

# AN ANALYSIS OF THE SHAPE AND PATTERN OF LIPA' SABBE (LIP SEB) MOTIF AS ONE OF THE BUGINESE TRADITIONAL CLOTHES

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## ABSTRAK

This study tries to investigate the lipa'sabbe (lip seb) shape, style, and meaning. Researchers carried out their studies at Tosora Village, Majauleng sub-district, kab, one of Sengkang City's first weaving communities. Wajo. This study is a qualitative descriptive one that gives a general summary of the appearance, usage, and significance of the lipa'sabbe (lip seb). The Tosora village community, kec. Majaleng, was seen, interviewed, and documented as part of the study's data gathering procedures. According to the research findings, lipa'sabbe (lip seb) patterns may be categorized into three categories: traditional patterns, semi-traditional patterns, and modern patterns. The Tosora village community, kec. Majaleng, was seen, interviewed, and documented as part of the study's data gathering procedures. According to the research findings, lipa'sabbe (lip seb) patterns may be categorized into three categories: traditional patterns, semi-traditional patterns, and modern patterns.

**Keyword : lipa'sabbe (lip seb), The shape and type of pattern, the meaning of traditional Bugis motifs.**

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## **INTRODUCTION**

The Bugis people in Sengkang, Wajo district, are known for their weaving tradition. Woven fabric is a traditional Indonesian fabric found in various corners of the archipelago in Indonesia such as Sumatra, Kalimantan, Bali, Sulawesi, Lombok and Sumbawa. Weaving produced from various regions of the archipelago has a pattern, historical value, style, materials needed and the tools used to produce woven fabrics vary in each region.

Generally, silk fabric has a smooth, soft, and not slippery texture but has a stiff texture, because it is accompanied by gold and silver threads using the insertion technique. So that in the local language in the Bugis tribe itself, woven cloth or silk cloth called *lipa'sabbe* ( lip seb) called *lipa'sabbe* (lip seb) is the result of cross-cultural creations at the intersection of the silk route as one of the world's largest trade routes, and contains a belief system and human social strata and Bugis culture. *lipa'sabbe* (lip seb) have become The symbolism of the Bugis people who have a checkered pattern is the hallmark of the *lipa'sabbe* (lip seb) pattern. itself, both as a pattern and as a background. *Lipa'sabbe* (lip seb), basically has a deep philosophy as an identity. Forrest in Pelras writes, "The people of Sulawesi are very skilled at weaving cloth, generally kambai-style cotton cloth which they export throughout the archipelago. The cloths have a red checkered pattern mixed with blue and they also make beautiful silk belts in which to tuck their daggers." (Pelras, 2006:289) Pelras also stated, "..., although South Sulawesi is very famous for its plaid silk sarong products, the woven fabrics produced are actually much more varied." (Pelras, 2006: 289).

Until now, along with the development of the era, more and more people use ATBM (non-machine loom) and ATM (machine loom) to quickly replace the traditional weaving process of Gedogan weaving which is starting to become rare. Such problems have an effect on the developmental conditions of *lipa'sabbe* (lip seb) itself, which focuses more on the results of production, distribution, and consumption without paying attention to the sustainable process through research on the historical-cultural dimensions and their unique competencies in the contemporary global market. The existence of the silk cloth is basically to meet the needs of local traditional clothing, both rituals and the daily life of the people of South Sulawesi, which used to be only reserved for the local nobility and as clothing tools in the context of local traditional rituals (Mattulada, 1995: 62). *Lipa'sabbe* (lip seb) the elements are told by the community through seven basic development motifs that have been created by the weavers with distinctive bright and contrasting colors to describe the character of the wearer. The types of bright and contrasting colors that are often used have their own meanings, such as red symbolizing firmness and courage, blue symbolizing calm, yellow symbolizing happiness and joy and green symbolizing the nobility and power of Bugis people.

Meanwhile, the basic motifs initially consisted of *balo tettong* (vertical line pattern), *balo makkalu* (horizontal line pattern), then combined into *balo renni* (small square pattern), *balo hole* (large square pattern), which later developed into *balo cobo'* (the pattern of the roof of the Bugis house), *balo bombang* (the pattern of waves), and *balo pucu'* (the pattern of the shoots of bamboo shoots), represent the relationship between the weaver's experience and the surrounding nature and God. *lipa'sabbe* (lip seb) cannot be separated from its unique and beautiful shape and pattern, to the aesthetics of its shape such as various patterns according to Kartika (2007: 37) *Lipa'sabbe* (lip seb) is the result of weaving craft which is the pride of the Bugis tribe, so that community members still use it as traditional clothing, especially in wedding ceremonies, traditional parties, not only for traditional traditional parties but now starting to be worn for dancing in harmony with bodo clothes.

The aesthetic value of lipa sabbe can be understood as an effort to build awareness of the Bugis community. The importance of giving meaning to a cultural product is

stated by Sachari. According to him, without efforts to give meaning to the cultural objects produced, the work will be lost in civilization (Sachari, 2007:40). *Lipa'sabbe* ( lip seb ) is a traditional clothing of the Bugis tribe which is woven by the community using silk thread with a gedongan loom or tool non-machine weaving (ATBM).

Even though now *lipa'sabbe* (lip seb) The traditional is starting to be influenced by the modern which is more in the interest of young people and the model is influenced by the times. Traditional motifs were slowly shifted to modern motif innovations. The thing to worry about is that the existence of culture should not be completely crushed by modern developments.

Along with the development of the times in this modern era, with the passage of time there has been a shift in values in society which has led to the use of *lipa'sabbe* . (lip seb ) it's not as attractive as it used to be. But with the times, the pattern of *Lipa'sabbe* (lip seb) The division is divided into several groups of *Lipa'sabbe* (lip seb) patterns, namely Traditional, Semi-Traditional and Modern Patterns. The traditional pattern consists of balo tettong, balo mallo 'bang, balo renni, balo cobbo', balo bombang, balo flower lagosi, balo makkalu, balo batu mesa, balo mappagiling, balo moppang. a semi-traditional pattern consisting of balo sobbi shoots, balo sobbi KDI, balo sobbi tettong and balo sobbi hole. The modern style consists of balo caca wali, balo phinisi, balo lontara, balo bantimurung, balo crystal, balo bulu alau'ma tempe, balob Bunga sibat. *Lipa' sabbe's* shape and pattern changes (lip seb) aims to preserve the traditional clothing culture of Lipa' sabbe, typical of Bugis.

## RESEARCH METHODS

This research is a descriptive qualitative research is a method in research that is used to obtain in-depth data, a data that contains meaning, namely actual data and is a value behind the visible value which emphasizes more on the meaning of the status of a group of people, an object, a set of conditions. , a system of thought or a class of events in the present (Arikunto, 1990:110). Qualitative descriptive research aims to make a systematic, factual and accurate description, picture or painting of the facts, characteristics and relationships between the phenomena being investigated.

According to Sugiyono (2018:213) qualitative research methods are research methods based on the philosophy of post-positivism (phenomenology to be precise), which is used to examine scientific conditions where the researcher himself is the instrument, data collection techniques and qualitative analysis put more emphasis on pattern.

This study aims to provide an overview of the shape, type of pattern and the meaning of the motif of *lipa'sabbe* (lip seb).

### Place And Time Of Research

#### 1. Place and time of research

The research was carried out in Sengkang, Wajo district, South Sulawesi, precisely in Tosora village, Majaleng sub-district. The time of the research is on 27 May

2022.

### **Research Procedure**

The research procedure is the stages that the researcher will go through sequentially and systematically or sequentially to answer the research questions raised in this study. There are several stages, namely:

1. Planning Phase, At this stage a researcher must plan tools or materials so that the research runs smoothly starting with research data instruments, questions or matters relating to research for interviews, and documentation.
2. *Lipa'sabbe* (lip seb) silk weavers and conduct interviews with craftsmen or the public, to find out the patterns and shapes contained in *lipa'sabbe* (lip seb).
3. Closing Stage, After carrying out various stages, at this stage the researcher will analyze the results of the ongoing research. In this study, based on the variables that were analyzed then concluded and then made a research report obtained from the data that had been collected and supported by documentary evidence.

### **Research Instruments**

Suharsimi Arikunto (2010:265) argues that data research instruments are tools that are selected and used by researchers in their activities to collect data so that these activities become systematic. To facilitate researchers in the process of analyzing data, two approaches are carried out namely.

### **PRELIMINARY ANALYSIS**

In this study, before going into the field, researchers analyzed various data related to patterns and shapes on silk fabrics, both in dissertations, theses, seminar results, book forms and freelance writings found in print and electronic media.

#### **a) Field Analysis.**

- 1) Observation is conducting observations in the field to find out and observe the situation at the research location directly where the observation location is the Sengkang Wajo area itself. to find out the objectivity of the existing reality and about the condition of the object to be studied regarding *lipa'sabbe* (lip seb)
- 2) Interviews. This research uses data collection techniques through interviews. An interview is a conversation with a specific purpose. The conversation was carried out by two parties, namely the interviewer who asked the question and the interviewee who gave the answer to the question. (Moleong, 2000: 150). The purpose of the interview is to find out what is contained in the minds and hearts of others (S. Nasution, 1996:73).
- 3) Documentation, Research using a qualitative approach requires primary and secondary data types. In this case the study of documentation is included in the type of secondary data, namely in the form of documents needed to support research data. As explained by Moleong (1998:161),  
“...documentation as a data source can be used to test, interpret and even predict”. According to Endang Danial (2009: 79) documentation study is

collecting a number of documents needed as information data material according to the research problem, such as maps, statistical data, number and names of employees, student data, population data; graphics, pictures, letters, photos, certificates, and direct photo shoots during the data collection process, both from the tools and materials used and the *lipa'sabbe weaving process* ( lip seb) .

## DATA ANALYSIS TECHNIQUE

Data analysis is the act of categorizing data from interviews, field notes, and documentation into categories, breaking them down into units, synthesizing them, organizing them into patterns, and deciding which ones are significant and which ones to study, and produce findings that are easy to understand for yourself. themselves and others , Sugiyono (2014: 244). According to Miles and Huberman in Sugiyono (2007:246), activities in qualitative analysis are carried out interactively and take place continuously until complete, so that the data is saturated.

The steps used in analyzing the data are, among others. :

- 1) *Data reduction*. The data obtained are focused on the shape, type of pattern and the meaning of the motif on *lipa'sabbe* ( lip seb).
- 2) *Presentation of Data*, Presentation of data in this study in the form of a description or explanation that is equipped with photo documentation about the shape, type of style and meaning in *lipa'sabbe* (lip seb) .
- 3) *Conclusion Drawing (Verification)*. In this study, conclusions were obtained from the data collected and supported by evidence in the form of photo documentation of *lipa'sabbe*(lip seb) from the informants.

## RESEARCH RESULTS AND DISCUSSION

### Research Result

Based on what was obtained during the research, the researcher found that the development of the *Lipa'sabbe* (lip seb) industry has created a more productive business environment for the industrial sector. Because of the experience of dynamically maintaining Bugis traditions, *lipa'sabbe*(lip seb) weaving still survives to this day.

In order to maintain the distinctiveness of the Bugis tribe known as the Sengkang the city of silk, they always embrace new technologies and innovations that make Lipa sabbe (lip seb) develop tirelessly. The Bugis work ethic that does not give up easily The development of the Lipa sabbe (lip seb) industry in the Wajo area can be traced from the loom used, namely the Gedongan loom (local language: *Tenung walida* ).

The use of looms Especially the weaving center in Tosora village in Majauleng sub-district, namely ATBM (non-machine loom) and ATM (machine loom). ATM used in Sengkang city. ATBM and ATM are gradually used to increase local production at the *lipa'sabbe* weaving factory (lip seb) *lipa'sabbe* (lip seb) in

Tosora Village, Majauleng District with a population of fifteen weavers who use ATBM.

In the midst of the ups and downs of the *lipa'sabbe* (lip seb) industry in Wajo Regency, lipa sabbe weavers who use the traditional *lipa'sabbe* (lipseb) loom, the gedongan loom, still survive. Based on the results obtained, weavers who use gedongan looms are rarely found in Tosora village because the Tosora village people already use ATBM looms.

## DISCUSSION

### 1. *Lipa'sabbe* (lip seb) shape and pattern

The shape of the *lipa'sabbe* (lip seb) pattern was initially just a checkerboard pattern, but over time, there were several new patterns which were classified as traditional patterns which were also used in *Lipa'sabbe* (lip seb).

There is another meaning found in all the patterns adapted to the Bugis way of life. However, at this point, some of the customary rules related to the *Lipa'sabbe pattern*(lip seb) have been deactivated, so that some traditional patterns are no longer made.

When some forms of patterns disappear, weavers start to get creative and create new patterns, these traditional, semi-traditional patterns are additions to the existing patterning techniques. Namely, the technique of inserting / inserting gold or silver thread into the traditional pattern of gold or silver thread in the *Lipa'sabbe weaving process* (lip seb).

Instead of changing the meaning contained in the previous pattern, the insertion technique of inserting the thread into the weaving process in a semi-traditional pattern enhances the beauty of the *Lipa'sabbe pattern* (lip seb).

The creativity of the Bugis people who weave *Lipa'sabbe* (lip seb) never stops. For weavers, creating a new pattern symbolizes the environment or the surrounding natural environment whose shape is part of a modern environmental group.

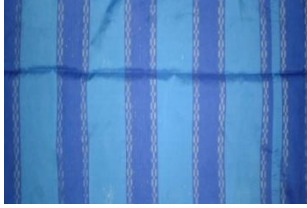
The Bugis people who continuously create new patterns on *Lipa'sabbe* (lip seb) with the aim of preserving *lipa'sabbe* etc. and introducing *Lipa'sabbe* (lip seb) by making Sengkang City, Wajo Regency a Silk City with various kinds of villages. *Lipa'sabbe* craftsman tourism (lip seb) which attracts visitors to visit it is Tosora Village, Majauleng District.

### 2. Types and Meanings of *Lipa'sabbe* (lip seb )

So, the type of shape on the Lipa sabbe pattern (lip seb) is divided into three groups, namely:

#### a) **Traditional Pattern.**

- ❖ **Balo Tettong**, Shows the relationship between humans and their gods. Communicating so that humans only take refuge and fear God.



Picture Balo Tettong

- ❖ **Balo Mallo' Bang**, The meaning of *lipa' sabbe* (lip seb) is four elements that must be possessed by a man, namely, sound produces words, words become actions, and actions shape the behavior of a man so that he becomes an example in his family.



Picture Balo Mallo' bang

- ❖ **Balo Renni** , Meaning pattern this give marker regarding social status for girl wearing \_ this means girl the not yet married , and girl who hasn't marry must guard association for honor as woman permanent awake .



Picture Balo Renni

- ❖ **Balo Cobbo '**, Meaning index *Lipa sabbe* (lip seb) from *coppoq bala* ( Roof house), *waramparang* (treasure) on Public bugis who have roof house so a lot just a Datu and his descendants. Meaning symbol from *Lipa' sabbe* (lip seb) is symbolize constancy heart and seriousness a man for get girl his idol .



Picture Balo Cobbo '

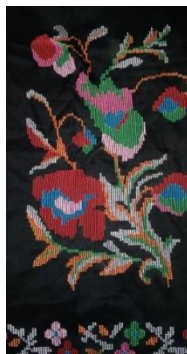


- ❖ **Balo Bombang**, The meaning of this pattern is likened to our lives as waves in the sea in the Bugis language (Bombang), which sometimes ebbs and flows.



Picture Balo Bombang

- ❖ **Balo Bunga Lagosi**, shows that the woman who weaves *lipa'sabbe* (lip seb) comes from Lagosi Village, Pammana District, Wajo Regency. In the word flower is defined as a woman and lagosi is the name of the village.



Picture Balo Bunga Lagosi

- ❖ **Balo Makkalu** , Indicates that this pattern is a rope that will not break when reunited at the two ends of the sarong as well as family. This pattern gives the meaning of kinship or blood ties that will never break.



Picture Balo Makkalu

- ❖ **Balo Batu Mesa**, The meaning of *lipa'sabbe* (lip seb) is that we as humans must remember death, because we live not like stones but one day we will feel death too. The icon in this pattern is a tombstone.



Picture Balo Batu Mesa

**b) Semi Traditional Pattern .**

- ❖ **Balo Sobbi shoots** , this have same meaning \_ with pattern plaid (*Balo Mallo'bang* ) that is four elements that are owned a boy , voice produce words Becomes actions , and deed shape Act in demand a men .



Picture Balo Sobbi Pucuk

- ❖ **Balo Sobbi KDI**, This pattern was given the name *Sobbi KDI* because at that time this style began to develop along with the popularity of the KDI dangdut program.



Picture Balo Sobbi KDI

- ❖ **Balo Sobbi Tettong** , Pattern this have same meaning with pattern *Balo Tettong* that is Connection man with The God who is symbolized with vertical line .



Picture Balo Sobbi Tettong

- ❖ **Balo Sobbi Lo'bang**, have same meaning also listen *Balo Mallo'bang* that is a man must have element deed that is sound, word, deed and Act behavior .



Picture Balo Sobbi Lobang

c) **Modern Pattern**

- ❖ **Balo Caca Wali** , The meaning of this pattern is that when we do good, we will get good too and if we do good, we will also get virtue. Our behavior in this world will be a provision in the hereafter, we will get what we have done.



Picture Balo Caca Wali

- ❖ **Balo Phinisi** , The meaning of the *Balo phinisi pattern* symbolizes the Bugis tribe as immigrants who are not afraid to wander far away



Picture Balo Phinisi

- ❖ **Balo Lontara** , The meaning of *Sipakatau* is mutual respect and don't know rich or poor someone *Sipakalebbe* is human nature that always want to be appreciated, then this trait is a form of aspiration. And there are other lontara *kgpdw writings* .



Picture Balo Lontara

- ❖ **Balo Bantimurung** , The meaning of this pattern is to symbolize that the Bugis tribe in South Sulawesi is rich in natural resources and beautiful panoramas. This pattern is taken from a picture of a butterfly found in Bantimurung Park, precisely in Maros Regency.



Picture Balo Bantimurung

- ❖ **Balo Batu Crystal**, This pattern has no special meaning because this pattern is made only by the will and desire of the weaver.



Picture Balo Batu Crystal

- ❖ **Balo Bunga Sibatu** , This pattern also does not have a special meaning but only to the creativity of the weavers.



Picture Balo Bunga Sibatu

- ❖ **Balo Bulu Alau'na Tempe**, tell about a mountain on the side of Lake Tempe and the panorama beautiful surroundings which are located in Wajo Regency.



Picture Bulu Alau'na Tempe

### 3) Meaning pattern from *lipa'sabbe* (lip seb)

- a. **Traditional patterns** consisting of *Balo Tettong, Balo Mallo'bang, Balo Renni, Balo Cobo', Balo Bombang, Balo Lagosi, Balo Makkalu, Balo Batu Mesa, Balo Mappagiling, Balo Moppang.*
- b. **semi-traditional patterns** consists of *Balo Sobbi Pucuk, Sobbi KDI, Balo Sobbi Tettong, and Balo Sobbi Lo'bang.*
- c. **Modern Patterns** consisting of *Balo Caca Wali, Balo Phinisi, Balo Lontara, Balo Bantimurung, Balo Crystal, Balo Bunga Sibatu, Balo Bulu Alau'na Tempe.* Changes in the type of shape and pattern from time to time aim to preserve Lipa sabbe (lip seb) typical Bugis traditional clothing, especially Sengkang City, Wajo Regency and Tosora Village, Majauleng District.  
While the general meaning of each pattern is:
  - a. **Traditional Patterns** means the expression of the characteristics of politeness (*Alebbireng*) and traditional values regarding the " *Siri* " (Shame) culture. This " *siri* " culture gives Lipa sabbe (lip seb) its direct and symbolic function as a fence and protector for someone so that the " *Siri* " **culture** is maintained.
  - b. **Semi-Traditional Patterns** have the same meaning as Traditional Patterns because of the addition of gold or silver threads which will not change the implied meaning contained in the Lipa sabbe pattern (lip seb)
  - c. **Modern Patterns**, the meaning contained in it, is never to forget the values of the customs of our ancestors or ancestors that we have upheld so far.

## CONCLUSION.

Based on the results of the research and discussion attached to the previous chapter, it can be concluded that:

1. The shape, type of *Lipa'sabbe* pattern (lip seb) is divided into three groups, namely:
  - a. Traditional patterns consisting of *Balo Tettong, Balo Mallo'bang, Balo Renni, Balo Cobo', Balo Bombang, Balo Lagosi, Balo Makkalu, Balo Batu Mesa, Balo Mappagiling, Balo Moppang.*
  - b. The semi-traditional style consists of *Balo Sobbi Pucuk, Sobbi KDI, Balo Sobbi Tettong, and Balo Sobbi Lo'bang.*
  - c. Modern style consisting of *Balo Caca Wali, Balo Phinisi, Balo Lontara, Balo Bantimurung, Balo Crystal, Balo Bunga Sibatu, Balo Bulu Alau'na Tempe.* Changes in the type of shape and pattern from time to time aim to preserve *lipa'sabbe* (lip seb) typical Bugis traditional clothing, especially Sengkang City, Wajo Regency and Tosora Village, Majauleng District.

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- b. Semi-Traditional Patterns have the same meaning as Traditional Patterns because of the addition of gold or silver threads which will not change the implied meaning contained in the Lipa sabbe pattern (lip seb).

- c. Modern Patterns, the meaning contained in it, is never to forget the values of the customs of our ancestors or ancestors that we have upheld so far.

## SUGGESTION

Based on the results of research and discussion, it is suggested that:

1. Researchers suggest that the Wajo district government, both the Wajo Regency Industry Office, further improve guidance and training to the community so that the process of making *lipa'sabbe* (lip seb), functions, uses *lipa sabbe* (lip seb), types / types of patterns to the meaning contained in *lipa sabbe* (lip seb) produced is of higher quality and has a high use value in order to be able to compete both domestically and abroad.
2. The researcher suggests that the meaning contained in the *lipa'sabbe* (lip seb) pattern be patented without following the times, so that both young people and people outside the Sulawesi region know every original meaning contained in *lipa'sabbe* (lip seb).

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