THE USE OF BUGINESE ANCESTORS' MESSAGES

PEMAKAIAN SIMBOL-SIMBOL BUGIS DALAM PAPPASENG TO-RIOLO

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Abstrack

This research study of symbolism in Buginesse ancestors message specially in Pappaseng tau Riolo. A packet of message of the old man testament in Buginisse Tribe. In getting the truly and accurate data, the writes used the library research which is to obtain more theoretical principles needed in the writing of this study. The writer reads some books and other materials which are closely related to the main problem of this writing. The writer discusses in the Semantic side. By analyzing the semantic, we will know the meaning those contents in the Pappaseng. And also we can know what is the main meaning and the aim of using that symbol.

Keywords : Symbolism, Buginesse ancestors message, Semantic side.

Abstrak

Penelitian ini berisi tentang kajian pemakaian simbol-simbol dalam Pappaseng to-Riolo, sebuah paket pesan-pesan berupa wasiat orang tua-tua di kalangan suku Bugis. Untuk mendapatkan data yang benar dan akurat dalam penulisan ini, penulis menempuh metode lapangan dan metode kepustakaan. Dalam metode lapangan, penulis mewawancarai orang-orang yang masih mengerti tentang Pappaseng ini. Dari hasil wawancara dan analisis, maka dapat diketahui makna yang tersirat dalam Pappaseng itu. Olehnya itu penulis membahas dari segi semantiknya, karena analisis semantik dimaksudkan untuk mengetahui makna yang terkandung di dalam Pappaseng tersebut. Dengan analisis semantik pulalah kita dapat mengetahui apa maksud dan tujuan si penutur mempergunakan simbol-simbol tersebut.

Kata Kunci : Simbol-simbol, Pappaseng to-Riolo, Aspek Semantik

INTRODUCTION

The development of Indonesia covers the whole aspects that support to satisfy a better life of the nation. The development of culture and language is a national program and they are directed to give a chance to all Indonesian people participating in this program.

Language and culture can not be separated from each other. Language as a means of communication could convey the ideas, feeling, and desires of human being to another. It is undeniable that language should be own by everybody in order to communicate with others. Therefore it is regarded as an object having an important function in society. Let us imagine how could be the culture of ancestor forwarded to the grand children without using language. Therefore we can say that language is the culture inventory. Is there any knowledge studied and developed without using a language? The answer of the question is "no".

The Broad Outline of National Development 1988 (GBHN) states that:

“ Dalam rangka upaya mengembangkan kebudayaan bangsa yang berkepribadian dan berkesadaran nasional, perlu ditumbuhkan kemampuan masyarakat untuk mengangkat nilai-nilai sosial budaya daerah yang luhur... Dalam pada itu tetap mampu menjadi ungkapan budaya bahasa daerah perlu terus dipelihara agar tetap mampu menjadi ungkapan budaya masyarakatnya”.

The statement above indicates that the preservation of the national culture of course depends on Indonesian people. The writer, as an Indonesian citizen, is also responsible for supporting the government policy in the field of cultural development. It seems that the development in all aspects of life causes the existence of phenomena nowadays that the life of Indonesian nation has been characterized by rapid social changes. This impact will bring about cultural evolution. Thus, the government policy and the field of culture development are relevant to the situation to dates and this means that the local culture plays an important role to support the national culture.

Indonesian people consist of various ethnic groups in which each has its own typical cultures. Each ethnic group reflects its own cultural values through its own language and literature in the form of proverbs, folklores, symbols, wise saying, etc.

The necessity of developing the values of the Indonesian culture should go hand in hand with the development of values of the local one. Thus, it is important for Indonesian people to have an ability to expose their own cultures so that the young generation also recognize and love their own cultures which eventually make them to be proud of their own nation. The dissemination of cultural information may be done through writings or any kinds of means using the language or their media.

Buginese culture is one of the local cultures in Indonesia and it is predominant in South Sulawesi. The Buginese culture may be studied through '*lontara*', a manuscript written on a palm leaves or other forms of literature such as wise saying of ancestors (ancestor message), folklores, proverbs, etc. such these literary works can give a description of the Buginese's way of life and thinking, their philosophy and their culture as well.

The Buginese ancestors' message (pappaseng to-riolo) contains some advice, instructions, request, also carries out a good moral, philosophical ideas, functioning as life regulator for Buginese people.

The language of Buginese ancestors' messages are different from the colloquial language of Buginese science, it employs more figurative languages, symbolisms. Therefore, they need certain study to interpret the meaning of each language. One phenomenon which is apprehensive about conservation of Buginese culture and language is the decrease of Buginese people's interest in studying their culture.

The word symbol derived from Greek "*symbolos*" means sign or feature which notified something to the man.

According to Poerwadarminta (1984 : 957) Symbol atau lambang ialah sesuatu yang seperti: Lukisan, perkataan, lencana, dan sebagainya, yang mengandung maksud tertentu misalnya, warna putih untuk lambang kesucian, gambar padi sebagai lambang kemakmuran.

(Symbol or sign is something like: drawing, speech, emblem, etc. which explain or contain a certain sense, for instance white for holiness, rice as a symbol of wealth).

Wellek and Warren (1989: 239) describe that symbol as a technical term in logic, mathematics, semantics, and epistemology. Symbols represent anything else (meddling, compare, and make analogy between sign and the reference).

Luxemburg (1984: 190) states that symbol is a sign which has conventional relation with the signified. While Ogden and Richard (1923: 23) point out that symbol is that sign which men use to communicate with one another. Furthermore, they also state that symbol is conventional but it could be organized, recorded, and communicated (1972: 9). And according to Robert Lado: "Symbol is something that stands for something else. Words are symbol: the world 'wall' is a symbol for a vertical structure – usually made of stone, wood, brick or cement – which separate things".

From all definition above, it is clear that every sign that men use to represent something in communication is a symbol. Only human being could understand the symbols. Man with their

mind, feeling could have attitude by symbolic expressions. Symbolic expressions as distinctive feature of human being that differentiate from other creatures (animal and plants).

Cassrer (1987 : 38-40) tends to point out that human being as “animal symbolism”, he stated that human being never see the world by means of symbols. And according to him, inside symbols contained an expanded view. Have a look at the following quotation from Cherry (1957: 7), employs the world. “Sign for any physical event used in communication and reserves symbol for religions and cultural that interpretable only in specified historical context”.

This definition considers the sign that is used in religious and cultural context. It further assumes that it has a contextual meaning. Based on all definition above, that quoted from Bulo (1987: 9-10), the writer concludes that symbol represents all the objects (man, thing, behavior, speech, action or event) that have a certain sense, depend on the context.

Collin Dictionary of the English Language, second edition by Hanks (1986: 105) states that symbolism: (1) the representation of something in symbolic form or the attribution of symbolic meaning or character to something; (2) a system of symbols or symbolic representation; (3) a symbolic significance or quality.

While The New Hamlyn Encyclopedia World Dictionary, 1971 state that symbolism: (1) the practice of representing thing by symbols, or investing thing with a symbolic meaning or character; (2) a set or system of symbols; (3) symbolic meaning or character; (4) the principle and symbolists in art or literature.

From those definitions above, we can conclude that symbolism is the representation of something by symbols or the investation things in a symbolic meaning.

Hayakawa (1949: 9) states that the process by means of which humans can arbitrarily make certain things stand for other things may be called the symbolic process. Whenever two or more human beings can communicate with each other, they can, by agreement, make anything stand for anything. For example, here are two symbols: We can agree to let A stand for a man and B stand for woman; they can freely change our agreement and let A stand Hasanuddin University and B for students. Or let A stand for spoon and B stand for pork, A stand for Ujung Pandang and B for Pare-Pare. We are, as human beings, uniquely free to manufacture and manipulate and assign values to our symbols as we please. Indeed we can go further by making symbols that stand for symbols. If necessary we can, For instance, let the symbol X stand for all A's in the above example (man, Hasanuddin University, spoon, Ujung-Pandang) and let Y stand for all the B's (woman, students, fork, Pare-Pare). Then we can make another symbols, Z stand for X and Y, which would be and instance of a symbol of symbols of symbols. This freedom to create symbols that stand for symbols is essentially to what we call the symbolic process.

Everywhere we turn, we see the symbolic process at work. Feather worn on the head or stripes on the sleeve can be made for military rank; cowry shells or rings of brass or pieces of paper can stand for wealth; cross sticks can stand for a set of religious beliefs; buttons, elks, teeth, ribbons, specials styles or ornamental hair cutting or tattooing, can stand for social affiliations. The symbolic process permeates human life at the most primitive and the most civilized levels alike.

Action too, is highly symbolic: such as those Buginese, when they are acquainted each other, they usually shake hands, then put theirs hand on their foreheads and chests. Put hand on forehead means put in the mind which intended, will remember forever (make unforgettable), while put hand on chest means put in the heart that intended make their acquaintanceship deeper.

Of all formation symbolism, language is the most highly developed, most subtle, and most complicated. It has been pointed out that human beings by agreement, can make anything (Hayakawa 1949 : 9). Now, human beings have agreed, in the course of centuries of mutual dependency, to let the various noises that they can produce with their lungs, throats, tongues,

teeth, and lips systematically stand for specified happenings trained that, when our nervous system register the presence of a kind of animal we may take the following noise: "there is a crocodile". Anyone hearing us expects to find that, by looking in the same directions, he will experience a similar nervous system, one that will lead him to make an almost identical noise: "I am hungry" and "I am thirsty".

If Buginese people want to eat or drink they make the noise such as: "*engka nanre*" or "*alemmanna' uwaeta sikaca*" means "is there any rice" or "give me a glass of water" those statement could symbolize the noise "I am hungry" or "I am thirsty". Such the way is called symbols of symbols as mentioned previously. This way is also applied by the Buginese ancestors in their message to their young generation.

South Sulawesi is one of the twenty-seven provinces in the Republic of Indonesia, its borders are Central Sulawesi in the north, Bone gulf in the east, Florest Sea in the south and Makassar straight in the west. It is inhabited by 6.678.069 people (Sulsel dalam angka 1988). This amount consists of four major ethnic groups: the Buginese, the Makassarese, the Torajanese, and the Mandarese and several minor ones. The Buginese is the biggest amount, numbering nearly four millions. They live along South Sulawesi extensive coastal regencies and throughout much of the fertile central hinterlands. This geographical conditions influence their living system and so does their culture. Of twenty-one regencies and two municipalities in South Sulawesi province, fourteen of them are concentrated with Buginese i.e: Bone, Soppeng, Wajo, Luwu, Sidereng-Rappang, Bulukumba, Sinjai, Pinrang, Polewali-mamsa, and Maros. In the border areas, such as Maros and Pangkajene-Kepulauan in the nouth of Ujuung-OPandang and Bulukumba in the south, the inhabitants think of themselves as both Buginese and Makassarese. Most people in these areas are bilingual and use both Makassarese and Buginese language in everyday life. Makassarese language however, is prominently spoken, especially in the fringe of Ujung-Pandang.

Formerly, Buginese was known in the history as the skillful sailor, traders, and entrepreneurs. Because of this peculiarity, Buginese are easily found throughout the archipelago especially in most of coastal areas in Indonesia as Singapore, Malaysia, and Thailand.

The origin of the ethnic groups in South Sulawesi remind conjectural and need further investigation. Mattulada wrote Koencaraningrat's information (1975 : 7-8) about the origin of the ethnic as: Mongoloid traits are found in several parts of Indonesia including Sulawesi. It is suggested that Paleo-Mongoloid traits came from the continent of Asia but how these traits entered the archipelago is still unknown. One suggestion is the Austro-Melanosoids moved to the north and west and is so doing mixed with people with Mongoloid traits. Another possibility is that the Mongoloid traits the ancient Indonesian archipelago came originally from east Asia, possibly Japan and later spread to the south, via Taiwan, the Philippines, Sangir, and finally to Sulawesi. The migration of people from those places around 2000 B.C. brought the subsequent of intermingling of races and cultures in South Sulawesi and in the later date may thus from Buginese, Makassarese, Torajanese and Mandarese ethnic groups (Mattulada 1982 : 3). Because South Sulawesi is located in the centre of Indonesian archipelago, greater parts of the areas are waters and the population has been greatly influenced by maritime life. Of twenty-one regencies and two municipalities, nineteen have sea borders. Four regencies have no sea borders except two of them have like instead. Thus, in addition to farming, the inhabitant also becomes fisherman seamen who sailed throughout the archipelago for trading or being immigration. To do all the activities, the Buginese hold magic power as motivator and as a living control inherited by message.

In olden time, the Buginese lived in kin groups. These groups lived in a small settlements called **kampung**. In order to maintain the kin relation of their ancestors, Buginese from one *kampung* visit to the other *kampung*, usually for the purpose of worship – in this case – *passaukang*. Several villages, increasing linked by kinship, formed **Wanua**. The *kampung* or *wanua* was

ruled by a member of the kin group who believed to have descended from oldest clan in the group. The ruler or leader was usually called **matoa** or **matua** meaning chairman or a person who is considered wise and old (not necessarily in age). The writer assumes that from the concepts of matoa (to-matoa and synonymous with to-riolo), pappaseng is uttered and they came to what nowadays is called *pappaseng to-riolo/to-matoa*.

Most Buginese, especially those who live in rural areas, are still bound with norms and custom law which are considered sacred. The whole system of norms or adat regulation is *panngereng*. Mattulada gives definition about *panngadereng* as: “Keseluruhan norma-norma yang meliputi bagaimana seseorang harus bertingkah laku terhadap sesama manusia dan terhadap pranata-pranata sosialnya secara timbal balik, dan yang menyebabkan adanya gerak (dinamik) masyarakat (1975 : 58). (*penngedereng* is the whole norms that constitutes of how people must interact against other people and social institute reciprocally, and by which results the community dynamic movement).

The concept of the *panngadereng* as a system of Buginese culture consists of five elements: (1) *ade*’ (custom); (2) *bicara* (judgement); (3) *rapang* (example, law); (4) *wari* (wisdom); (5) *sara*’ (Islamic law). These five elements become a guide in everyday life and as a living control in household activities, in earning their lives, etc.

Buginese are very faithful to their religion especially to Islam as the major religion in South Sulawesi. The faithfulness to religion is indicated by the word **Allataala** in *pappaseng to-riolo*: **Itai addimunrinna gau’e, pappasiwale’na Allataala muinappa pogau’i**. (Think the results of your deed, the reward of Allah SWT, before taking action).

In earlier time, Buginese language became a language for all Buginese cultural activities. The language was used in religious affairs, in commerce, in official documents, and in literary works. These materials were written in Buginese alphabet called ‘**lontarak**’. Buginese literature is known to have been written in ‘lontarak’ alphabet since the sixteenth century. Both vocal symbols or lontarak alphabet and Buginese old literature contain life affairs which are related to ‘*panngadereng*’. There is a belief among the Buginese that the creation of lontarak alphabet and literature is based on the *panngadereng* philosophy. Owing to the creation of lontarak alphabet and based upon the Buginese belief, they view the nature or this cosmos as **sulapa’ eppa’ wolasuji** (rhomboid shape *ketupat*). This cosmos is a unity which is symbolized with **sa** means **seua** (English: one or single), (Mattulada, 1975: 9).

This symbol symbolizes the micro-cosmos that is the square of human body. On the top is head, in the left and right are hands and at the bottom is leg. The symbol takes the shape of the part of the head that is called *saung* which means mouth or the way to go through. According to Buginese that from the mouth everything is expressed and this produce *sadda* (English: sound). The sounds which have meaning are arranged systematically and produce what is called *ada* (English: utterance of speech). Base upon this ‘ada’, all things related to cosmos are controlled. If the word ‘ada’ is added with definite article e, then it becomes *adae*. This words becomes the basis for the word *ade* (English: custom). This *ade* is the words that functions as a regulator or controller against cosmos. That is why in a wise saying ‘*paseng*’ is mentioned as the following: *Sadda mappabati ada* (sound entails utterance), *Ada mappabati gau’* (utterance entails deed), *Gau’ mappabati tau* (deed entails human).

Thus, in the earlier times, the literary works of Buginese that were written in lontarak (palm leaves) are regarded as holy literature containing magic formula and myths. These literary works gradually developed and gave inspiration to the Buginese.

Buginese language has been studied by a Dutch linguist named Dr. B.F. Matthees. One of his work is entitled “Boeginesche Chretomathie” published in 1876. The book contains various texts relating to the social culture and the philosophy of Buginese. There is also a literary work of Buginese-Makassarese called “Sure Galigo” containing the collection of Buginese-Makassarese myths and they are still regarded sacred. In addition, there are some literatures in

the form of manuscript which their contents are the collection of wise saying of the king or the elders which function as guide for living norms such manuscript is **Latoa**. Based on the facts above, the writer tries to study how the Buginese ancestors employ such symbolism and are communicated to their coming generations. Base on this description, the main focus of this research are (1) What are the roles of Buginese ancestors' message that has relation with daily social activities of human being, (2) How do the Buginese ancestors employ such symbolism and (3) How are those symbolisms communicated to the coming generation.

METHOD

In this research, the writer used description method to obtain the data which can help in trying out and developing the writer as follows: (1) Source of Data. In collecting data, the writer used the text materials, which can give relevant information to this study. It is done with look the way for get data. And one of method that used by the writer is history research, this method is applied to obtain more theoretical principles needed in the writing of this study. The writer reads some books and other materials which are closely related to the main problem of this writing. In collecting the main data, the writer reads some books on Buginese ancestors' message and then selects the related data for an analysis.

In this research, the data were qualitative data, so the data analysis used the following ways: (1) The writer explained about the Buginese ancestors' message among South Sulawesi; (2) The data was analyzed the meaning of *pappaseng* in Buginese ancestors' message.

RESULT AND DISCUSSIONS

Pappaseng is Buginese language. It consist of two morphemes: bound morpheme that is prefix pa (p) and free morpheme paseng. Prefix pa (p) functions as nominalizer whereas the stem paseng is verb. If the word paseng is translated to Indonesia, it means pesan. If we look up the Indonesia-English Dictionary by John M. Echols and Hassan Shadily, the word pesan means order, instruction, command, and message. To avoid misleading translation of paseng or papaseng, the writer uses the two words in this text, although in the title, the word **message** is used. Pappaseng is not just an order, instruction, command, or message but it is a formulation of wise saying from the elder that has magic power so that it must be tightly hold. If pappaseng disobeyed by someone, he is believed that he is warned by God (in Buginese : Dewata) by facing difficulties in his life, even it results a disaster. Clearly, pappaseng is a last will of the elder to his young generation which must always be kept in mind and with a high responsibility. There are few sources of pappaseng. Pappaseng which derives from the ancestors is called **paseng to-riolo** or **to-matoa**. In addition, there is also pappaseng from the representation of anang (clan) which is preserved and followed by the clan members from one generation to another as *parujung* (a motivation for clan solidarity) and it is called *paseng parujung anang*. Paseng to-matoa is a kind of norm to control the harmony of life in the community based on the five elements of panngadereng i.e.: *ade, bicara, rapang, wari, and sara*'. This kind of papaseng is the main object of analysis and text taken from the various books of *pappaseng*. *Paseng parujung anang* is a kind of instruction to keep the pride as clan member and to conserve the holy moral attitude. One example of *paseng parujung anang* in the following expression: - ikkeng ugi' mangkasa'e - ri-alai toddo' puli - si-posiri'e nennia - si-apesseie The translation are : - we are Buginese-Makassarese - it has been our firm-will - to respect each other and - to keep solidarity.

There are few package of *pappaseng* namely: *pappaseng to-matoa* or *to-riolo*, *pappaseng Kajoa Laliddo*, *pappaseng Petta matinroe ri tanana*, *pappaseng Maddanrengnge*, *pappaseng Arung Bila*, *pappaseng Matinroe Lariang-Bangngi*, etc. The writer chooses **pappaseng to-**

riolo and takes its uses of symbolism as the main focus of the analysis. The choice of the pappaseng to-riolo is arbitrary and merely based upon the spontaneous will of the writer.

The expression of pappaseng is essentially a moral obligation to conserve the tradition inherited from generation to generation. Every change which contradicts to *paseng* will bring about spontaneous protest from society who bears the *paseng*. They consider that *paseng* (pappaseng) is a property whose value reflects their prestige. **Paseng** is able to generate the deeper emotional reaction if it is mandated by the honourable clan leader. This **pappaseng** is also called special *paseng* because it is mandated in special ceremony for such events as farewell party for warfare, one who ventures, installation and like that deeply impression in his life. In addition to those events, **pappaseng**, there is also general pappaseng which is mandated by the leader as a means of home education or thought of the leader of traditional institution. This kind of *pappaseng* is very important because it supports the Buginese to keep the *panngadereng*.

Pappaseng is a great work of Buginese, consist of so many expressions. Pappaseng classifications those are declarative and imperative pappaseng. Here, the writer tries to make another classification, it is classified in to three classifications, those are: pappaseng in the form of (1) Advise, that is pappaseng that function to advise, it is an opinion recommended or offered as worthy to be followed, in Buginese it is usually called **pappangaja'**; (2) Suggestion, that is pappaseng as an offering statement' it does not force to be done, it gives a condition to the young generation whether he wants to do or not, this kind of pappaseng is usually started with the word '**narekko**' or '**nakko**' (English: when or if); (3) Proverb/ wise saying, that is pappaseng which considered as a short popular saying, long current, embodying some familiar truth or useful thought in expressive language, in Buginese it is usually called **elong pugi** (song of Buginese).

All form of pappaseng mentioned above, carry out message that may be applied in daily life or taken as a way of thinking, the attitude of community.

Data are taken from Machmud (1976) cited in (1)Ninong, (2) Farid, (3) Musa, (4) Pabarangi, (5) Bettempola, (6) Palloge.

The Analysis of Pappaseng That Connected with Semiotic Science

To analyze the texts of pappaseng (Buginese ancestors' message), those its coherence with the custom and the culture of Buginese societies. As for their language which used in pappaseng, it describes to the habit or tradition in their own culture. Therefore, to analyze the texts of the pappaseng, the writer will connect with the semiotics science, such as defined as follows: "Semiotics is the general study of semiotics, that the process and effects of the production and reproduction, reception and circulation of meaning on ll forms, used by all kinds of agent of communication" (Hodge, 1988 : 261). And furthermore; "Semiotika (semiotics) adalah ilmu yang mempelajari lambang-lambang atau tanda-tanda, misalnya, tanda-tanda lalu lintas, kode morse, dsb. Beberapa sarjana menganggap linguistic adalah cabang dari semiotika" (Kridalaksana, 1984 : 175).

It is essentially, that semiotics is a part of linguistic in which analyzes the language become three dimensions, namely; 1) pragmatic, 2) semantic, and 3) syntax. According to I. Suharno (1978 : 28) "Paragmatik adalah tugas para Antropologi, yang mempunyai daerah perhatian tentang kegiatan budaya. Dimensi sintaksis menjadi perhatian para linguist, sedangkan dimensi semantik merupakan daerah perhatian baik antropolog maupun linguist"

Talking about Suharno's statement mentioned, the writer intends to analyze the text of pappaseng based in its semantics dimension. In this case, Buginese language becomes objects of instruction which the tight coherence to the meaning of the culture and society. Furthermore, Kridalaksana says that "semantik" (semantics) adalah: (1) Bagian dari struktur bahasa yang

berhubung dengan makna dari ungkapan dan juga dengan struktur makna suatu wacana; (2) Sistem dan penyelidikan makna dan arti dalam suatu bahasa atau bahasa pada umumnya. From all of the limitation above, the writer could conclude that “semiotics” is one of the branch of linguistics which study about meaning. Therefore, just the meaning become object as semantics. Furthermore, may be well if we go into analysis of the data as follows: (1) Advice, in Buginese it is usually called **pappangaja**

O.T 1. Aja’ muajjekko kndao. *aja mu- aj- jekko kandao*. not 2p pref.
Curve a grass knife

F.T **Do not bend as kandao (a grass knife)**

Anal. The expression ‘*muajjekko kandao*’ derive from ‘*majjekko kandao*’ means unstraight, it is associated to the word **majjekko** or **macekko** in which significance dishonest. Kandao is a grass knife which is curve. In this context kandao symbolizes person who is dishonest. Through the expression ‘*aja muajjekko kandao*’, the elder reminds his young generation to be honest man.

2. Aja’ muancaji cake awo’. *aja mu-an(c) jaji cakke awo*. not 2p pref. Be stalk bamboo

Do not be a bamboo stalk

The word ‘cakke awo’ has literal meaning **bamboo stalk**, but in this context it deviated its literal meaning and it means other thing. Bamboo stalk is small but hard, it always scratches someone who steps over it. ‘*cakke awo*’ stand for the man who always damage someone who get in touch with him.

3. Aja’ mumaretto soriyang. *aja mu-ma-retto soriyang*. Not 2p. pref. Break soriyang

Do not break as soriyang (a pen made from a palm leaf rib)

The expression ‘*mumaretto soriyang*’ that means breaks as soriyang. The word soriyang in Buginese, is a pen made from a palm leaf rib. It can not curve, when it is curved, it will broken. ‘**maretto soriyang**’ in Buginese society stand for firm attitude but put mind aside.

4. Aja’ muajjekko meng. *Aja mu-aj- jekko meng*. Not 2p pref. curve fishhook

Do not be a fishhook

The word ‘*meng*’ equivalents fishhook in English. Fishhook always with a bait to catch fish. In Buginese society **meng** symbolizes the man always get advantages or a success by sacrifice another or with a bait.

5. Aja’ muassebbo timpo. *Aja mu- as-sebbo timpo*. Not 2p. pref. Perforate saving box

Do not be perforated timpo (saving box made from bamboo)

The expression ‘*muassebbo timpo*’ derive from ‘*massebbo timpo*’ (like a perforated timpo. Timpo in Buginese, is a saving box made from bamboo. When timpo got a hole, it can not used to save money anymore. Perforated timpo symbolizes man who can not keep a secret or can not realize a mandate.

6. Aja’ muanre dongi tai tedong

Aja mu- anre dongi tai tedong. Not 2p eat sparrow feces buffalo

Do not eat like sparrow feces like buffalo.

The expressions ‘*manre dongi*’ (eat like sparrow) and ‘*tai tedong*’ (feces like buffalo) have connotative meaning. Dongi (sparrow) is a small bird, eat a little food while tedong (buffalo) is a big animal, it also has abig manure. **Manre dongi** symbolizes have a small earning, while **tai tedong** symbolizes expense so much money. It is not balance, if have a small earning while expense so much.

7. Aja' mutappali-pali pada raukkajue. *aja mu-tap-pali-pali padaraukkaju-e*. do not 2p pref. Plopper like bush d.a
Do not always change direction as the bush
 The word 'rauukkajue' means the bush, it is a small plant and swayed easily in the wind. It analogous with the small spirit of the man who always hesitate to establish or determined his life, principles, and so slowly to take a decision.
8. Aja' mulete ri wennang silampae. *aja' mu-lete ri-wennang si-lampa-e*. do not 2p walm prep. Thread an piece d.a
Do not walk on a piece of thread
 The expression 'lete ri wennang silampae' (walk on a piece of thread) carries out extensional meaning. To walk on a piece of thread is something dangerous or hesitant, even it is an impossible thing. 'Lete ri wennang silampae' stand for doing something which is hesitant or dangerous. Through the expression 'aja' mulete ri wennang silampae', the elder reminds his young generations not to do a hesitant or dangerous thing.
9. Aja' mupabbiasai alemu ri gau' maja'e apa' lele bulu tellele abiyasang. *aja' mu-pa(p)- biyasa-iale-mu*. do not 2p pref. Always suf. Body 2p. *ri gau' maja' -e*. prep. Deed bad d.a. *apa' lele bulu tel-lele abiyasang*. Because move mountain not move custom.
Do not make yourself accustomed to bad deed because the custom is unchangeable.
 The expression 'lele bulu tellele abiyasang' (custom will change unless the mountain move), describes that the custom is unchangeable thing. That is why it is recommended not to be custom to bad deed.
10. Patampuwangengngi aja' murennuangngi iyanaritu;
 awaraningeng, accae, darae, asugirengnge. *pata-(m)puwangnge-ngi aja' mu-* four thin pron. do not 2p. *rennuang-ngi iyanaritu; acca-e*. rely pron. namely elligence d.a. *dara asugirengnge, awaraningenge*. Blood wealthy braveness.
You must not lean on four things; braveness, elligence, descent and wealthy.
 The word 'darae' has literal meaning **blood**, but in this context it means 'descent' which intend to 'nobility'. The elder reminds his young generation not to rely on the **nobility**, because it depends on how far they could defend their good attitude, behaviour, and adjust to the environment and situation.
11. Aja'mungowai onrong
 aja'to muacinnai tanre tudangeng. de'tu mulle pedecengi tana. risappapo muopo' rijelloppo muankkengau. *aja' mu-an-ngowa-i onrong*. do not 2p pref. Greed suf. Place. *aja'to mu-a-cinna-i tanre tudangeng*. do not also 2p pref. Want suf. High seat. *de'tu mu-ulle pe-deceng-itana*. Not 2p power pref. Goodness suf. Earth. *ri- sappa po mu-ompo'*. pref. look-for 2p appear. *ri-jelloppo mu-ak-kengau*. pref. Point 2p pref. Admit.
Do not covet status
do not also desire a high position
you will not make the country prosperous
please, appear when you are looked for and admit when you are pointed.
 The word 'tana' in the expression 'de'tu mulle pedecengi tana' (you cannot make the country prosperous), has literal meaning **earth**. The uses the word "tana" for the substitution another linguistics sign, in this context means country. Unfortunately, the word, 'country' does not exist in Buginese language

and the elder uses “**tana**” as symbol. Although there is ‘**nagara**’, but it borrowed from Indonesian and its phonological sounds is suited to Buginese.

12. Aja’ mumatelleng poadangngi raahasia makkunraimu. Aja’ mumatelleng sanre’ ritosugimammula menre’e. Akkalitutuwi majjoa’ riarung maloloe. Aja’ mutonangi lopi wati’ siwali. *Ajamu-ma-tellengpo-ada-ngi*. Do not 2p pref. Sink pref. Word suf. *Rahasia makkunrai-(m)mu*.

Secret woman your. *aja’ mu-ma-telleng sanre ri to*. do not 2p pref. Sink lean prep. People. *Sugi ma(m)-mula menre’ –e*. rich pref. Begin go up d.a. *Akkali- tutu-i-wi ma(j)- jao ri*. pref. carefull suf. pron. pref. Follow prep. *arung malolo-e*. king young d.a. *Aja’mu-tonang-i lopi wati’ si-wali*. Do not 2p go by pron. boa thand one side.

You should not tell a secret to your wife

Do not lean on a new rich man

Be careful to serve a young king

Do not go by a one-hand boat.

The expression ‘*tonangi lopi wati’ siwali*’ (go by a one-hand boat), have a same interpretation with the expression ‘*lete ri wennang silampae*’ (see number 8) which described previously.

13. Eppai ritu aju tabu’. Aja’ muaco-coa sanresiwi. Seuwani, aju. nrennuangengngi accana. Tennaengngerangngi elo ullena Allataala. Maduanna, naseng rennuangengngi asugirena. Matellunna, naseng peggangngi alena arung matasa’. Maeppana, naseng alena towarani de’nadapii. Iyarano riaseng aju tabu’ eppae wuwungenna.

Eppa-i ritu aju tabu’. four pron. there wood rotten

aja’ mu-ac-coa-coa sanre- si-w.i do not 2p pref. Try lean suf. pron.

Seuwani, aju tabu’ nrennuang-engngi. first wood rotten rely suf.

acca-na, tenna-engngerang –ngi. Cleverness poss. not remember pron.

elo-ulle-naAllahtaala. Power poss. God

Maduanna, rennuang-engngi asugireng -na. second rely suf. Wealthy poss.

Matelluna, neseng ale -na arungmatasa’. Third named body poss. Noble true.

Maeppana, naseng ale -nato- warani. fourth named body poss. People brave.

de’na dapii. Not same

Iyanaro ri-aseng aju tabu’ eppa-e. pron. pref. Name wood rotten four d.a *wuwungeng-na*. thing poss.

There are four kinds of rotten wood you must not lean n it, First, the rotten wood that relies on its cleverness and forget the power of Allah SWT. Second, the rotten wood that lies on its wealthy. Third, the rotten wood that names itself true noble. Fourth, the rotten wood that think itself very brave although it is powerless. Those four attitudes are called the rotten wood.

The word **Aju tabu’** in this context deviates the literal meaning and it means another thing, so it is a symbol. What another thing means another thing or is linked to aju tabu’, the elder in the next statement says: “*Seuwani aju tabu’ nrennuangengngi accana...* (first, aju tabu’, who relies on its cleverness...). Mattulada (1975 : 120) gives an interpretation of aju tabu’ as : Aju tabu’ adalah ungkapan yang dialamatkan kepada seseorang, terutama laki-laki yang tidak kuat memegang amanat dan semacamnya. Juga ditujukan pada orang yang sombong dan angkuh. (Aju tabu is a hint that is addressed to someone, typically to the man who is in confidential and loses trusteeship. It is also referred to someone who is arrogant and proud). Mustafa (informant) gave interpretation of aju tabu’ as a person who may not be trusted; he is a weak man; he is unkind.

This interpretation given on the basis of the characteristics of *aju tabu*. Such as: it looks big and smooth outside, having a disease and insect or caterpillar inside. Based on these characteristics, *aju tabu* is flameable and it may not be used as live coals, when it is in the water, it absorbs water. *Aju tabu* symbolizes person who does not have any living principle and self confidence.

14. *Duwampuwangengngiritu gau' sisappa nasilolongeng; gau' madeceng enrengnge gau' sitinajae, iyaparitu namadeceng nakko silolongennero duwampuwangengnge.*

Naiya lolongenna decengnge, iyapa narilolongeng, nakko ripabbiyasai aleta mangkau' madeceng, mumaperiripegau' pabbiyasaimui alemu.

Maduanna, pakatunai alemu risitinajae, Matelluna, saroko mase risitinajae, Maeppana, akkareso patujuko, Malimana, molaie laleng namtike' Nasanresengngi ri Dewatae. Iyanaro gau' riallolongiang deceng.

Duwa mpuwangeng ritu gau' si-sappa. Two thing there deed pron. look for *nasilolongeng, gau' madeceng enrengnge.* meet each other deed good and. *gau' sitinaja-e, iyapa namadeceng.* Deed appropriate d.a only good.

Nakko silolongeng-niro duwa-mpuwangenge. if meet each other there two thing.

Naiya lolongeng-(n)na deceng-e. pron. Get poss. goodness d.a

Iyapa na-ri-lolongeng nakko. Only pron. pref. Get if.

ri- pa(b)- biyasa -I ale-ta. prep. pref.always suf. Self four

mangkau' madeceng, mu-maperi. to do good although difficult

ri-pegau' pa(b)-biyasa-mui ale-mu. pref. dopref.always just self your

maduanna, paka-tuna-ialemu. Second pref. Modest suf self your

ri-sitinaja-e, matelluna saro-ko. prep. Appropriate a.d third get 2p

mase ri sitinaja-e, maeppana

mercy prep.appropriated d.a fourth

akka - reso patuju-ko, malimanna

pref. effort right 2p fifth

molo- I roppo-roppo narewe', maennenna

face pron. Bush back sixth

mola-elaleng namatike' na-

pass pron. street careful pref.

Sanre -seng -ngi ri Dewata-e.

Lean suf.suf. prep.God d.a

iyano gau' ri-al-lolongeng-iang

pron. Deed pref. pref. Get suf. ***Deceng.*** goodness

There are two deeds which must be correlated each other; the right deed and the appropriated deed, those two are only good if they are correlated each other. The goodness s obtained only if we are accustom ourselves to do a good deed but you must to be accustomed to doing such thing.

Second, you must be modest accordingly.

Third, you must be helpful in a genuine situation.

Fourth, you must be well productive.

Fifth, you must be return if you face the bush.

Sixth, walk carefully while expecting mercy from God.

Those six requirements are the resources of goodness.

The word '*roppo-roppo*' has literal meaning **bush**. Bush may be interpreted as challenges, hindrances, constrains, problems and the like. Here, '*roppo-roppo*'

symbolizes the difficulties, hindrances, challenges, the elder does not want his young generation to get a disaster.

15. Naiya lempue Tellomo-lomoi gaukenna Aga narieloreng ripabbiyasai ale malempu apa' iya lempue' rirappangngi manu-manu' malia, tenrulle tikkengi nakko tenrissengngi pappepatona. Naiyai inanrena, matutue. Naiya urungenna, matike'e.

Naiya lempu'-e tel- lomo-lomo-i

pron. honesty d.a not easy pron.

gaukeng -na, aga narieloreng ri-pab-

do pron. thatrecommended pref. pref.

biyasa-i ale malempu, apa'

always suf. Self honest because

ri-rapang-I manu-manu malia

pref. Example suf. Bird wild

tenri -ulle tikkeng-i rekko

not can catch pron. if

tenri-isseng-ipap-pato-na

not know pron. pref. Tame pron.

Naiya inanre-na matutu-e

pron. Foot pron. Accuracy d.a

naiya urungeng-na matike'-e

pron. Cage pron. Caution d.a

makkuniro ebara'-na gau' malempu'-e

that example poss. Deed honest d.a

The honesty is not easy doing

That is the reason why people is recommended to accustomed himself to be honest. Because the honesty is like a wild bird. No one can catch it unless he knows how to tame it. Its feed is accuracy. Its cage is caution.

That is the example of the honesty.

The elder compare manu-manu to manu-manu based upon the reason that **to be honest** is not east doing (*lampue tellom-lommo gaukenna*). Like wise to catch the wild bird is not the easy thing if people does not know how to tame it. That is why it is recommended in the **pappaseng** to accustom ourselves to be honest. In the case of wild bird, as a figure of lempu, it is domesticate it by feeding it continuously to make it tame, and its food is said matutue (accuracy) *naiya inanrena, matutue*. Beside feeding it with accuracy, the honesty must be kept in a cage hat is caution (*naiya urungenna, matike'e*).

16. Pasiceppeililamu nabatelamu.

pa-si-ceppe-I lila-

pref. Each other accordance pron. tongue

mu na - batela-mu

your and foot print your

Make your tongue in accordance with your footprint.

The word lilamu (your tongue) does not stand for its literal meaning, but represents all the speech, while the word batelamu (your footprint) symbolizes deed, act etc. through this expression, the elder reminds his young generations to make accordance between the speech and the deed or act.

2. Suggestion, in Buginese it usually called **papparenggereng**.

O.T 1. Narekko engka mueloreng napegau tauwe, rapangngi lopi,

maelopo tonangiwi, mupatonangiangngi tauwe iyanro riaseng malempu makkuae.

Narekko engka mu-elo -reng na-

If exist 2p want suf. pref.

pogau'tau-e rapang-ilopi

to do people d.a example pron. Boat

ma-elo-po tonang-i-wi mu-pa-

pref. Want 2p go by suf. pron. 2p pref

tonang-i-ang-I tau -e iyanaro

go by suf. suf. pron. people d.a that

ri-aseng malempumakkue

pref. Name honest true

F.T

If you want people to do thing, take example of boat,

you go abroad first, then ask the others such the way is called honesty.

Anal

There are two key words in the above statement i.e. gau' (deed) and lopi (boat).

The two concepts are controlled by human being. Gau' is controlled by the owner and so is lopi. From the similarity in the sense that **lopi** which is recommended to board by his owner is truly a good lopi, so that it does not bring about disaster for people who board on it. Like wise **gau'** (deed) that is recommended to do is not gau' maja' (bad deed), gau' bawang (evil deed), but gau' madeceng (good deed), gau' malempu (honest deed). If person commits this quality of attitudes, then it is said by the elder as **malempu**.

2. Nakko memmena'no palempuri senna'ni alemu, apa' iyaritu riasengnge gau' maja', namanai torimunri. Nakko maja'i gau'mu ikonatu nala camming ana'mu, nasangadinnasa mupalempuriwi alemu, mupadecengi gau'mu, mupaccapurenne pangaja' ana'mu, naiamusa napogau' gau' maja'e, pura makkonitu naelorengnge Allataala ri ana'mu.

Nakko memmana'-no pa-lempu-ri

If bear 2p pref. honesty suf.

senna'-ni ale-mu, apa' iyaritu

very pron. Body your because pron.

ri-aseng -e gau' maja' namai

pref. Name d.a deed bad inherited

torimunri. Nakko maja' -I gau'-mu

generation if bad pron. deed your

iko-natu nala camming ana'-mu

2p that take mirror children your

Nasangadinnasa mu-pa-lempu-ri -wi

Unless 2p pref. Honesty suf. pron

mu-pac-cappureng -ni pap-pangaja'

2p pref. finish pron. pref. advice

ana'-mu, naiamusa maja'-ena-pogau'

children your but bad d.a pref. to do

pura makkonitu na-eloreng-e

already that pref. Want d.a

Allataala ri ana'-mu

God prep. Children your

If you have children, you must very honest because the bad deed will inherited by the coming generation. If your deed is bad, it will be taken as example by your children. If you are honest, your deed is good and keep

advising your children, but they still do the bad thing, regard it as a blessing from god to your children.

The word *camming* which is a usual linguistic sign for Buginese (mirror in English), but it is used for another linguistic sign, in this context. *Camming* means another thing i.e **example**. Unfortunately, ‘example does not exist in Buginese and the elder uses *camming* as a symbol. Although there are ‘*tonco*’, ‘*patokang*’, etc, but there are borrowed from Indonesian and their phonological sounds suited to Buginese. The word *camming* in ordinary sense means an object having a nearly perfect reflecting surface; a looking glass.

3. Narekko maeloko madeceng rijama-jamammu, attangga’ko ri batelae sigarue-garue, tuttungingi batela makessingnge tumpu’na.

Narekko ma-elo-ko madeceng ri

if pref. Want 2p good pref.

jama-jama-mu attangnga’-ko ri

job your look 2p prep.

batela-eaja’mu-ola-i

footprint d.a do not 2p pass pron.

Batela sigaru-garum-e, tuttung-i

Footprint unguided d.a follow pron.

Batela makessing-e tumpu’-na.

Footprint good d.a row poss.

If you want to be success in your job, look at the footprint, do not go along unguided footprint, go along the guided footprint.

The expression ‘*atangnga’ko ri batela*’ (look at the footprint) does not stand for its literal meaning. The word *batela* (footprint) stands for **experience**, and the word *atangnga’ko* actually intended study, so the expression means ‘study through the experience’. The next expression ‘*batela sigaru-garue*’ (unguided footprint) describes unsuccessful experience, and ‘*batela makessingnge tumpu’na*’ (guided print) symbolizes successful experience. Through this expression the elder suggest that if you want to be success in your job, do not follow unsuccessful experience, but follow a successful experience.

4. Narekko maeloko tikkeng seuwa olo-kolo’ sappa’i batelana.

Narekko sappa’ko dale, sappa’i rimaegana batela tau.

Narekko ma-elo- ko tikkeng seuwa olo-kolo’

If pref. Want 2p catch an animal

Sappa –I batela-na

look-for pron. Footprint poss.

Narekko sappa-ko dale sappa-

If look-for 2p livelihood look-for

I ri-maega-na batela tau

pron. prep. manypron. Footprint people

If you want to catch an animal, look for its footprint.

If you make your way in life, look for where are many human’s footprint.

The word *batela* in the expression ‘*ri maegana batela tau*’ have the same interpretation with the word *batela* in expression number 3 mentioned previously.

3. Proverb/ Wise saying, in Buginese it is usually called elong pugi.

O.T: 1. Duwatoi laleng tempe’ding riola, iyanaritu;
lalenna passarie, enrengnge

lalenna pagollae

Duwa-toi laleng tem-pe'ding ri-

Two also way not can prep.

Ola iyanritu; laleng-na passari -e

Pass namely way poss. Tapper a.d

enrengnge laleng-na paggolla-e

and way poss. sugar maker d.a

F.T:

Two ways cannot be applied, namely;

the way of passarie (tepper of palm sugar) and the way of paggolae (sugar maker).

Anal

The expression 'lalenna passarie' (the way of passarie), passarie means the taper of palm sugar, usually applied any way to get a sap tapped, sometimes climb the tree, sometimes uses a ladder. The expression 'lalenna paggollae' (the way of paggollae), paggollai means the sugar maker, usually make sugar from sap tapped without caring cleanliness, because he thought that no body knows it. Both 'lalenna passarie' and 'lalenna paggollae' symbolizes apply any way or method without care the environment and society.

2. Iya teppaja kusappa

rapanna rialae pallangga mariang mattonra jari engngik lete ri manipi iare'ga sagalami kusappa.

Iya tep-paja ku-sappa

3p not stop 1p look-for

rapang-na ri- ala-e pal-langga

example poss. pref. Take d.a pref. prop

mariang, mattonra jari engngik lete ri

cannon connected hand suf. Walk prep

manipi, iyarekga sagala -mi ku- sappa

manipi or soul only 1p look-for

The thing that I always look-for alike which to become the propping of cannon, connected hands pass or cross on the small bridge (manipi), or the only soul that I look for.

The expression 'rapanna rialae pallangga mariang' (alike which to become as the propping of cannon) in which intended to 'the roll of yarn'. In Buginese language, it is called **padati**, it associated with the word **pada ati** that means 'unanimous' or 'united in heart'. The next expression 'mattonra jari engngik lete ri manipi' (connected hands cross on the small bridge). Connected hands, it is intended 'together or accompany', while cross on the small bridge, is aimed 'some process of the world to the hereafter'. It connotes 'in life and death'. According to the view of Buginese society who have expressed that manipi, indeed refers to a small bridge (a way) that must be passed the man to go to hereafter when they die. The end expression 'sagalami kusappa' (the soul only that I look for), connotes 'the existence of the moral conduct'.

3. Iyapa nakkulle mabbawine tauwe

nakekko naullen maccenneriwi dapurengge, wekkapitu siesso.

Iyapa nak(k)-ulle mab-bawinetau-e

If pref. Can pref wife people a.d

narekko na-ulle-ni maccenneri dapureng-

if pref. can pron. go around kitchen

e wekka -pitu si- esso

d.a times seven a day

A man may have a wife if he is able to encircle the kitchen for seven times a day.

The expression '*narekko naulleni maggulilingiwi dapurengnge wekkapitu siesso*' (if he is able to encircle the kitchen for seven times a day), does not stand for its intentional meaning, but carry out extensional meaning. The word maggulilingiwi (encircle) intended 'to fulfill' or '**to satisfy**', while the word dapurengnge (the kitchen) represent all the requirements of household. And the expression '*wekkapitu siesso*' (for seven times a day), gives information that it must be continuously. So the expression '*naulleni maggulilingiwi dapurengnge wekkapitu siesso*' means if he is able to fulfill or satisfy all the requirements of his household every day.

4. Uvae tettie sebbo batu leppana.

Uvae tetti-e sebbobatu leppana

water dripped d.a hollow out flag stone

Continuously dripped water hollow out of a flag stone.

The expression '*uvae tettie*' is a linguistic sign for Buginese that means 'continuously dripped waters', it is used for the substitution another linguistic sign. In this case, it means 'untired work' which is need patience, tenacity, and the like. While the word '*batu leppana*' has literal meaning 'flag stone', it may be interpreted as difficulties, challenges, problems, etc. the expression of '*uvae tettie sebbo batu leppana*' actually describes that with patience, diligence, tenacity, any problem could be solved.

5. Aju maluruemmi riala parewa bola.

Aju ma-luru-emmi ri-yala

Wood pref. Straight only pref. take

Parewa bola utensil house

Only straight wood could be taken as utensil of a house.

The word '*maluru*' equivalents '*malempu*' that means **honest**, and the word '*bola*', according to view of Buginese societies, it is a place where we get shelter, it symbolizes '**leader**' that intended **government**. The expression actually states that only honest man could be a government.

CONCLUSION

The development of Indonesia covers the whole aspects of lives including cultural development. The cultural development deals with all kinds of indigenous cultures of ethnic groups spreading in the whole Indonesian archipelago. Buginese ethnicity is one of the various kinds of ethnic in Indonesia inhabiting the South Sulawesi province. They have their own cultural values. The peculiarity of Buginese is that it has a language called '**bicara ugi**' and alphabet called **lontara**'. The study of Buginese culture may be done through spoken or writing language. The material may be in form of proverbs, poetry, folklores, wise saying of Buginese ancestors, etc.

One of the Buginese literary works in **pappaseng to-riolo** (Buginese ancestors' message), its language contains many symbolism, such symbolism need interpretation so that the contents can be applied in every day lives, especially by Buginese young generation. Based on some previous description connecting with symbolism in Buginese ancestors' message (pappaseng to-riolo), the writer is going to make some conclusions as the result of the analysis of the writer. The conclusions are showing as follows (1) The expression in pappaseng to-riolo uses some stylistics as symbolic, simile, association and parable. In fact, they are very different from daily Buginese language; (2) The language of pappaseng to-riolo (Buginese ancestors' message) is very important thing to learn. It contains some important aspects in Buginese tribe including

culture, customs, and personality and so on. For instance: (1) The selection of word lopi ‘*rapanngi lopi*’ (O.T:Sug. : 1), indicates that the Buginese ancestors’ have been acquainted with water transportation. This indication may assumed the word camming (O.T: Sug.: 3) is used based on to-riolo’s experience through cultural contact with outsiders. (2) The selection of words from the parts of human body as ati (heart) ‘*alitutuiwi atimmu*’ (be careful of your heart direction), ale (body) ‘*palempuri senna’ ni alemu*’ (you must be very honest), etc. indicate that the Buginese concern much about the existence of human being as individually and socially, and these values reflect the noble cultural value of Buginese. These parts of human body are potential to determine human behavior and thus the Buginese ancestors were obliged to share and inherit their experience to the Buginese young generation in *pappaseng*.

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