



BUGIS CULTURE DECONSTRUCTION IN NOVEL LA GALIGO 2

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Abstract

The representation of Bugis culture in *La Galigo 2* illustrates the ancient Bugis people's way of life during the Bugis kingdom in South Sulawesi. Historically, the epic *La Galigo*, which inspired *La Galigo 2*, describes Bugis culture, an indigenous culture of Indonesia. This study aims at describing the portrayal of Bugis Culture deconstruction in the novel *La Galigo 2* from the perspective of life order and beliefs. The analytical method used deconstruction theory through the perspective of Derrida. The results of the analysis show that the cultural representation of Bugis in the novel *La Galigo* shows several variations of ancient Bugis culture. *Bissu* people, who live in numerous South Sulawesi locations, can speak with God. The special ritual of the *bissu* people is known as the *bissu dance (maggirik)*. The term *walasuji* is a gate building made of woven bamboo, used by the Bugis for traditional parties, but now *walasuji* is used only for weddings for the Bugis. In addition, the ancient Bugis people sprinkled *bertih* on visitors in the welcoming ceremony as a symbol of respect and safety. Mutual respect for the Bugis is determined by the social strata that the nobility call *puang* or *opu*. The ancient Bugis people believed in the *Dewata* (God), *Sang Patotoqe*, but over time this belief began to erode because they had embraced a particular religion. The novel *La Galigo 2* implies that in central Indonesia there is a mythology about the ancient Bugis community and the richness of Indonesia's local culture.

Keywords: *Bugis culture, deconstruction, La Galigo, Indonesia's local culture*

INTRODUCTION

Cultural discussions are broad in nature. Additional research into this fact will yield priceless insights. With records, it is possible to discover the crucial information. Books, especially works of literature, are an excellent method to display one's erudition (Su et al., 2022; Widiyanto, 2022). Although literature and culture are distinct, they are inextricably linked. Both have human beings as their primary focus. Dos Santos and Neves (2022) argue that humans create literature to provide an outlet for expressing life's many phenomena. Culture is the product of human ingenuity, a materialization of the wisdom that allows people to meet every obstacle and fulfill every need of communal existence (Aghazadeh, 2022; Gutierrez et al., 2022).

The context of content and meaning, especially in literary works, reveals truth and attractiveness (Sangeetha et al., 2022; Riveiro, 2022). This agrees with the notion that literature has both realistic and fantastical elements, and that the creative is more burdened with explaining, interpreting, opening new vistas, and giving significance to the realities of life (Nurgiyantoro, 2019). An essential part of literature's evolution is the practice of conducting research on existing works. Developing concepts, theories, and approaches through literary study is essential to the growth of literature as a scientific field (Cabeça & Dos Santos, 2022). The quick pace at which literature evolves parallels that of world science, making literary study crucial. The scientific method is essential for any endeavor that aims to advance scientific knowledge. The literary qualities of a piece are what ultimately define its scientific study (Wicaksono, 2017; Fick & Arias, 2022).

The novel represents a complete artistic work (Šauperl, 2012). It can be broken down into sections, each of which has components that are interconnected with and dependent upon the others. There are fundamental building blocks from which novels are constructed.

Events, narratives, characters, places, points of view, and so on are all fundamental components of novels. The author has invented these parts, making them look and act like things in the real world. Literal truth and literary truth are not necessarily equivalent (Wardani et al., 2020; Upendar et al., 2019). This is due to the fact that both the real world and the worlds of fiction have their own set of rules and regulations. In addition, the experiences, outlooks, and actions of the novel's characters constantly serve to deliver a moral message. Even though authors only offer these characters in a fictional context, the characteristics they exhibit provide credence to the idea that books depict the human soul.

The novel *La Galigo 2*, created by a Bugis author named Dul Abdul Rahman, is an example of a story that exclusively relates to the narrative of a specific ethnic community. Two book series have been written with the central theme of *La Galigo*. *La Galigo 1* tells of the footsteps of the first people in the Earth Kingdom, while *La Galigo 2* informs of the inner rumbling of the Lord of the Seas. Both of these series have been written by different authors. These two books are examples of intertextuality taken from the epic *La Galigo* an ancient Bugis community manuscript widely recognized as the longest piece of written literature worldwide (Koolhof, 1999). In particular, the novel *Lagaligo 2*, which recounts the history of the ancient Bugis society and emphasizes the cultural norms, social order, and leadership qualities of a monarch, relates the story of the Bugis people's life. More particularly in terms of culture, as was indicated before, one of the novels that are important to research from an anthropological point of view is the novel *La Galigo 2*, which is also one of the novels that are fascinating to study from a historical point of view. The culture of the Bugis people is the subject of the investigation being carried out here, which is represented in the novel *La Galigo 2*. The Bugis are indigenous to South Sulawesi, and a wide range of traditions influences their society, family life, and beliefs. Thus, this work is interesting to study due to its depiction of the ancient local culture.

One way to read text is to use the deconstruction approach introduced by Jacques Derrida (Lebro, 2021). Deconstruction is often referred to as post-structuralism, which is an approach built on the basis of structuralism theory (Derrida, 2017). If in the theory of structuralism, the interpretation of literary works is centered on the text in literary works, then deconstruction views a text in literary works as always presenting many meanings (Burchill, 2017). A reader is free to interpret literary works. In this context, a reader of a literary work can recreate a fictional world and relate it to other contexts outside the text of the literary work.

Deconstruction rejects the idea of a central meaning. The center is relative and denies the meaning of monosemy (Selden et al., 2005). So the meaning is very loose. That's why there are many interpretations of the object. According to Norris (2002), deconstruction is a strategy to prove that literature is not a simple language. The essence of deconstruction is the application of the desired pattern of text analysis and keeping it meaningful polysemy. According to Derrida (2001), *differance* includes three meanings, namely: 'to differ' (different), 'difference' means spread, and 'to defer' (delay). Differ is a spatial concept, meaning that the sign emerges from the difference system that takes place in that system. Differ is temporal, meaning that the signifier imposes an endless presence delay. Difference is Derrida's key idea to explain language instability (Cheng, 2021). Language, in Derrida's difference insight, is composed of "differences that delay meaning or coherence to reach a stable or permanent status. The structure of language according to Derrida is something that is dynamic or always "moving" through a process of difference and delay. The meaning of a sign depends on its difference and delay with the relation of other signs in space and time. In other words, a sign will never achieve its full meaning because of the ongoing process of difference and suspension (Maclachlan, 2017).

A literary text that has been written tends to be seen as a final or static sign construction. Such a view has parallels with Saussure's structuralism view which sees language as something that is "structured" or stable. In the literary text there is also truth

and the task of the reader is to find that truth (García-Berrio, 2016). An analysis is then said to be successful if the reading has found things that are considered to be the essence or transcendental signs of the work. The essence that is transcendent is called Derrida 'logocentrism' because the reading activity is directed to find a certain center of meaning that already exists (Wake & Malpas, 2013). Through the difference, Derrida shows that there are always contradictions in language because: the movement of difference and suspension always takes place between signs; signs are never self-sufficient so that the process of addition and substitution (supplementation) will always occur; the meaning of language spreads (dissemination); and the meaning of a word cannot always be decided (undecidability). Stability of the meaning of the text is something that is temporal and spatial. Every attempt to link a signifier (text) with a signified (meaning) transcendental (overcoming space-time) will not be achieved (Stocker, 2006).

Several writers have carried out studies on local cultures in Indonesia which are addressed in the novel. This can be seen from a study conducted by Nurgiyantoro and Efendi (2017) on describing the character's self-actualization, and the function of puppet character actualization in 21st-century Indonesian fiction and the similar study on disclosure of political events in Indonesian history by using *wayang* as a narrative medium studied in the novel *Amba* by Laksmi Pamuntjak and *Pulang* by Leila S. Chudori (Efendi & Nurgiyantoro, 2021); Salahuddin et al. (2019) describe and explains multicultural values in the Indonesian Minangkabau local culture novels before the war; the study of *Bissu* as a Bugis local culture in Pepi Al-Bayqunie's novel *Calabi* did by Rahmi and Suprihatin (2020) and *Bissu's* transvestites on Bugis culture belief (Hariyono & Bewe, 2022; Iman et al., 2018). In addition, a study of Bugis culture has also been conducted by Saleh (2019), highlighting three main goals of Bugis culture that pertain to everyday life: learning about Bugis wedding traditions, gaining insight into Bugis methods of conversation, and tasting Bugis classics; drawing parallels between state regulations, Islamic law, and local practice; Idrus (2015) analyzes the complexities of marriage and divorce in Bugis culture in South Sulawesi, Indonesia; Interpretation of local culture of *sulapa eppa walasuji* in education (Nurannisa et al., 2022); and the politeness system in Bugis society based on social status, religion, age and gender (Mahmud, 2013).

In reference to others, the current research looks at the history of Bugis culture and sheds light on the contributions of ancient Bugis to modern Bugis traditions. As a result of these considerations, the purpose of this study is to describe the portraits of ancient Bugis cultures depicted in the novel *La Galigo 2*, which is currently deconstructing within contemporary Bugis society. This research was carried out to provide a depiction of Bugis culture that, despite having gone through various cultural shifts, has yet to lose sight of the foundation on which Bugis culture was initially founded.

METHOD

The representation of ancient Bugis cultures which paints a fresh portrait of the cultures that exist today among the Buginese is investigated using the theory of deconstruction approach through the perspective of Derrida (Derrida & Silverman, 1989; Critchley et al., 1996; Royle, 2003; Wake & Malpas, 2013). Dul Abdul Rahman's novel *La Galigo 2* describes ancient Bugis cultures, which are the subject of this analysis. The procedure of deconstruction stage is carried out through the verbal stage, namely by critical reading and searching for paradoxes and contradictions in the text. This reading attempts to criticize the text so that a new view of it may emerge. This stage can also show the difference between what is stated in the text and the current condition. In other words, the study refers to how the meaning in the text (ancient Bugis culture) has undergone a deconstruction process with the current social conditions of Bugis society. The next stage is the textual stage, namely the search for deeper meaning in the entire text. This stage is carried out to provide meaning to terms and writings in the ancient Bugis terms which can then be interpreted and represented by the Bugis culture that is currently deconstructing.

FINDINGS AND DISCUSSION

Findings

Based on the analysis in the novel *La Galigo 2*, it was found that the Bugis people have their own unique culture and civilization that sets them apart from other national cultures worldwide. Bugis people have historically only existed in Bugis territories. Changes in circumstances caused some Bugis citizens to abandon their homeland and settle in other areas or nations. As a people, they have demonstrated originality in developing their culture.

The results of this study are summarized in the following way, briefly: First, in religious ritual processions, *Bissu* led by a man called *Puang Matoa* represents the Bugis community, particularly in the royal system. The *bissu* dance is an integral part of many of the ceremonial processions. Second, the ancient Bugis greeted distinguished visitors with a procession that included the scattering of golden *bertih* and building of the *walasuji* with *menrawe* ornament as a sign of extraordinary welcome. Third, the social order structure of the ancient Bugis community had an impact on the associations that existed within that community. The *opu* or *puang* is a symbol of the politeness system that is associated with high social standing. Fourth, the ancient Bugis people have a spiritual belief in a deity called *Sang Patotoqe*. This god is the center of their spirituality. They engage in ceremonies to pray for protection and safety in the world, and they are even able to communicate directly with the representatives of other gods.

Discussion

The novel *Lagaligo 2*, an intertextual work based on ancient manuscripts from the Bugis community known as '*La Galigo*,' offers a glimpse into the developing culture of the Bugis people. The culture of the Bugis people was genuinely reflected in the manuscript when it was initially written. Nevertheless, because the novel *La Galigo 2* is a literary piece adapted from the old manuscript '*La Galigo*,' the readers can draw as much as they possibly can on Bugis culture's singularity from it.

Bissu and Bissu Cultural Dance

The character *Bissu* is described in the novel *La Galigo 2* as having had his spirit preserved by the Dewa (God) in *Boting Langiq* (Kingdom of the Sky) and a religious leader. Although *Bissu* can refer to a woman, it also means a transvestite. This *Bissu* possesses spiritual insight that enables him to connect with God (Davies, 2006). An explanation of *Bissu*' can be seen in We Tenriolle's words as a *Bissu*;

On the one hand, she feels that she is a *Bissu* who is looked after by the Gods in *Boting Langiq*, and will marry one of the Gods in *Boting Langiq* in the future".

(Rahman, 2012: 250)

In ancient Bugis society, a *Bissu* could only wed a God from *Boting Langiq* if she was a woman. This was due to the fact that she had been chosen and cared for by Gods from the moment she was born. *Bissu* are led by *Puang Matoa*. He is the leader of the religious figure appointed as *Bissu* coordinator. *Puang Matoa* and the *Bissu* perform several rituals such as the ritual for the birth of the king's children and spiritual rituals to invoke the Gods.

In the novel *La Galigo*, God chose *Bissu* before and at the time of their birth. However, in the present day, *Bissu* is selected via their spiritual journey and decides to devote themselves entirely to God. Today's *Bissu* has the option of dressing traditionally, just like women. On this particular occasion, *Bissu* wore women's sarongs and jackets along with full makeup and feminine jewelry. But she was also wearing a men's headdress and carrying a dagger. As a result, the local population views *Bissu* as a transgender group. In the *La Galigo*

legend, the Bugis-Makassar rulers task the *Bissu* with protecting the bola *arajang*, an important family heritage. According to Davies (Davies, 2010) in his book, the *Bissu* community even obtained permission from the monarch to enter areas of the palace that was off-limits. One of these areas belonged to the king's wives. Being a member of the *Bissu* community is not simple, as seen by the everyday tasks they perform in the palace. The penis of *Bissu* might not be alive (Davies, 2015). The life of the *Bissu* community during the *La Galigo* era was so noble and unique because a *Bissu* ideal could uphold social behavior and avoid any worldliness. Like transvestites, they cannot be flirtatious.

Davies (2017) states that there are five recognized categories of gender in Bugis society, namely: *oroane* is male, both physically and in his role in daily life. He appears masculine and is able to establish relationships with women; *makkunrai* is a woman, both physically and by nature as a woman, who can fall in love and marry a man, give birth, and take care of her children and family; *calalai* is a woman who looks like a boy. She is physically a woman, but takes on a man's role in her daily life, for example she works in a male environment and does heavy jobs as men do; *calabai* are men who look like women. He was born as a man but took a role in the jobs done by women. *Calabai* looks very feminine; the gender group that is not included in the four groups is the gender held by *Bissu* (Hariyono & Bewe, 2022). *Bissu* are a group that has no gender, they are not men, not women, not lesbians, and not effeminate. *Bissu's* appearance is very special because he is not dressed like a man and not like a woman. He wears special clothes, which are only worn by *Bissu*.

One of *Bissu's* tasks, as told in the novel *La Galigo* is to perform a ritual by performing *Bissu* dances. The *Bissu dance* is performed when the king's consort is about to give birth and in a ritual ceremony to invoke God. Apart from that, the *Bissu dance* also serves as a show for guests. The *Bissu dance* creates a scene known as *maggirik* (slicing and slitting the *Bissu's* body).

At that time, the *Bissu* ceremony emphasized more on entertainment, so I We Tenriabang invited all residents of China to watch the *Bissu* dance.

Paung Matoa and the other *Bissu* are ready to dance the *Bissu* to welcome the baby's birth.

(Rahman, 2012: 137, 139)

The current *maggirik* ritual is a dance that uses an heirloom sword (*keris*) that contains mystical elements in it. In this dance, the *Bissu* are fully dressed and dressed in such a way, walking while dancing, then they thrust their swords (*keris*) into their bodies. The sword didn't hurt them at all. *Maggirik* means stabbing a dagger into the *bissu's* body, especially in vital areas such as the neck, stomach, and wrists. The *Bissu* who perform this dance are considered to be possessed by a spirit and have the ability to be immune to sharp weapons. *Maggiri* dance is deconstructed as a celebration of events such as the anniversary of a district, welcoming guests of honor, or as a complement to certain traditional ceremonies. This dance can be performed alone, and can also be performed jointly by several *Bissu*. *Maggiri* dance is full of mystical nuances and has its own uniqueness which makes it interesting to watch. In performing *maggiri* dance, the *Bissu* are accompanied by drums and the traditional musical instruments *pui-pui* and *lae-lae* (Indarwati et al., 2019).

The Tradition of Using Bertih to Pick Up Guests

In ancient Bugis society, there was a tradition of picking up guests, and because there are certain traditions, this tradition has a philosophical significance. This procedure is carried out to pay homage to and glorify those present at the event. The spreading of *bertih* seeds as a means of extending a warm welcome to visitors is one of the customs carried out. *Bertih* is rice that is roasted in a cauldron until the skin cracks. The procession of sowing *bertih* took place when Queen Jempuq arrived at *Mallimongang* Palace at the request of Her

Majesty Sawerigading to breastfeed her child I La Galigo. Queen Jempuq was asked to breastfeed I La Galigo because her mother I We Cudaiq did not recognize her as a child since she was born. The tradition can be seen in the following scripts.

All residents of the Mallimongang Palace welcomed Queen Jempuq with joy. Not to forget, I we Cimpauq and the residents of the Mallimongang Palace sprinkled bertih as a tribute to Queen Jempuq and her entourage.

(Rahman, 2012: 32)

As it is known that, in the *La Galigo* epic, the forerunner of the *Luwu* people' began when Batara Guru (the first human) was sent down to earth, precisely in the *Ale Luwuq* forest, to develop offspring at the request of *Sang Patotoqe* in the Kingdom of Heaven (*Boting Langiq*). Batara Guru then built a kingdom on earth and gave birth to a son named Batara Lattuq. Batara Lattu then gave birth to a son named Sawerigading. During this Sawerigading era, the epic *La Galigo* became interesting because it was colored by the romance story of Sawerigading, who sailed to China to marry a girl who looked like his brother I We Tenriabeng. The kingdom of *Ale Luwuq*, at the time of Sawerigading's leadership, preceded by his grandfather, succeeded in subduing all the kingdoms in *Bugis land*. However, when he wanted to marry his golden twin sister, I We Tenriabeng, he had to be exiled to China to marry a woman who looked like his twin sister, I We Cudaiq, and promised not to return to *Ale Luwuq*. His marriage to I We Cudaiq gave birth to a son named I La Galigo. I La Galigo replaced his father's throne, which united and controlled the kingdoms of *Ale Luwuq* and *Ugiq (Bugis)* (Toa, 2017). The story of *I La Galigo* is the main character in the epic *La Galigo* which is intertextualized in the novel *La Galigo 2*.

The tradition of sowing *bertih* has now begun to be abandoned by the Bugis community. However, in the northern part of Bugis, where one of the characters in the novel, Sawerigading was born, the *Ale Luwuq* area (currently *Luwu'*) is still maintained. However, there have been changes in this tradition. The *bertih* referred to in the novel is replaced with rice that is not roasted and is colored yellow. The tradition of sowing yellow rice is carried out to welcome exalted guests and is carried out when the bridegroom comes to the bride at a wedding. Not only that, the tradition of sowing yellow rice is carried out for families who are declared safe from anger.

The tradition of *walasuji* and *menrawe*

Walasuji in the tradition of ancient Bugis society is a gate specially made when holding a party. *Walasuji* in the tradition of ancient Bugis society is a gate specially made when holding a party. It is always decorated with ornaments made of woven bamboo and yellow coconut leaves called *menrawe*. In the novel *La Galigo 2* this tradition was carried out when I We Cudaiq wanted to hold a cockfighting party with the aim of bringing his son I La Galigo to the *La Tanete Palace* in China. She had never acknowledged her son, I La Galigo, thus she grew apart from him. This was done due to the fact that I La Galigo was a direct lineal descendant of *Ale Luwuq's monarch*, Sawerigading. Sawerigading had conquered her kingdom, so the marriage is against her will. As a result of this rejection, Sawerigading relocated his son, I La Galigo, to the *Mallimongang Kingdom*, one of his vassal states in the *Ugiq (Bugis)* region. I We Cudaiq missed I La Galigo as much as possible after he reached adulthood. She then invited I La Galigo to a cockfighting party she had thrown. The following are the scripts where *walasuji* and *menrawe* were made to welcome I La Galigo.

The committee assigned by I We Cudai carried out their duties well. They also did not forget to decorate the *La Tanete Palace* with a new *walasuji* building and *menrawe*.

(Rahman, 2012: 72)

Every participant in the *Walasuji* procession carries a symbol with them, and this emblem has special *significance*. Current events have shown that a new interpretation of *walasuji* has become pervasive in Bugis culture. Multiple investigations have uncovered the significant symbolic value of *walasuji*. This is vital so that guests don't think they're participating in wedding traditions by giving presents they don't understand. Both the *walasuji* and the *menrawe* are currently only associated with weddings in Bugis culture. According to the cultural marriage system in Bugis society, there are two primary ingredients: the two types of *walasuji*. The first is the *walasuji* spoken by the nobility, which is considered to be of the *Arung* (upper caste); the second is the same *walasuji* spoken by the common people. Marriage in Bugis society is signified semiotically by *Walasuji* and all its contents as a social obligation in the form of a mandate as a human being in continuous regeneration through a marriage connection that binds the two families. The semiotic content of *Walasuji* includes moral teachings that should be taught in all members of society, especially married couples (Saleh, 2019). *Walasuji* is used as a measuring stick to determine the level of perfection, which is characterized as *Kabaraniang* (courage), *Akkarungeng* (nobility), and *asugireng* (wealth). The original purpose and application of this *walasuji* was as *pallawa* or *baruga* (gate). Nevertheless, as a result of modernization's disruption of regional cultural norms, the previously understood function of the *walasuji* has changed. The shift in the purpose of *walasuji* constructed of woven bamboo is no longer a rare occurrence, especially in South Sulawesi, since *walasuji* can be observed even when there is no wedding or traditional celebration (Nurannisa et al., 2022). Currently, *Walasuji* has become the permanent gateway to the homes of local nobles. Even some families that have held weddings let *Walasuji* stand firm for a long time, although it should be used up to 40 days after a wedding or traditional party.

Decency social status

Decency or politeness in the ancient Bugis royal system had specific rules based on social status. Polite behavior towards someone who has a high social status is shown through the way a person interacts and communicates (Mahmud, 2013). Greetings to the leader or king are made by pronouncing the pronouns *puang* and *opu*. The meaning of these words means that majesty is reserved for the king. While the position of a king is called *Datu*.

Thank you king of China.

But Puang, isn't I We Cudaiq's gestational age entering its seventh month?

(Rahman, 2012: 25, 267)

The terms *opu* and *puang* are still developing in the Bugis community of South Sulawesi. *Opu* is no longer intended for a king, but *opu* can be used for people of royal descent. The nickname *opu* is used for those who already have a family (married), and their descendants are called *andi'*. In other areas of *Tana Luwu'*, the aristocratic group is given the title of greeting *puang*. The term *puang* has something in common with *opu* but needs to differentiate between those who are not yet married. All classes of nobility apply to him as *puang*.

Ancient Bugis Community Beliefs

The ancient Bugis believed that the Gods, Sang Patotoqe ruled the world. It is stated that after leaving for three days, Rukkelleng Mpoba, a servant of Patotoqe, 'The Maker of Destiny', with three other servants, returned to Upper-Earth, presenting a report of their journey to Middle-Earth (*Kawaq, Alélino*), which was empty at that time. Based on his experiences there, Rukkelleng Mpoba suggested that one of Patotoqe's children occupy Middle-earth. After consulting with his wife *Datu palingeq*, Patotoqé decided to send their eldest son, *La Togeq Langiq*, also named *Batara Guru*, to the world, making him the first

human. A mate for Batara Guru, still single, was found in Peretiwi (Underworld), We Nyiliq Timoq, eldest daughter of the King and Queen of the Underworld. The Creator placed living things in Middle-earth. This plan was well received; it was decided that Wé Nyiliq Timoq would go up to Middle-earth to become Batara Guru's partner in marriage. Several other sky dwellers agreed to send some of their children to earth. Batara Guru was tasked with preparing himself, then receiving messages from his parents regarding what he should do while traveling to Kawaq and living there (Toa, 2017). In his journey on earth, Batara Guru has a son named Batara Lattuq who will later have a son named Sawerigading

The journey of Sawerigading, who has a son named I La Galigo in the novel *La Galigo 2*, encounters many obstacles on earth. It started when Sawerigading sailed the ocean to marry I We Cudaiq in China and fought against several kingdoms in the middle of the sea during his journey. In addition, Sawerigading had to fight to conquer China, to conquer the kingdom of La Tanete in order to marry I We Cudaiq.

Hadn't I left Ale Luwuq and was half dead sailing for I We Cudaiq? Said Sawerigading.
(Rahman, 2012: 107)

After Sawerigading married I We Cudaiq, he still had mental suffering. He and his son continued to receive rejections from I We Cudaiq, until finally, he had to leave the kingdom of La Tanete with I La Galigo.

Suddenly I We Cudai screamed and cried. No...! I don't have children from Ale Luwuq people. The descendants of Ale Luwuq do not deserve to rule the Ugiq people in China. Really strange, I We Cudaiq. He kept thrashing. Not only when he rejected me first, but also when he gave birth to my child. But, isn't my son his son too?
(Rahman, 2012: 12, 13)

The Bugis and Chinese people at that time believed that Sawerigading was a descendant of a *tomanurung* (a person descended from the sky) whose own grandfather was Sang Patotoqe (ruler of nature) in *Boting Langiq* (in the kingdom of Heaven). Genealogically, every journey of Sawerigading and his son I La Galigo in leading the kingdom always gets help from Sang Patotoqe. The community also believes that the *tomanurung* people should be glorified because they can connect their prayers to Sang Patotoqe.

The beliefs of the ancient Bugis people about mystical things have been going on since the time of their ancestors. This mystical power is believed in the royal system which is also used to defend the kingdom. The magic power possessed by Sawerigading is able to make his opponent tremble because of the supernatural powers that are passed on to him.

Sawerigading, who knew about his son's tactics, immediately sent a disease to I La Paseweng's father via Bajeng Tangkiling (master of the wind). In just an instant, blowing towards the Kingdom of Mata Soloq, Bajeng Tangkiling entered I La Paseweng's parents' room and immediately carried out Sawerigading's orders. I La Paseweng's father immediately became paralyzed.

(Rahman, 2012: 286)

Before Islam entered the Bugis mainland, people already had mystical beliefs. These beliefs include animism and dynamism, which is a form of belief in various spirits and spirits that inhabit nature around human habitation and is a belief system that everything in nature has power or power that can provide protection and assistance to humans.

In line with the view above, the religion of the Bugis people in pre-Islamic times, as illustrated in the epic *La Galigo*, contained belief in a single God, who was called Sang Patotoqe (He who determines fate). The *Massure'* tradition is an artistic tradition that

accompanies the reading of the *La Galigo* manuscript. This tradition is still carried out in several places in South Sulawesi, such as in Wajo and Bone. The oral tradition (reading) of the *La Galigo* manuscript in Wajo, South Sulawesi, is still preserved by the *passure'* (reader) and traditional elders in several religious rituals (Hamsiati et al., 2021).

The ancient *La Galigo* manuscript has significantly impacted the culture that eventually formed in the Bugis tribe. In 2011, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) designated the *La Galigo* manuscript as "Memory of the World," yet few Indonesians are familiar with the manuscript. *La Galigo* contains various information about the socio-cultural life of the Bugis tribe of South Sulawesi, Indonesia. The manuscript contains various ideas, knowledge systems, morals, philosophy, and religion. It consists of thousands of pages and contains interesting stories. Koolhof and Kern, placing it as the longest literary work in the world. The original *La Galigo* manuscript is stored in the Leiden University Library in Leiden, Netherlands, under the title "*La Galigo*," consisting of 12 episodes and 2851 pages, making it the longest *La Galigo* manuscript. The Manuscript was inventoried with the number NBG Boeg 188, written in the mid-19th century and written by Colliq Pujie, Queen Pancana (a Bugis kingdom in South Sulawesi) (Perdana, 2019).

La Galigo is composed of beautiful poetry containing narratives of adventures, battles, and imaginative stories in Bugis idioms. Although in South Sulawesi, there is a *La Galigo* manuscript in a private collection, the owner does not understand the significance of the manuscript and thinks that the manuscript is sacred and magical. According to them, the spirits of the holy figures in the *La Galigo* story reside in the manuscript, and the good and bad of human life depend on how the owner treats him. The story of *La Galigo* is dominated by a character named Sawerigading, a human descended from the gods and also the father of I La Galigo. Sawerigading is considered to be the founder of the emergence of kingdoms in South Sulawesi, so apart from being spoken, it is also associated with mythological symbols of each kingdom. Therefore, Sawerigading is considered a unifying figure in South Sulawesi.

Currently, the majority of Bugis people embrace Islam. This can be seen from the many mosques built in the territory of the Bugis. The Bugis, along with the Aceh, Melayu, Banjar, Sunda, Madurese, and Makassar, are among the most robust and steadfast Indonesians who adhere to Islamic teachings. However, when one looks closely, many Bugis people in cities and villages still maintained their life before Islam entered as their religion of belief. "For example, community rituals, their belief in pre-Islamic myths, offerings to heirlooms and sacred places, and the presence of several *Bissu* priests who still play an active role. All these elements are very contrary to the teachings of Islam they profess (Yusuf, 2013).

Syncretism in traditional Bugis society is still attached, even though the teachings of Islam have long been included in Bugis society. Some Bugis Muslims diligently come to the mosque; some practice syncretism without hesitation and openly. They often combine elements of traditional beliefs with elements of Islam. This act is often opposed by orthodox Muslims, who emphasize the pure teachings of Islam. However, traditional belief rituals often overlap with Islamic beliefs.

CONCLUSION

I La Galigo, the protagonist of the novel *La Galigo 2*, is the son of King *Ale Luwuq*, Sawerigading who sailed from *Ale Luwuq* to China to marry I We Cudaiq, a Chinese princess. This narrative depicts and influences the cultures and beliefs of the Bugis people, beginning with the royal system, social hierarchy, and religious beliefs. Many of the stories written in the novel *La Galigo 2* represent the culture of the Bugis community which is still developing today. The traditions of the ancient Bugis people used to know spiritual leaders called *Bissu*. *Bissu* people are given special skills from the Gods to have a spiritual relationship with God. The *Bissu* people perform rituals through a dance called *maggirik*. The ritual of welcoming

guests from the ancient Bugis community is known as the sowing of *bertih* as a sign of respect and safety. Currently, the Bugis people have started to abandon this tradition, but the people of Luwu' still maintain it but change *bertih* to rice dyed yellow. Bugis weddings are colored by the *walasuji* building made of bamboo and decorated with *janur kuning* (coconut leaves). This tradition has been carried out since the ancient Bugis people, called *walasuji* and *menrawe*. Bugis society highly upholds mutual respect. The politeness system of the Bugis people is regulated based on social status. The aristocratic people of the Bugis community are known as *opu* and *puang*. These two terms are still often found in the Bugis social system. In addition, the Bugis people's belief in the mystical is still found in society. This belief is derived from their ancestors who had a high belief in mystical things. Over time, this understanding began to be eroded by the presence of religion.

Cultural identity in the epic of *La Galigo* in South Sulawesi is malleable and subject to change as a result of shifting social norms. That's why, like individual memories, collective ones change through time and in response to various factors in the community. Collective memory is not just a recollection of events that have happened to a group of people in the past, but also an embodiment of those events in diverse cultural practices, notably memorial symbols. Because of this, the Bugis group in South Sulawesi must select a cultural identity that is based on a shared historical record of human conduct (a social system) and the products of human material culture (commemorative symbol). In this exploration of cultural identity, we focus on the myth of *La Galigo* and how it is transmitted from generation to generation through ritual and ritualistic practice.

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