unit of behaviour and cannot be analysed into smaller parts and pieces. The meaning or interpretation of the badik comes from the individual's thought process. This meaning emerges from conversations and interactions with others. In this framework, the badik is not just a physical object that can be touched and seen, but also a symbol that carries a special meaning. Interpretation is an internal process, a journey of the mind in which individuals select, evaluate, store, categorise and convey meaning according to their situation and the way they act. Thus, communication with others without a shared understanding of symbols such as the badik is impossible (Raho, 2021). The badik in this case is not just a weapon or a means of self-defence, it is an intricate semiotic map of Bugis culture in a visual encyclopedia of community values. To understand the badik is to enter the world of Bugis symbolism, by speaking their language in visual as well as verbal terms. It is a dialogue between user and viewer; between maker and owner; between past and present; between the physical world of the object itself and the immaterial world of its meaning (Ruwaidah & Yusuf, 2018).

In modern legal anthropological analyses, these concepts and ideas have great significance. The badik, as a physical object, also carries the legal values and social norms of its originating society. The existence of rules regarding who has the right to hold a badik or how to use it can reflect the social structure or hierarchy in the society (Hendraswati et al., 2017). The way of thinking, which is part of social action, needs to be supported by logical reasoning that involves various inferences from current knowledge and beliefs. Cognitive processes such as reasoning, decision making and problem solving are interrelated. Decision-making involves endeavouring to achieve multiple goals in each of its variations. Therefore, reasoning inherently involves decision-making. In the context of badik, the question becomes "Namely, how is reason used in using badik anthropologically and sociologically?" which must then be explained within the framework of modern legal anthropology and sociology.

Meanwhile, another question relates to how the meaning of the badik can vary greatly depending on the cultural context in which it is used. In some societies, and badik may have

spiritual or religious significance. In others, it may be a symbol of social status or power. Modern anthropological and sociological analyses of law will explore the complex relationship between the physical object of the badik and the legal and social structures of society and as will be explained further, these questions lead us to an understanding of how social norms and legal anthropology influence the way individuals use the badik as well as their interpretation of its symbolic meaning. The use of reason in this context, could involve an understanding of the rules and regulations or social norms that govern its use.

METHODOLOGY

Legal anthropology research on Badik is conducted with an empirical qualitative approach that focuses on interpretation and in-depth understanding of social and cultural phenomena related to Badik in Bugis and Makassar communities. The research is descriptive-analytical with the aim of describing and analysing the symbolic meanings and legal norms associated with the use of Badik in the social, cultural and legal contexts of the two communities. The research method involves library research by using secondary literature such as books, scientific journals, online articles, previous research reports, and government documents or related institutions. Data collection techniques were conducted through documentation studies with the search for relevant literature sources, filtering based on certain criteria, and intensive reading to extract important information. After the data was collected, data analysis was conducted which included identification of key themes, interpretation of the symbolic meaning of badik, and analysis of the relationship between legal norms and the use of badik in Bugis and Makassar communities. The results of the analysis were compiled into research conclusions.

RESULTS AND DISCUSSION

1. The Social and Anthropological Legal Logic of Badik

The first thing to understand in this analysis is that the Mind is not an object, but rather a process formed from our interaction with ourselves. This ability to interact and evolve with ourselves is essential in human life as it is integral to every action we take. The process of thinking or 'minding' involves the delay of overt action as we interpret a situation (Ahmadi, 2008). This is where the thinking process takes place throughout the situation and planning for the next steps is done. At this stage, we contemplate possible outcomes, select alternatives, and explore possibilities. In the context of logical reasoning, this process involves transforming the information received to reach a certain conclusion. Logical reasoning can be interpreted as a conditional process, where statements are conditioned using the concept of "if, then". The "if" part is called the antecedent or initial proposition, while the "then" part is called the consequent or subsequent proposition (Jody Moenandir, 2011).

However, it should be noted that conditional statements do not assert the truth of the antecedent or consequent. In the framework of modern legal anthropology and sociology of law, this understanding is important in understanding how individuals use their minds in legal and social contexts, as they use logical reasoning to navigate certain social or legal rules and regulations, or how they plan their actions in the context of such social norms (Risianti, 2015).

A form of reasoning known as syllogism (Lubis et al., 2023) is like a sturdy legal building, constructed from two foundation stones - two premises or statements that we assume to be true - and resulting in a conclusion roof. Syllogisms often dance with the element of quantity, playing with words such as "all", "for every", "any", "none" in the composition of their arguments. In the context of modern legal anthropology and legal sociology, if we reflect on it in the light of the concept of badik, we can see how *sylogistic* reasoning can be used to understand the meaning and function of badik in a particular society.

If In the first premise reads "All people in society X have the right to wield a rhinoceros," a boundary surrounds the legal land. The second premise states that "Individual Y is part of society X," which opens a gate to the land. From these two premises, we can conclude that: "Individual Y has the right to hold a badik," a house on the land. However, it is important to maintain the integrity of this structure by ensuring that every stone - every premise - is accurate and relevant." (Saelan, 2009) in a particular cultural context. Constructing an argument about the role of the badik is like creating a map of our own mind; it involves several elements including claims (which are landmarks), reasons (which are grounds), support (which are backing), warrants (which are routes), *quantifiers* (which are scales), and rebuttals (which are obstacles). The reasons given to support the claim are referred to as premises, while the claim itself becomes the final destination of the conclusion.

In Bugis and Makassar culture in South Sulawesi Indonesia, the badik is not only seen as a physical weapon but also a symbol of social values such as courage and self-respect or 'siri'. If a problem cannot be resolved through dialogue or other peaceful means then the 'tip of the badik' becomes the solution in order to maintain the dignity of the individual. (Purnamasari & Makmur, 2022). So in this case, an in-depth understanding of social norms and legal rules and regulations is essential for modern legal anthropology and legal sociology analyses to be relevant.

Badik, also known as kawali or parewa bessi is an important part of the intangible cultural heritage of the Bugis and Makassar tribes recognised by the Government of the Republic of Indonesia (Sumantri et al., 2013). In this context, there needs to be a balancing act between the badik and 'siri' syllogisms with an understanding of how 'siri' logical arguments play a role in badik use. One way to understand this relationship is through the lontara latoa (Wahid, 2021). According to lontara latoa, in Bugis logic, tau tēbbê (the people) are positioned as the source of the existence of the king or *Arungmangkau*.

In Bugis political logic (Faisal, 2020) in Bugis political puppetry, Arungmangkau (Khaeruddin et al., 2016) transforms from the concept of the king as an independent island to the metaphor that the king is the "Shadow of his people". The shadow disappears - if there is no people - then Arungmangkau, like the sun without light, will also disappear. Conversely, without Arungmangkau or tēbbê will dim into a darkness that engulfs society in chaos and mass destruction (Thosibo, 2002). Therefore, Arungmangkau or tēbbê can be seen as "two sides of a coin", two inseparable entities in a dance of balance. Arungmangkau lives off the 'siri' or respect of his people like a flower needs sunlight to survive; conversely the tēbbê must maintain the 'siri' or pride of his Arungmangkau for their own survival like a root needs nutrients from the soil. Lontara Latoa paints the expectation of a king that he guard his throne of power with heart and soul (i.e. by looking after his people), because only one who has many shadows of

many people can be called the Sun or Arung. If a land loses the shadow of its people, the leaders will corrupt each other in a battle of abuse of power and no one will be able to fill the shoes of the people if they all leave the land. Through the lens of legal anthropology as well as modern legal sociology and legal logic, we can see how social norms such as 'siri' and physical objects such as the badik play an important role in the social and legal structure of Bugis and Makassarese society. Like seeds and soil in a field, they are interdependent to create social and legal harmony in their communities.

The Latoa lontara justifies what is termed *massappa onrong laing* which can be interpreted as looking for another country. For an Arung to lose trust and be left behind by his people was a failure and a heartbreaking loss of siri. The Arung is considered incompetent and incapable of running the government which will become a mockery and insult to his fellow Arung.

In the darkness of the Lontara Latoa text, the term 'massappa onrong laing' appears, a phrase meaning to look for another country. For an Arung, losing the trust and being abandoned by his people is like a tree losing its leaves a failure and a profound loss of siri. The Arung was regarded as a ship without a captain, incapable of leading the government well, a subject of ridicule and contempt for his fellow Arung. Lontara Latoa teaches the people to approach the Arung with manners and politeness. In the Latoa lontara it is told that when a citizen with a carefully maintained Badik comes before the Arung, the fall of the Badik in front of the Arung is a symbol of one's inability to protect oneself and siri'nya. The punishment is 'rappa' gajang', stabbed on the spot - a stern punishment for those who cannot maintain their dignity. These are some of the manners and ethics of politeness of the people to the Arung in order to maintain the dignity and siri of their king, just as a farmer takes care of his fields in order to provide the best harvest. (Mattulada, 1974) This ensures that the king will provide genuine service to all his subjects wholeheartedly - just as the sun shines its light on the earth regardless of who is under its rays.

It is analysed that as part of the intangible cultural heritage of the Bugis and Makassar tribes, the badik or kawali or parewa bessi plays an important role in the social and legal structure of society. In the context of modern legal logic, legal anthropology and legal sociology, the concepts of badik and 'siri' are intertwined in maintaining social order. If a king no longer cares about his people, the consequences can be demotion (*ripalesso*) or even public humiliation (*dijallo*), which damages the king's 'siri'.

According to the Lontara Latoa as previously explained, it is clear that a king who loses trust and is abandoned by his people suffers a great failure and loss of 'siri', which is a disgrace to himself. The Latoa Lontara also teaches ethical behaviour in the presence of the Arung. If a person drops his badik in front of the Arung, it shows that the person is unable to look after himself and his 'siri'. The punishment is to be stabbed on the spot (*rappa' gajang*). This is part of the etiquette of politeness to maintain the dignity and 'siri' of the Arung. In addition, in the message of Bugis and Makassarese elders (*paseng to riolo*) it is said that, "Only three tips are provisions for people who travel or migrate, namely, the tip of the tongue (ability to speak), the tip of the penis (maleness), and the tip of the badik/kawali (weapon)." This shows how important the role of the badik is in Bugis and Makassarese society and not only as a physical weapon but also as a symbol of social status and cultural norms such as 'siri'. In this context,

an in-depth understanding of social norms and legal rules and regulations is essential for modern anthropological analyses of law and sociology of law to be relevant (Muqsith et al., 2020).

In addition to the lontara latoa badik also exists in the argumentation of *paseng to riolo* or what is known as the concept of the message of the Bugis and Makassar elders of old, namely "*Tellu cappa' mi bokonna to laoe, iyana ritu cappa' lilae, cappa' orowanewe, cappa' kawalie.*" (Sumantri et al., 2013) The free translation of the above paseng is that only three ends are provisions for people who are travelling or migrating, namely the tip of the tongue, the tip of the penis (maleness), and the tip of the badik/kawali (weapon) (Rijal, 2016; Sumantri, 2013). From the structure of the meaning above, it is clear that the argumentation of badik as a weapon or as a means of self-preservation and *siri'* has no argumentative power to be logically defended, while badik as a representation of *siri'* (Amir, 2021), which must be maintained and attached to the king and the people at the same time described in lontara latoa has a more argumentative foundation as a form of meaning of the badik and *siri'*, which is then reinforced by paseng toriolo where the badik has a role as part of the movement of marriage and thought in arguing for Bugis Makassar people as part of custom.

In the context of Bugis and Makassarese culture, the badik not only functions as a physical weapon but also has a deep symbolic meaning. According to paseng to riolo (the message of Bugis and Makassarese elders), there are three 'ends' that are provisions for someone who migrates: the tip of the tongue as the ability to speak, the tip of the penis as maleness, and the tip of the badik/kawali. This suggests that the badik is not just a physical tool, but also an important part of an individual's identity. However, in modern analyses of legal logic, legal anthropology and legal sociology, the argument that the badik is only a weapon or tool for self-preservation and 'siri' seems to lack argumentative strength.

In contrast, the interpretation of the badik as a representation of 'siri' that must be safeguarded by the king and the people alike has a stronger argumentative basis. Lontara latoa illustrates this well with the concept that the badik is part of an individual's social identity as well as a symbol of honour as 'siri', while *Paseng toriolo* reinforces this interpretation by pointing to the important role of the badik in marriage ceremonies as well as in Bugis and Makassarese philosophical understandings of how to argue. Thus, an in-depth understanding of social norms such as 'siri', physical objects such as the badik, as well as legal rules and regulations is essential for the analysis of legal anthropology as well as modern legal sociology (Safitri & Suharno, 2020). In this case, logical reasoning can help us understand how all these elements and elements are interrelated in the social structure of Bugis and Makassarese society.

2. The Socio and Anthropological Legal Meaning of Badik

Society is a complex landscape of networks of social interactions, in which individuals give meaning to their actions and those of others through symbols (Masrurroh, 2022). Like a large canvas painting, society's various institutions are shaped through countless human conversations, like interwoven threads in a social tapestry (Hutabarat et al., 2022). The badik, a knife with a distinctive shape and an icon of Bugis and Makassarese culture, has emerged as a cultural symbol with deep meaning. In practice, the badik is not simply a material object, but also carries symbolic significance that characterises the close relationship between its owner

and cultural identity. The badik is often regarded as a manifestation of its owner's soul, depicting the flow of their life like a constantly flowing river. In this perspective, the badik is not only physical, but also carries metaphorical meanings that involve the identity and existence of the individual in the context of society. As such, the badik is not only a practical tool, but also a symbolic bridge that connects the physical world with the world of meaning, allowing individuals to interact with themselves and with others in a way that has profound meaning and relevance (Rahman, 2023).

Society is like a wilderness formed from a network of social interactions, where each member of society gives interpretation and meaning to their own and others' actions through the use of symbols. Every action, every word, every object has a deeper meaning like the trees in the forest that each have their own roots. The Badik, a distinctively shaped knife commonly used by the Bugis and Makassarese, is an important example of such a symbol. The badik is not only a physical tool, but also a mirror of the soul in Bugis and Makassarese culture. Many people believe that the badik is a reflection of their soul; to leave a badik is to leave a reflection of their soul at home. Through the lens of legal semiotics, the study of signs and symbols in law, legal anthropology and modern legal sociology, we can understand how the concept of the badik functions as a brick in the social structure and legal norms of Bugis and Makassarese society. The culture of using the badik has even shaken the foundations of European colonisers who tried to control the Kingdoms of Gowa and Tallo. The Makassarese practice of "sitobo lalang lipa" or paying one's price was a powerful assault on western notions of individual honour and dignity. Like a big wave crashing on a calm beach, this practice transformed the colonisers' view of the kingdoms in the archipelago (Mujiningsih et al., 2021)..

Paying 'siri' or self-respect is like balancing the scales of justice (Husain, 2018). Such a statement reflects the power of cultural values and social norms, such as the concept of 'siri', to change power dynamics, especially in the context of colonisation, which can be likened to throwing a stone into a placid lake, producing waves that have far-reaching effects across the water's surface. A deep understanding of the function of symbols and artefacts, such as the badik, in social structures and legal norms, is essential in the context of modern legal anthropology and legal sociology analyses. Like the key that unlocks the door to a mystery, logical reasoning and semiotics contribute significantly to understanding the interconnectivity of these elements in the complex web of society. The badik was not only an icon of the Makassar era, but was also recognised in the Bugis and Mandar eras with variant names and forms. The badik's prestige is believed to have an influence on the life of its owner, just as the stars in the sky are believed to influence the fate of people on earth. The badik or kawali represents the identity of Bugis and Makassarese men in social, economic and political contexts, symbolising their position in the larger performance known as society.

The Badik, a distinctive weapon that runs through the blood and culture of the Bugis, Makassarese and Mandarese people is an important symbol in the social texts of these communities (Ramdhani, 2016). While varying in name and form across eras and regions-like different notes in a melody-a badik generally consists of three parts: the hulu or hilt as the foundation; the blade or iron part as the core; and the warangka or sheath of the badik as protection. Some even believe that the pamor on a badik can influence the destiny of its owner. (Mualif, 2020)It is as if they read the lines of life on the palm of the hand. Through the lens of

legal semiotics - the study of meaning and symbols in law -, legal anthropology, and modern legal sociology, we can see how the badik functions not only as a physical tool but also as a mirror of a Bugis and Makassarese man's social identity (Rijal, 2016).

The badik reflects an individual's position in the social, economic and political structure of society just as the stars in the night sky reflect their position in the galaxy. As such, the badik is not merely a weapon or a means of self-defence, but also a symbol of social status and cultural norms, much like 'siri'. This illustrates the power of cultural values and social norms to influence power dynamics, similar to how waves change the shape of a beach. The Badik Luwu, with its slightly bent shape, symbolises moral rectitude and humility, just as water flows according to the contours of the land. On the other hand, the small neck of the Bugis badik represents economy of words; the wide belly near the pointed tip symbolises the spirit to face any challenges ahead, similar to a mountain that stands firm in the face of strong winds.

A type of Bugis badik named Gecong or Lagecong stands like a war legend with its reputation of powerful venom dominating the battlefield with its aura of fear, like a lion dominating the savannah (Al-Gasali et al., 2019).. There are two versions of the origin of the name 'gecong': one derives from the name of the pandre or master La Gecong, while the other states that 'gecong' or 'geco' in Bugis means "one touch and death", like lightning that kills in one strike. Through the prism of legal semiotics, the study of meaning and symbols in law, legal anthropology and modern legal sociology, we can understand how artefacts such as the badik shape the social structure and legal norms of Bugis and Makassarese society.

The specific shapes of the badik and their interpretations reflect the cultural values and social norms of these communities, like the shadows of trees reflected on the surface of water. The badik, a distinctive knife used by the Bugis, Makassarese and Mandarese, is a palette of colours with different shapes and meanings (Iqbal, 2022). For example, the raja badik exhibits similar characteristics to the lombo batang badik, characterised by a slightly bowed blade and the presence of timpalaja or mallasoancale pamor located around the hilt - as if depicting the king's crown shining in the sunlight. The iron used is of high quality and contains meteorite elements that stand out on its surface, symbolising cosmic power. In the past, this king's badik could only be used by the Arung or nobles of the Bone Kingdom, signifying a form of privilege in the context of dramatising social structures.

In a legal context, concepts and concepts such as the badik, which is an integral part of the culture of Bugis and Makassarese society, have a significant impact on social structures and legal norms. The badik as a symbol not only functions as a physical tool but also carries deep and diverse symbolic meanings (Yusmah, 2022). Badik lombo batang with its shape similar to the South Sulawesi cultural icon Pinisi boat contains semiotic meaning.

The badik, with its pointed front, stands like a faithful guide in finding the way when lost - a symbol of truth and freedom shining brightly in the darkness. It suggests that the holder of the badik should uphold these values in their actions, like the captain of a ship who always points his compass towards the moral north. The pamor on the badik also speaks the language of symbols. Uleng puleng or lappa' stone "*naokko' panggulu*" (lappa' stone clamped by the hilt) is an example of this. Known as "*tenri isseng poadai decenna*" in Bugis, it symbolises 'unspoken kindness', as if the stone itself senses the goodwill of its owner. The lappa stone or uleng puleng on the back of the blade is associated with sustenance, as the river flows endlessly

bringing life. Meanwhile, the pamor of *La U leng Tepu* or the Full Moon is interpreted as a symbol of safety because it will not cause bleeding, it is as if the moon itself provides protection to the owner. In the context of modern legal anthropology and sociology, we can see how these norms are translated into the legal system of Bugis and Makassar society. Like the sun that rises every morning without fail, these norms shape the social behaviour patterns and legal structures of these communities.

Law enforcement can be influenced by community interpretation (Badriyah, 2022), or the way societies use symbols and symbols such as the badik can influence the development of their legal norms. Therefore an in-depth understanding of the workings of symbols and symbols such as the badik in social structures as well as legal norms is essential for modern legal anthropological and legal sociological analyses. Through logical reasoning as well as semiotics we can understand how all these elements and elements are connected to each other.

Badik, as a traditional weapon and cultural symbol of the people of South Sulawesi, has a deep and diverse meaning. The shape of the badik can be an indicator of a person's identity, especially in meetings between kings and kings throughout South Sulawesi. By recognising the types of badik from the Bugis, Makassar and Luwu Kingdoms, one can easily know the origin of the kingdom without the need to ask directly. In the context of legal semiotics and the study of signs and symbols in law the badik functions as a "text" that does not need to be explained. The badik introduces its owner through its own physical form. However, in order to understand this 'text' it is necessary to have prior knowledge of the types of badik in South Sulawesi such as Makassar, Bugis and Luwu.

From a legal anthropology perspective the study of how legal norms and norms are understood and applied in a particular cultural context this understanding includes knowledge of how the badik is used to signify the social status of its owner. The size of the badik is often tailored to the personality, attitudes and characteristics of the individual. In the context of the sociology of law, the study of how legal norms interact with other social structures, differences in badik size are not a way to widen social class distances in society. On the contrary, for the Bugis to Makassar tribes, using a badik according to individual character is important because otherwise it will be difficult to find their purpose in life. Finally, within the framework of legal logic and systematic thinking about legal norms and their implications we can see that all of these elements are interconnected: the physical form of the badik, the prior knowledge needed to interpret this 'text', the way in which symbols such as size are used to signify social status, and the importance of the match between individual character and type or size all form a complex system of meanings that are interrelated.

Although the badik is a traditional knife used by the Bugis and Makassar society communities, it serves as more than just a tool. It is also an important symbol of social and cultural identity, with meanings that vary depending on the shape and pamor of the badik itself. The shape of the body or laca' of the badik, as well as the pamor on the blade, can indicate the origin of the region of distribution. As signs and symbols in law, badik can be seen as cultural "texts" that carry certain messages and, one can understand the social identity of the badik owner from the shape and pamor of the blade. In the legal anthropology of how legal norms are understood and applied in cultural contexts, the use of badik reflects values and values such as '*siri*' (Safitri & Suharno, 2020) This value becomes an integral part of the physical body called

badik or 'sele' or 'kawali' in Bugis and Makassar social contexts. (Ibroni et al., 2019) (Ramdhani, 2016). In terms of the sociology of law as Legal Norms interact with social structures we can see that the selection and use of a particular badik can indicate a person's position in the social structure of Bugis and Makassar society. And if we think systematically about legal norms and their implications, we can see that all these elements are connected to each other, the physical form of the badik, the semiotic interpretation of that form, the cultural values reflected in its use, and the social impact and effects of the use of such symbols and symbols. All of this helps us to understand the important role that objects such as the badik play in Bugis and Makassar society.

CONCLUSION

Badik, as an important element in Bugis and Makassar culture, has various meanings and functions that depend on the context in which it is used. In the process of making arguments about the meaning and function of badik, we have to consider various elements of arguments such as claims, reasons, support, assurance, *quantifier* and refutation models.

In the context of legal semiotics and the study of signs and symbols in law, the badik can be seen as a "text" that carries a particular message. There is the physical form of the badik the hilt or handle, the blade or iron and the pamor on the blade can provide information about the social identity of the owner. From the perspective of legal anthropology and the study of how legal norms are understood and applied in a particular cultural context and we can see that badik also has cultural values such as '*siri*' or self-respect and '*pace*' or courage, as well as other good values.

This value becomes an integral part of the physical body called badik or '*sele*' or '*kawali*'. In terms of the sociology of law, the study of how legal norms interact with other social structures, we can see that the use of a badik indicates one's position in the social structure of Bugis and Makassar society. For example, the choice of pamor type on the blade can reflect the economic status of the owner.

Finally, in a systematic way of thinking about legal norms and their implications, the argument that the badik is a representation of '*siri*' that must be guarded by the king and the people has a strong logical basis. The badik is not only a weapon or tool of self-defence but also a symbol of the self-esteem attached to each individual in Bugis and Makassar society. A badik is more than just a knife, it is the physical embodiment of an individual's social identity as well as the cultural values of Bugis and Makassar society such as '*siri*' and '*pace*'. Understanding these meanings and significance is crucial to understanding social dynamics as well as legal norms in society.

REFERENCES

- Ahmadi, D. (2008). Interaksi Simbolik: Suatu Pengantar. *Jurnal Mediator*, 9(2), 301–316.
- Al-Gasali, M., Muhy, A. A., & Hasnawati. (2019). Motif dan Kualitas Artistik 3 Kawali Malela Milik Andi Ardiansyah di Tanete Riattang Barat Kabupaten Bone. *Fakultas Seni Dan Desain Universitas Negeri Makassar*, 1–11. [http://eprints.unm.ac.id/16118/1/MUH.AL-GASALI%27S JOURNAL.pdf](http://eprints.unm.ac.id/16118/1/MUH.AL-GASALI%27S%20JOURNAL.pdf)
- Alimuddin, A. (2015). *Penerapan Nilai Hukum Adat Siri' Bugis-Makassar Dalam*

-
-
- Putusan pengadilan Terhadap Delik Pembunuhan Berlatar Siri' Di Sulawesi Selatan* [Universitas Islam Indonesia Yogyakarta]. <https://dspace.uui.ac.id/bitstream/handle/123456789/8601/ANSRULLAH.pdf?sequence=1&isAllowed=y>
- Alwi, A. M. S. (2015). *Wanita Karir Dalam Perspektif Pria Bugis (Studi Kasus Di Kota Makassar)*. Universitas Hasanuddin.
- Amir, W. D. (2021). *Perancangan Buku Interaktif Siri' Na Pesse (Falsafah Hidup Masyarakat Suku Bugis)*. UPT Perpustakaan ISI Yogyakarta.
- Badriyah, S. M. (2022). *Sistem penemuan hukum dalam masyarakat prismatic*. Sinar Grafika.
- Faisal, A. (2020). Refleksi Kritis Budaya Politik Kontemporer Bugis Makassar Yakni Dari Ruang Publik Kultural Ke Ruang Publik Politis (Critical Reflection of The Contemporary Political Culture of Bugis Makassar Yakni From The Cultural Public To The Political Public). *Asian Journal of Environment, History and Heritage*, 4(2).
- Fajri, S., Latief, A. H., & AJ, A. A. (2018). *Pa'dekko Ugi di Bialo Bulukumba (Pergeseran Makna dalam Konteks Masyarakat Tradisional)*. Universitas Negeri Makassar. <http://eprints.unm.ac.id/11600/>
- Fathiniah, K., & Oktarina, S. (2023). Implementasi Pancasila Sebagai Identitas Nasional Dalam Menghadapi Globalisasi. *The Indonesian Journal of Politics and Policy*, 5(1), 223–233. <https://journal.unsika.ac.id/index.php/IJPP>
- Harun, M. H., Katutu, B., & Yahya, S. R. (2013). *Diaspora Bugis Di Sumatera Menyelusuri Seni dan Budaya Bugis di Provinsi Jambi*. Fakultas Bahasa Dan Komunikasi Universiti Pendidikan Sultan Idris. https://d1wqtxts1xzle7.cloudfront.net/70947206/Diaspora_Bugis_di_Sumatera_Menyelusuri_S20211001-13626-1gzrcfu.pdf?1633141478=&response-content-disposition=inline%3B+filename%3DDiaspora_Bugis_di_Sumatera_Menyelusuri_S.pdf&Expires=1703503856&Signature=JrmUI
- Hendraswati, Dalle, J., & Jamalie, Z. (2017). *Diaspora dan Ketahanan Budaya Orang Bugis di Pagatan Tanah Bambu*. Penerbit Kepel Press.
- Heryani, W., Diar, D., & Mualif, Z. (2021). Pluralisme Hukum terhadap Penggunaan badik oleh Suku Bugis Makassar. *Hasanuddin Justice and Society*, 1(1), 44–59. <https://journal.unhas.ac.id/index.php/hjns/article/view/18719>
- Husain, S. (2018). *Neraca Siri' Na Pacce Dalam Konteks Syariah: Analisis Studi Fenomenologi Pada Akuntan Pendidik di Universitas Islam Negeri Alauddin Makassar* [Universitas Muslim Indonesia]. https://repository.umi.ac.id/51/1/002404212016_Saddan_Husain_Full_Text.pdf
- Hutabarat, D. T. H., Deri, A., Indraswary, A. D., Salsabila, J., Pasaribu, L. U., Irvansyah, M., Syapiq, M., Saifana, N., Pujawati, S. A., & Str, A. S. A. (2022). Perubahan-Perubahan Sosial dan Kebudayaan Masyarakat Pada Masa Sekarang. *Nusantara Hasana Journal*, 1(10), 50–57. <https://nusantarahasanajournal.com/index.php/nhj/article/view/262>
- Huzain, M., Rajab, H., & Wekke, I. S. (2016). *Sipakatau: Konsepsi Etika Masyarakat Bugis* (C. herlambang (ed.)). Deepublish.
- Ibroni, A. V. Z., Ardana, I. G. N. S., & Koriawan, G. E. H. (2019). *Proses Pembuatan Badik Makassar Produksi Daeng Ngawing Di Dusun Timporongan Desa Lengkesa Kecamatan Mangarabombang Kabupaten Takalar*. 9(2), 96–107.
- Iqbal, M. (2022). *Kearifan Lokal Sulawesi Selatan Sebagai Ide Penciptaan Seni Lukis* [Institut Seni Indonesia Yogyakarta]. <http://digilib.isi.ac.id/12338/>
- Jody Moenandir. (2011). *Filosofi, Metodologi Penelitian, dan Komunikasi Ilmiah* (S. os. Ali Manshur (ed.)). Universitas Brawijaya Press.
- Kambo, G. (2021). *Politik Identitas Etnik: Sebuah Kajian Konstruktivis dalam Tradisi*

-
- Interaksi Simbolik*. Unhas Press.
- Khaeruddin, Aulia, T., & Pratama, R. A. (2016). Falsafah Nilai Budaya 3S (Sipakatau, Sipakainge, Sipakalebbi) Pada Masyarakat Suku Bugis. *SEMINAR NASIONAL "Memperteguh Eksistensi NKRI Melalui Jalur Rempah Lada Lampung Sebagai Warisan Sejarah Dunia,"* 110–120.
- Lubis, N. S., Farleni, F., Juansah, D. E., & Nulhakim, L. (2023). Proposisi, Logika dalam Berpikir Sebagai Dasar Penalaran Ilmiah dalam Menghasilkan Pengetahuan Baru. *Jurnal Filsafat Indonesia*, 6(2), 276–283. <https://doi.org/10.23887/jfi.v6i2.56233>
- Masruroh, N. (2022). Media Sosial Dalam Lanskap Masyarakat Industri Dan Kaitannya Dengan Budaya Populer. *Publiciana*, 15(1), 28–37. <https://doi.org/https://doi.org/10.36563/p>
- Mattulada. (1974). *Bugis dan makassar* Yakni *Manusia dan Kebudayaan*nya. Universitas Indonesia.
- Mokodenseho, S. (2020). *Sisi Lain Gerakan Sarekat Islam di Sulawesi Utara Periode 1920-1950*. CV. Jakad Media Publishing.
- Mualif, Z. (2020). *Tinjauan Antropologi Hukum Terhadap Penggunaan Badik Di Kota Makassar* [Universitas Hasnuddin]. <http://repository.unhas.ac.id/id/eprint/578/>
- Muhdina, D. (2015). Kerukunan Umat Beragama Berbasis Kearifan Lokal di Kota Makassar. *Jurnal Diskursus Islam*, 3(1), 20–36. https://journal3.uin-alauddin.ac.id/index.php/diskursus_islam/article/view/193
- Mujiningsih, Nur, E., & Yetti, E. (2021). Demokrasi Dan Perempuan Dalam Empat Cerpen Dan Satu Novel Digital. *Tuah Talino*, 15(2), 299. <https://doi.org/10.26499/tt.v15i2.4011>
- Muqsih, A., Tajuddin, M. S., & Aderus, A. (2020). Negara Latoa: Tinjauan Bernegara Masyarakat Bugis Dalam Lontara Latoa. *Jurnal Politik Profetik*, 8(1), 136–154. <https://doi.org/10.24252/profetik.v8i1a6>
- Nurdiansyah, C., Jamalulail, J., Sigit, R. R., & Atmaja, J. (2022). Representasi Budaya Bugis Makassar Dalam Film Tarung Sarung (Analisis Semiotika Roland Barthes). *Jurnal Media Penyiaran*, 2(2), 136–147. <https://doi.org/10.31294/jmp.v2i2.1707>
- Purnamasari, N. A., & Makmur, D. S. (2022). Identitas Kerajaan Gowa Berdasarkan Koleksi Museum Balla Lompoa Sungguminasa di Kabupaten Gowa, Sulawesi Selatan. *Jurnal Pendidikan Dan Kebudayaan*, 7(2), 105–124. <https://doi.org/10.24832/jpnk.v7i2.3182>
- Rahman, A. (2023). Fetisisme Pada Badik Oleh Masyarakat Di Desa Duampanuae Kabupaten Sinjai. *Jurnal Cakrawalah Ilmiah*, 2(7), 2957–2968.
- Raho, B. (2021). *Teori Sosiologi Modern (Revisi)*. Penerbit Ledalero.
- Ramdhani, I. (2016). *Makna Tradisi Masoppo Bola pada Masyarakat Bugis di Kecamatan Libureng Kabupaten Bone* [Universitas Islam Negeri Alauddin Makassar]. <https://core.ac.uk/download/pdf/289296654.pdf>
- Riadi, S. (2019). Latoa: Antropologi Politik Orang Bugis Karya Mattulada "Sebuah Tafsir Epistemologis." *Pangadereng : Jurnal Hasil Penelitian Ilmu Sosial Dan Humaniora*, 5(1), 30–45. <https://doi.org/10.36869/v5i1.14>
- Rijal, S. (2016). *Senjata, Kemaluan, dan Nisan: Semiotika Budaya Pesan Penjaga Makam Daeng Mangkona untuk Perantau*. Academia.Edu. https://d1wqtxts1xzle7.cloudfront.net/55620968/Senjata__Kemaluan__dan_Nisan_-_Semiotika_Budaya-libre.pdf?1516782029=&response-content-disposition=inline%3B+filename%3DSenjata_Kemaluan_dan_Nisan_Semiotika_Bud.p df&Expires=1703500625&Signature=aaQEgG7BwDE1wZ
- Ristianti, D. H. (2015). *Psikologi Lintas Budaya*. LP2 IAIN CURUP.
- Ruwaidah, & Yusuf, Y. (2018). Makna Badik Bagi Masyarakat Suku Bugis (Studi di Kelurahan Pulau Kijang, Kecamatan Reteh, Kabupaten Indragiri Hilir). *Jom Flisip*, 5(1), 1–14.

-
-
- Saelan, A. (2009). Logika Fuzzy. *Makalah IF2091 Struktur Diskrit Tahun 2009*, 1(13508029), 1–5.
- Safitri, A., & Suharno, S. (2020). Budaya Siri' Na Pacce dan Sipakatau dalam Interaksi Sosial Masyarakat Sulawesi Selatan. *Jurnal Antropologi: Isu-Isu Sosial Budaya*, 22(1), 102. <https://doi.org/10.25077/jantro.v22.n1.p102-111.2020>
- Sumantri, I. (2013). Luwu, Tanah Besi: Pelayaran Dan Tinggalan Material Dalam Prespektif Geologi, Arkeologi, Dan Sejarah. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Sumantri, I., Jaya, A., & Amir, A. (2013). Luwu, Tanah Besi: Pelayaran Dan Tinggalan Material Dalam Prespektif Geologi, Arkeologi, Dan Sejarah. *Journal of Chemical Information and Modeling*, 53(9), 1689–1699.
- Thosibo, A. (2002). *Historiografi Perbudakan: Sejarah Perbudakan di Sulawesi Selatan abad XIX* (Latifah (ed.)). yayasan INDONESIA TERATA.
- Utami, N., Pujaastawa, I. B. G., & Kaler, I. K. (2022). Bentuk Perkawinan Silariang di Desa Lampenai Kecamatan Wotu Kabupaten Luwu Timur Sulawesi Selatan. *ULIL ALBAB: Jurnal Ilmiah Multidisiplin*, 1(11), 4146–4155.
- Wahid, A. M. Y. (2021). Eksistensi Kepemimpinan Pangadereng Bugis di Tana Bone Sulawesi Selatan: Perspektif Hukum Ketatanegaraan. *Amanna Gappa*, 29(1), 1–14.
- Yusmah, Y. (2022). *Sintaktik Pusaka Tradisional Keris dalam Masyarakat Bugis Kajian Semiotika Budaya*.

Conflict of Interers Statement : The author(s) declares that the research was conducted in the absence of any commercial or financial relationship that could be construed as a potential conflict of interest

Copyright: This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

Intellectual Law Review (ILRE): Is an open-access and peer-reviewed journal published by Yayasan Studi Cendekia Indonesia (YSCI)