

La Galigo: Representation and Reference in Bugis Culture

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Abstract

The La Galigo is a literary epic, written in Bugis characters called lontaraq and in ancient Bugis language. La Galigo now becomes an icon of Indonesia. Due to its thousands of pages of manuscript and complex interwoven stories, La Galigo considered to be one of the longest literary works in the world along with Indian Mahabharata and Ramayana, as well as the works of Homer from Greece. Therefore, in 2011 the UNESCO declared La Galigo as "the Memory of the World". La Galigo can be viewed from two perspectives: 1) its internal aspects and 2) its external aspects. The approach used here is Pierce's semiotics that subsequently developed by Van Zoest. The La Galigo incorporates flashbacks and imagery in its presentation. The plot resembling the Bugis way of thinking that is both historical and cultural, open and futuristic. The Character in La Galigo becomes the index of the Bugis double-responsive characters, i.e. love-hate, pity-resentment, obstinate-sloppy, and rough, gentle-rough. How these traits manifested in a character depends on how the response received by the outside. The general principle held could be inferred as "macca pi nawarani, malempuq pi nemageteng, meaning one should be "clever and brave, honest and persistent" which translated into courageous, straightforward, pertinacious, unyielding, uncompromising, regarding things as black-and-white and no such thing as "in-between" personalities. The main themes in the La Galigo are wanderings and seafaring. They now became the main identity the Bugis cultural trait and designation: 1) the wanderer, and 2) seafarer.

Keywords: *La Galigo, literary, Bugis people, epic literary, South Sulawesi.*

INTRODUCTION

The Bugis is one of the ethnic groups inhabiting the province of South Sulawesi, Indonesia, with the largest population number compared to other ethnic groups in the region. Culturally speaking, the Bugis are better known as accomplished sailors that not only earn their living from the sea, but also turn the sea into an infrastructure, into a bridge between one place and another in order to pursue a better life. Later on, they were renowned as spontaneous trans-migrants, as well as successful farmers and traders in their newfound land.

They have a specific work ethos and community structure. Their cultural roots can still be traced from the past up to the present. These cultural roots can be found, among others, in their written relics contained in various texts. One of them is the La Galigo manuscript.

Before going any further, some similar terminologies that might generate confusions, namely La Galigo, I La Galigo and Galigo, need clarification. The term La Galigo refers to the written texts of the La Galigo manuscript; I La Galigo refers to the name of a character in the manuscript; whereas Galigo refers to the chanting of the La Galigo when it is orally presented to an audience.

The La Galigo texts passed down in two tradition i.e. written and oral traditions. The first tradition, known only to the Bugis community, consists of two forms: serial epic stories and chronicles of the lineage of Kings of Bugis written in *lontaraq* manuscripts. While the oral tradition of La Galigo could be found in almost all ethnic groups in Sulawesi (Fahrudin, 1989: vii), as well as in Sumatra, Borneo, Singapore, Malaysia and Brunei.

South Sulawesi is benefited by the fact that the Bugis have their own characters called *lontaraq*, created by the Bugis ancestors, so that the La Galigo can be preserved in writing.

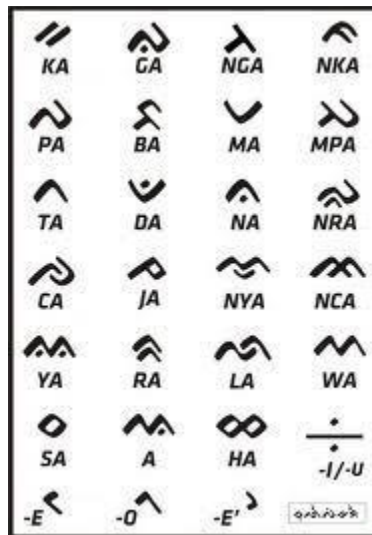
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Lontaraq characters



Source: <https://www.kaskus.co.id/thread/52c26a0af8ca17b82e8b4573/mengenal-aksara-lontara-orang-bugis-cekidot-di-mari/>

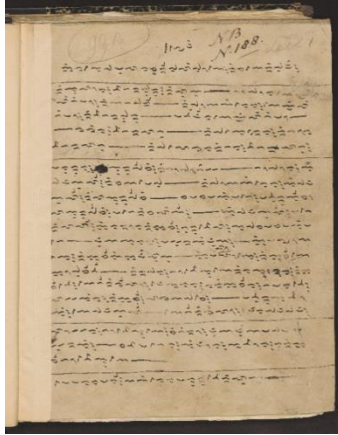
Originally, it was written in a lontar or palm leaf and later on transferred into paper after the material available to the Bugis.

Lontaraq manuscript written on the palm leaf



Copies of the La Galigo are now stored in various museums, libraries – either in Indonesia or in other parts the world – as well as in private collections. One of the most complete version of La Galigo cycles is the copy of Retna Kencana Colliq Pujie handwriting that now stored at the University of Leiden, consisting of 12 volumes and amount 300,000 verses, which according to Kern estimation (1939:1003) that the number comprise only one-third of the total number of La Galigo text (link: NBG Boeq 188).

Volume I of La Galigo at Leiden; NBG BOEG 188



Based on the La Galigo manuscript, with its thousands of pages and complex interwoven story characters, Kern puts it as the longest and largest work of literature in the world comparable to the book of Mahabharata and Ramayana from India, as well as the verses of Homer from Greece (1939:1). Therefore, according to Koolhof, La Galigo occupies a unique position, either in Indonesian or in world literature, at least when viewed from the length of it. The Mahabharata epic itself consists of 160,000-200,000 lines, while the La Galigo reached more than 300,000 lines in length (1995:1). Due to the length of the La Galigo text, in 2011, the UNESCO declared it as "the Memory of the World".

The length of the La Galigo manuscripts generated by the number of characters being told, and almost every important figure mentioned in the text is part of the descendants of the gods of Boting Langiq (the Upper World Kingdom) and the goddess of *Buri Liu* (the Under-sea Kingdom) and he/she always has his/her own stories. These fragmented stories of the characters are then called episodes which in Bugis language called *térens*. Each episode has its own story, limited based on its contents.

La Galigo epic tells the story of the beginning of the creation of the world and the first humans to inhabit the world. It recounts the story around Batara Guru--the son of the king of gods of the Upper World Kingdom (*Boting Langiq*) that enthroned above the sky--which descended to earth in order to inhabit the Middle World (*Ale Kawaq*). Later on, on earth he married princess We Nyiliq Timoq of the Undersea Kingdom (*Buriq Liu*), daughter of King Guru Riselleq. On Earth the couple bore their children and grandchildren, of which Bugis kings claimed to be their ancestors.

The La Galigo texts scattered in various manuscripts written with the intention of chanting them orally at certain ceremonies. The oral tradition itself reflected in the manner of the copyist that consists of two styles: 1) reciting it directly from the manuscript, or 2) chanting it by heart, both of which gave birth to various versions of La Galigo manuscripts. The presenter or chanter only equipped with a neatly arranged story frame that turns out to be a story formula, which is filled in by the presenter during the performance according to his own style and wording while at the same time sticking to La Galigo conventions.

La Galigo as a literary work has an embodiment of high artistic taste both in terms of aesthetics and ethical content. As a literary work, its beauty lies in the convention of language, literature, metrum, and its plot. The contents include various kinds of traditional sources, norms, and the concepts of life of community groups, both in the form of history, culture, tradition, art, law, customs, and science such as agriculture, shipping, trade, overseas and so on. That is why Sirtjo Koolhof called it an encyclopedia of Bugis people.

The events and figures in La Galigo resembling a show about the Bugis life atmosphere along with their social and cultural activities. It indicates that literature, in addition to its aesthetic function, has also a role as a cultural tool for humanity.

Meanwhile, its supporters always consider La Galigo text and manuscript to be sacred and hallow. All events and characters believed to be real and factual. As a result, it is hallowed and became a reference for their

cultural activities. Thus, La Galigo, in addition to being a literary work is also a sacred literature. According to Koentjaraningrat:

Sacred literature or myth is a precipitate of all ideals, assumptions, views of life and beliefs of the people in the community concerned. That is why the principles contained in myth are also the principles that guide most of the activities of community and cultural life in places where the myths live. In seeking the principles of myth, people will also be able to determine the principles in their society (1985: 240).

The Bugis had considered La Galigo to be a sacred text, so that they worshiped it. It had even become their scripture prior to their contact with Islam.

Nowadays, although the position of the La Galigo have been marginalized by advancing Islamic teachings, modernization and the advancement of science and technology, the trait of the old Bugis culture as embodied in the teachings of the La Galigo could still be found in the life of the Bugis to this day; despite the fact that it is no longer exactly the same in its forms; but its spirit remains mostly intact and has actually been transformed into a cultural and social system of the Bugis way of life.

The main traits of La Galigo that still exist in various forms of Bugis culture are the spirit of wandering and seafaring. The values found in almost all episodes of La Galigo.

Theory and Method

Literary Interpretation, in general, can be seen as the reunifying of two worlds: the world of the text that represents the expression of the author and the world of the reader. The world of the text is the intermingling of fiction and non-fiction worlds, containing the description of the author's imagination about a certain truth, about the real and the possible worlds, while the world of the reader is the real world, limited by space and time.

So, if we discuss the interpretant aspect of the reader of the La Galigo text, it means that we are discussing the relationship between the La Galigo text and the world that exists in its supporting community, namely the Bugis community. The Bugis world in question is a description of all cultural facts and social realities that exist in the Bugis community that are still existing and developing to date. Of course the reality in the community is not exactly the same as the reality in the La Galigo text, due to the two factors: 1) La Galigo is a text that represents a particular period of time, 2) the community develops continuously.

Even so, as a cultural work, it contains elements of ideology that never change.

According to Pierce a sign can be understood by the denotatum it expressed through icon, index, and symbol. The utilization of the three components of the sign into the La Galigo texts by the denotata it expressed, according to Van Soest can be explained as follows: 1) icon; the heres as the incarnation of ideas, 2) index; the reference to actual culture/concrety, 3) symbol; the ritual still exists.⁵ For more details, the relationship between the three can be seen in the chart below:

Type	sign in the text	Denotatum/community
Icon	Actions of the gods	Human thought
Index	Realistic elements in the myth	Life elements in the community
Symbol	Rituals in the myth	Rituals in the community

So, in La Galigo text there are deity activities. Those activities are the "incarnation" of the ideas of its author. The ideas are similar to the thoughts of the community supporting the text. It is called "icon" i.e. the existence of a similarity between the ideas that were in the "action of god" with the "thinking of people".

The thought of the community is the "incarnation" of the ideas in the text. The similarity of these ideas can be recognized through iconicity in literary texts.

⁵ Personal communication with Prof. Dr. Van Zoest at Leiden, August 8th -12th 1996.

As for the index, the realistic elements of deity activities in the text provide an index for the realistic elements that exist in the supporting community. The extraordinary nature of the gods becomes an index for the belief system of the Bugis community.

The symbol can be explained by way of looking at the relationship between the symbols on a ritual in the text and a ritual that still exists in the community. The ritual is something accepted by the community as a convention, which means it has become the consensus of the Bugis community.

RESULTS AND DISCUSSION

Iconicity in La Galigo Plot and the Bugis Way of Thinking

Two forms of storytelling that stand out in the La Galigo text are flashback and flash-forward. In the flashback, what is generally told is the genealogy of the characters, the greatness of the characters ancestors, and the historical events surrounding the characters that describe their noble tradition.

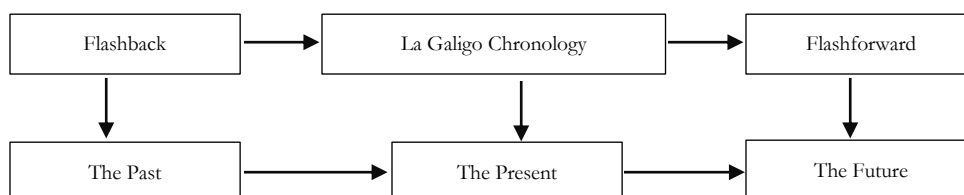
Most of the events that were told via flashback were the outlines of the previous manuscripts. For example, when recounting the ancestor of Sawérigading, what was revealed was the text on the Episode of the First Man in the manuscript (the first episode) that told the grandfather of Sawérigading (the first man) who descended to the earth and incarnate into a human being. Likewise, when recounting the Sailing of Sawérigading to Cina, what was revealed then was the outline of the contents of Ritumpanna Wélenrénggé manuscript (the episode of the Cutting Down of Wélenréng Tree), depicting the falling in love of Sawérigading with his own twin sister, of which the custom fiercely opposed. This episode was the episode that preceded the episode of the Sailing of Sawerigading to Cina.

The purpose of telling the story in flashbacks is 1) to expose the greatness of the character, and 2) to outline the content of texts that preceded it.

The other stand out form of storytelling in La Galigo is flash-forward that generally outlines the story of the subsequent episode. The flash-forward utilized through two media, namely 1) *sanro*: shaman, and 2) dreams. It is through envisioning, both directly and indirectly (through the prophecy of a dream), that the shaman reveals what will happen to the character.

The two forms of storytelling show the continuity that is found in each episode. Not all flashbacks and flash-forwards, of course, reveal the story in detail, but nonetheless they provide a guide for the reader to understand the continuity of the story contained in La Galigo that has so many episodes.

The chart below shows how both forms of storytelling represent the stream of thoughts of the author/narrator of La Galigo text:



Therefore, the flashback is a part of the past that is told in the present, while the flash-forward is a picture of the future that is also told in the present.

It turns out that such structure of thinking also resembles the Bugis way of thinking. When you first meet a Bugis, the first thing he does is introducing himself. At the time of the introduction, he could eloquently recount his ancestral genealogy from his father's, mother's, up to his ancestors. In telling the ancestors, there are also stories about the events that surrounded their ancestors, especially the greatness of the ancestors.

This form of storytelling is inherited by a person through a process of family interaction. The interaction process involves propagation and dissemination of certain ideas and values through bedtime stories, which

sometimes required to be memorized by the children. According to Andi HJ Zubaedah, when she was a child she was required by her parents to memorize the genealogy and history of her ancestors, *ajaq muancaji tau tabbé-tabbé ko natanaiko tauwé assalaemmu*, in order to not become a rootless person when she was asked about her origins. She added that such thing applies to all Bugis people, especially those who come from aristocratic circles. The reasons behind the practice are:

Making the child to be conscious of the dignity of the family's past; thus it functions as an educational tool.

Preserving the family history and genealogy because in the future the child will in turn expected to tell the history and genealogy of the family to his/her children. Therefore, it also functions as a means of preserving the history and traditions of the community.

Introducing to others that the person is from clean *Ulu Saloq* (upstream river), meaning that he came from good descendants. If one of the ancestors had been blemished, it would become an unforgivable original sin. A person who has *mallucaq ulu saloq* (turbid upstream river) will receive community sanctions, including not being able to marry good families, or be ostracized from the community. According to the Bugis, if someone comes from a bad descendant (turbid water), then the turbidity will also muddy the descendant of the person he married. In this case, its function is as "social control" of the Bugis community.

In addition to being orally performed, the history and genealogy are also written to preserve its sustainability and continuity that later on known as *lontaraq*⁶. *lontaraq* in this sense is one of the historical forms of writing traditional texts in the archipelago, acknowledged by many scientists to have scientific level comparable to modern historical writing.

There are various kinds of *lontaraq* manuscript, such as: 1) *lontaraq bilang*; diary or journal, 2) *lontaraq pangngoriseng*; genealogy, 3) *lontaraq paseng*; collection of family mandate, 4) *Ulu ada*; treaty or pact, 5) *attoriolong*; rules and laws, and so on.

A king is only considered legitimate if he can prove his rights from his *lontaraq*. *lontaraq* is thus a symbol of one's nobleness and majesty. According to Ustadz Abd. Majid, when a man proposed a woman, the people sent to represent him requires three conditions at the least: 1) must be good at traditional rhymed verse, 2) have to memorize the genealogy of the man he represents, 3) must bring *lontaraq* and be able to read and explain its contents. The *lontaraq* was discussed together in front of the audience, which was later replied by a woman by showing her *lontaraq*. Not infrequently, marriages are canceled because of the inability of a person to explain his genealogy either by heart or through *lontaraq*.

What was described above shows how strong the Bugis hold on to their history and tradition. That is what some historians called a history-centered character owned by the Bugis.

However, it does not mean that the Bugis immerse themselves in nostalgia of the past without any foresight. The Bugis renowned for their open culture. Their ability to sail and create a sophisticated navigation system, invent their own characters for writing and produce such literary epic of great caliber as *La Galigo*, prove that they are capable of integrating the whole elements of their culture with the culture they encounter from without. This structure of thinking is influenced by the form of *La Galigo*'s structure, which directs each character always be ready to accept what will happen in his life no matter how heavy the risk is through the prediction of a dream or a shaman, whose meaning is imagining the future of the character.

Pelras suggests that one thing that shows the importance of the future according to the Bugis is their seemingly opposed but complementary virtue of *siriq na pesse* (self-honor and solidarity). *Siriq* or self-honor teaches a person to always compete but at the same time that person is bound by a sense of high solidarity (*pesse*). The nature of being competitive based the high sense of solidarity makes the Bugis have the opportunity always to move forward. It is closely related to two other traits that are also somewhat contradictory, namely on the one hand the Bugis are always open to developments that will be beneficial to organize their future, but at the same time they also hold on a very high esteem to their past. The Bugis

⁶*lontaraq* has different meanings: a writing, manuscript; written history and culture also called *lontaraq*.

openness to innovation and directing their thinking into the future go side by side with their high awareness of their past by always keeping their parents traditions and legacy (1996: 4).

This openness is influenced by the Bugis culture that likes to sail, migrate, and trade. During their voyages and staying abroad, they meet and communicate with the outside world, which enables the creation of broad insights, and in turn gives them the opportunity to renew and invent. Thus, we can see how the Bugis can create technology for making boats, houses, navigation, the creation of *Amanna Gappa* Navigation Code, and so on. As for trading, the Bugis for centuries have explored almost the entire archipelago, Australia, even the Philippines, China and Madagascar. They carry merchandise of marine product, gold and iron. According to Pelras, in the 11th century the Bugis had made a contact with the Chinese, although at first not directly from China, but through South Sumatra and the Southern Philippines (1996: 2).

All of that made possible by the Bugis culture and tradition that are open and adaptable. The openness and adaptability allow the Bugis to progress and develop. The customs and traditions are maintained, but very open to receive renewal, as long as it does not change the basic essence and content of the cultural ideology.

Indexing the Character of the Figures in La Galigo with the Bugis Character

The main figures of the La Galigo epic are Batara Guru, We Nyiliq Timoq, Sawerigading, I We Cudai and We Tenriabeng. The character of the figures largely determined by the response they received from the outside. That is what I refer to as the double-responsive character, namely love-hate, pity-resentment, obstinate-sloppy, and gentle-rough response. How these traits manifesting in the character of the figures very much depend on how other people treat them.

The consequence brought about by the expression of the traits derived from a concept of truth they embrace, known as the principles in pairs, namely *macca pi nawarani*, *malempuq pi nemageteng*, meaning "clever and brave, honest and persistent". These principles translated into courageous, straightforward, pertinacious, unyielding, uncompromising, regarding things as black-and-white and no such thing as "in-between" personalities.

Those descendants of the gods who had resided on earth have laid the foundations of the values of life that are considered good and bad, fair and unfair, right and wrong. They then become role models, followed, and run by the Bugis that subsequently known as brave people, both physical and non-physical, never giving up, and not afraid to die. That is why the Bugis always carry *keris* (*badik*) wherever they go. The *keris* for the Bugis is not a symbol of bravado, nor is it to show off their masculinity, but rather as a symbol of the courage that has been installed since they were born. Separating them from their *keris* is like separating flesh and bones.

However, in the one hand, the use of *keris* unguarded by cleverness and bravery, honesty and persistence to uphold the truth will cause abuse of courage, generating a stereotype of the Bugis as a hot-tempered and cantankerous. On the other hand, the courageous spirit of the Bugis people placed in a noble position as mandated in La Galigo will bring up human beings with patriotism, loyalty and consistency.

The opposition between the bold and daring as it on the wrong path have the impact particularly on the Bugis images abroad. On the one hand, they will be heroes hailed for their bravery only if their fearlessness remains controlled by the nature of honesty, cleverness, persistence, and courage. Otherwise, they will be considered human thugs when their bravery was not accompanied by the four traits above.

Symbolizing the Theme of La Galigo with the Existing Bugis Culture

Themes are the main ideas that are present in the text from the beginning to the end of the story. The meaning of the theme of a text could be perceived, among others, by understanding the title or by looking at the number of repetitions that occur in events.

Almost all episodes of La Galigo contain two themes, namely: 1) going abroad, and 2) seafaring.

Going abroad means leaving ones hometown to a certain place, with various purposes and intentions. In the La Galigo text, it is described that Sawerigading went abroad and left his hometown with the intention of: 1) fulfilling the demands of the adat council, 2) to marry the daughter of the King of Cina.

The first point happened because Sawérigading committed customary violations, namely longing to marry his twin sister. This desire considered very shameful and a disgrace to the country that it was fiercely opposed by the customary council. When the council convenes, it is decided to expel Sawérigading. Otherwise, it will bring about disaster to the country, i.e. abortive harvest and rampant plague either on the livestock or on the people of the country.

However, before leaving Luwuq, the country of his birth, his twin sister, Wé Tenriabéng, advised him to go to Cina, because the daughter of the king of Cina is said to have identical face with hers. A model of humane expulsion was then performed because the subject was just not thrown away, but offered multiple alternatives, namely 1) turning the expulsion into going abroad; and 2) the failure of Sawérigading's love for his twin sister begot another alternative, namely the daughter of the king of Cina whose face was identical with Wé Tenriabéng's.

When Sawérigading embarked, Sawérigading's parents (the king and the queen) were truly sad and desperate. Watching the pain of their king and queen left by their only heir, the adat council started to doubt their own decision. They gradually recalled Sawérigading and granted him to marry his twin sister; of which La Pananrang, Sawérigading spokesman, replied:

"Why is it only now that you offer it, you noblemen of Luwuq, why was it not yesterday, for now Sawérigading has casted his vow, no longer possible to withdraw his oath".

Such an event only happens once, but it shows nevertheless the consistency and determination of keeping a promise; that someone who has already sworn will not violate his oath. The customary council recall actually is just a test for Sawérigading to see his determination in maintaining his principle.

It is told in the text, that prior to his departure, Sawérigading had vowed not ever to return to Luwuq; except later, in the future, when his descendants who would again establish his pride to replace him as king of Luwuq. That means that his departure is for good, never to return. The determination of Sawérigading to withhold his principle is shown in the quote below:

"Nacukuq mua Sawérigading, palélé bobbo uae mata mannarenniqna, naterri makkeda: "Reweq ga siaq to matinroé ri lapiq tana kullé taddéweq ri Alé Luwuq"

"Duck down Sawérigading, tears in his eyes as he said: "Had the man buried beneath the soil returned home, I would return to Luwuq. "

The sentence above uttered by Sawérigading when his uncle Tejjoq Risompa offered him to call at Wéwang Nriuq when returning from Cina. But Sawérigading replied that his return to Luwuq just as the returning of a body from the grave, meaning that forever he would not return.

Furthermore, the second meaning of *sompeq* is that a voyage means a journey. The journey from Luwuq to Cina carried out by boat. It is the source of the second theme, namely seafaring. It takes months to get to Cina, going through a long route from one country to another.

The voyage, it means wading through the rough sea, embraced by gentle wind blow that suddenly turned into a powerful storm and typhoon; such is the alternating experience Sawérigading and his group endures during the voyage. The nature threatens the safety of Sawérigading's life and his entourage, but on the other hand, the nature's raging positively impact them. Making Sawérigading and his entourage becoming stronger, tough and courageous to face the reality of life, even though it negatively sometimes causes him to become frustrated and desperate. That is why when Sawérigading is faced with threats from fellow humans, there is no other choice but to fight fiercely until the last drop of blood.

This was what happened to Sawérigading and his group. Sawérigading respectively confronted against various enemies that threaten the safety of his and his entourage. Seven times he was confronted by the enemy, seven times he fought and seven times he won the battle. Even if he never sought an enemy, when it comes, there is no option to take a step back. That is the reason behind several wars he fought, bringing up the theme of the greatness and glory of Sawérigading at sea.

Wars always the result of Sawérigading and his entourage pride undermined and demeaned by the enemy. It is called humiliated events. Humiliated means there are only two stakes left for option: kill or be killed. It is the consequence of upholding self-esteem.

Enemies from Java, among others; Banynyaq Paguling from Majapahit, La Tuppu Soloq from East Java, La Tuppu Gellang from West Java, and Sattia Bonga from Java, La Tenripula and La Tenrinyiwiq from Malacca. In La Galigo text, it is told that all these enemies succumbed to Sawérigading, defeated, beheaded, his head hung on the deck of the boat. The hanging of the head of the great archipelago figures on the Sawérigading ship is a symbol to legitimize the greatness and glory of Sawérigading at sea, as an invincible king of the sea.

Evidence of the expertise of the Bugis seafaring and migrating can be seen in Bugis boats scattered in the archipelago and have existed for centuries. The most prominent feature of the boat are its two poles and seven sails. According to Tome Pires, a Portuguese who witnessed a Bugis boat in the sixteenth century, the boat used by the Bugis was *pangajava* (*penjajap*: Malay, *pancajajq*: Bugis). The boat had been a new type for him, and according to Pelras this seems to have been developed into the famous type of *paddévakkang* boat (1996: 5). These characteristics are similar to the picture of a boat relief in the Borobudur Temple. According to Horridge the ships used appear from their descriptions to have been very similar to those of ninth-century Java or Srivijaya, as pictured in Borobudur's famous reliefs (Pelras, 1996: 68). Regardless of whether the picture of the boat at Borobudur Temple is a Bugis, Javanese, or Malay boat, but based on the similarity of its form, it can be used as a clue that the Bugis boat has existed since the ninth century AD.

In order for orderliness in the voyage to be realized, both internally and externally, the rules must be treated by all boat crews. The rules were then known as Amanna Gappa Code, written in 1676. Amanna Gappa was taken from the name of the author. It contains shipping law, which regulates the rights and obligations of boatmen, the distribution of results, travel costs for passengers and so on.

During seafaring, it is common for the Bugis people to encounter disturbances at sea, especially from fellow sailors. The Bugis never dreaded such encounter, as evidenced in various accounts about the wars carried out by the Bugis at sea. One of the accounts is the Tuhfat Al-Nafis by Raja Ali Haji. In Tuhfat Al-Nafis, it is said that when the Netherlands and the United Kingdom invaded the Malay archipelago the Bugis had been one of the most revered and respected by the Dutch and the British. How the Bugis people defend their homeland at sea in the Malay archipelago, described by its author, as a resistance in the ocean that disrupted nearly all strategic trade routes of the United Kingdom and the Netherlands in the archipelago, making the group of the Bugis won general acclaim as revered and respected might in the ocean (1985:3).

It shows that the La Galigo has bequeathed courageous, straightforward, pertinacious, unyielding, uncompromising traits to the Bugis people. They are the basic capital influenced by the habitat of loving go abroad, to migrate. The same nature is also responsible for their high adaptive zone that makes people always feel safe and protected whenever they are close to the Bugis community.

CONCLUSION

What has been described above is only a fraction of the capture of La Galigo, which is the oldest inheritance owned by the Bugis. La Galigo stores a large deposit of the Bugis great culture and civilization that was once realized in Bugis history, culture and civilization.

The ancient civilization heritage has elements of modernity and progress that are recognized by various experts who come from various parts of the world. Among others, Prof. Dr. Christian Pelras from France, identifies the Bugis cultural characteristics as follows:

The Bugis characters allow them to write down their knowledge, including producing a work such caliber as La Galigo epic;

Greatly appreciate the history and traditions of their ancestors but at the same time has a futuristic and open culture that is always future-oriented,

The Bugis practice a royal government system but the governance procedures are populist similar to democracy,

They have individualistic characteristics which are marked by the competitiveness but bound by a high sense of solidarity and willingness to sacrifice for others,

They have the concept of freedom (*maradéka*) to be free to go, free to go home, free to try within the existing legal boundaries and social contracts that determine one's rights and obligations in society.

Such cultural values are what Pelras calls a cultural value that stores modern features (first class minda). Therefore according to him, the Bugis community is most prepared to face the challenges of the modern world in the context of current globalization and has great potential to develop continuously in the future (1996: 6).

Equipped with such values, the Bugis sailed and wandered around in the Archipelago, and later on settled down and looked for a better life abroad. They became spontaneous migrants and built a civilization in their newfound land, without leaving their culture behind as their base in building high adaptive zone due to their universal cultural basic values. Therefore, in almost all of the territorial waters of the Archipelago, one will find Bugis community existing.

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