



PROMOTING THE BUILDING UP OF CHARACTER EDUCATION BASED ON LITERATURE, CULTURE, AND LOCAL WISDOM

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Abstract- Globalization and sophisticated information technology continually flow in all aspects of human lives. Awareness and social control mainly derive from the society as the owner of literature, culture, and local wisdom. They are hoped to have deeply and powerful understanding about actualization in the presence of cultural values which exist in each ethnic in Indonesia. The awareness could create the character building “*sipakatau, sipakalebbi, and sipakaraja*” – mutual honor, respect, and value. This research aims to find out and to describe: (a) the meanings of literature/culture that have philosophical, religious, and social/humanity values and (b) the meanings of ancestral local wisdom. This research is texts and field research. Its approach is “*Semiotic Symbols*”. The managing of documentation and revitalization of language, literature, and culture has been done, but it is still not maximal yet. This is done in order to avoid extinction. Therefore, the teachers and lectures now must do research to reveal the meanings beyond meaning, and to teach them to their students that are contained in the songs and the ancestral local wisdom of each ethnic in Indonesia. The best solution is to teach them through education. By this way, our nation generations will know and understand their culture. Therefore, it could accelerate the character building and self-dignity of our nation who has a high culture, high dignity, and high civilization.

Keywords: Character building, literature, culture, and local wisdom.

I. INTRODUCTION

Literary work exists to communicate significant experience that is closely related to the communication system, verbal and nonverbal, reflecting a set of norms of behavior and other local values of the society (Arafah, & Kaharuddin, 2019). Its function is not only to tell about experience but also to allow imaginatively participating in it. It is, therefore, through tracking on the texts of songs of the Buginese accompanied by *kecapi*, a lexical analysis is done. Selected literary symbols that are required to be analyzed within the songs are greatly bring out the significant meanings on culture and local wisdom of the society where they belong (Arafah; Thayyib; Kaharuddin & Sahib, 2020).

The literary work, both prose and poetry that might exist in the Buginese traditional songs have been known by society, and their existence as literary works have a high cultural value (Arafah & Kaharuddin, 2019). Moreover, the Buginese traditional songs have also some cultural symbols that have a function as moral teaching. It is worth studying and analyzing the meanings of symbols that might appear in the literary works. If the Buginese ignores these Buginese literary works, it is possible these local literary works are in danger of extinction (Arafah & Hasyim, 2019). The functions of Buginese poetic or traditional songs are included in medium of communication, entertainment, and social control, while the meanings are included in the symbol of honesty, braveness, and cleverness (Arafah; Rusyadi; Arafah; & Arafah, 2020). All of these include in prose and poetry or in Buginese literary work that are called Buginese Traditional Songs (BTS).

The understanding of traditional songs for the Buginese society is still considered as a song only, but if research is undertaken and analyzed the meanings of symbol, it is certain that the research could catch the cultural messages within the songs. The cultural messages derived from the works become principles of life of the Buginese people during their life (Arafah& Setiyawati, 2020). If the form of Buginese song is elaborated, indeed it could be understood that the Buginese traditional songs could be the same as some old poetry such as expression, proverb, and advice. In this regard, Punagi (1987) remarks that the songs ought to be understood as poetry of song so that its role is not only considered as art of music but the song can function as advices, religious messages, cultural guidance, and some are even considered as healing spell for a certain disease.

The Buginese traditional song is one of the genres of literary work of the Buginese which becomes common among the Buginese society since long time ago. This song has characteristics and certain terms that must be known and understood by the Buginese society themselves (Andi& Arafah, 2017). To understand the form, and the meanings of symbols of the Buginese traditional songs, it needs specific knowledge because they have characteristics and certain terms as the case of understanding the terms of poetry (Arafah; Jamulia& Kaharuddin,2020).

As the Buginese societies who are interested in listening to specific and selected traditional songs like the BTS, the ability to understand the meanings of song and symbol are very closely related to our ability to see, to listen, and to imaginatively perceive the things, sounds, and feeling described in the songs (Bahar, 2013, Kaharuddin & Hasyim, 2020). Hence, the Buginese traditional songs are the expression of feeling of the addresser or the author to the addressee or audience.

In this research, the researchers elaborate and reveal the cultural symbols and cultural values in BTS. These objects of research are based upon the symbols used by the addresser or author to imply his/her ideas, intentions, and messages to the audience when the BTS is performed (Arafah& Bahar, 2015). Traditional songs as genre of literary work have *Galigo pattern* and *Non-Galigopattern*. *Galigo pattern* has eight, seven, and six syllables for each verse like in BTS entitle "*PuteSassa*"–Pure White and *non-galigopattern* like a traditional poetry pattern, uses *pun* in each verse. *Pun* is the humorous use of words that are formed or sounded alike but they have different meanings, e.g. "Sun" a celestial body, and "Son", Christ, the "Sun" of the world. The other example from English poet, Thomas Hood (1779-1845):

They went and *told* the sexton
And the sexton *tolled* the bell (Cooper, 1974: 127).

BTSs do not only function as merely as personal entertainment but also function as social control and education (Arafah; Arafah; & Arafah, 2020). That is why, the researchers intend to elaborate and reveal the cultural symbols, aspect of values, and the local wisdom that may appear in BTS as the main objects of this research. According to Salim (1984: 4-7), there are two cultural messages that are always implied in BTS namely: *Lontaraq of local wisdom (LontaraqPappaseng)* and *Lontaraq of advice (LontaraqPangaja)*. *LontaraqPappaseng* is the collection of instructions or messages of Buginese ancestor that are written and bequeathed hereditary to his sons and daughters or grandchildren. This *Lontaraq* consists of the ways of doing good governance and family relationship, while *LontaraqPangaja* is the collection of ways of life or advices that are conveyed by parents to their sons and daughters. This *Lontaraq* only consists of the ways of life in family relationship. The functions or meanings of the Buginese traditional songs are for personal and public entertainments that have significant cultural values and a very important role in the life of the Buginese communities (Floriani; Arafah& Arafah, 2020).

II. DISCUSSION

Philosophical values of life of a certain ethnic group aim to control and to guide its people in behaving or interacting within the society (Arafah& Hasyim, 2020;Kaharuddin; Ahmad; andMardiana, 2020). Buginese as one of ethnic groups in South Sulawesi has strong life principles which can be used as way of life and media for character building, such as *adatongeng*–true remark, *lempu*–honesty, *agettengeng*–consistency, *sipakatau*–

sipakalebbi–respect or value each other, *warani*–brave, *macca*–smart, *bijaksana*–wise, *magama*–faithful of God, *mappesona*–resigned, *malabo*–generous, *maperru*–loyal, and *patturung*–sincere to attend the party or the invitation.

SidenrengRappang (Sidrap) is one of the regencies in South Sulawesi known and recognized owning various potencies either on the geographical areas or in socio cultural values such as philosophy, religion, and social/humanity. All these are reflected through the characteristics and the behavior that vary in Buginese society. The socio cultural values develop together with the growth of inhabitant. The customs and traditions are the most precious of richness preserved by the society and the government (Hasyim; Arafah& Kuswarini, 2020). Besides preserving their richness of nature, the people of SidenrengRappang also preserve their “*ade*”–customs and traditions, *bicara*–laws, *rapang*–rule, *wari*–ethic, and *sara*–religious laws.” All these become a meant of “*mabbulosibatang*” –unity in their daily lives.

The people of SidenrengRappangown “*ade*”–customs which contain the philosophy of life in doing their daily work. *Ade*’ is a concept of culture of Buginese. In the philosophy of life or customs of SidenrengRappangBuginese are contained precious cultural values, comprising: (1) *adatongeng*–true remark; (2) *lempu*–honesty; (3) *getteng*–consistency; and (4) *sipakalebbi*–mutual honor; and (5) *mappesona*–resigned in God. These are character building of Buginese Sidrap.

Based on the researcher’s investigation, the other aspects contained in Buginese cultural values are “*sipakatau*”, “*pangadereng*”, and “*pappaseng*”.

Sipakatau is the concept of the human existence. It is “attitude or behavior” constructed to *ade*’–customs, *bicara*–law, *rapang*–rule, and *wari*–ethic then embodied in “I” (*aku*) restricted by “*siri*” –self-dignity, born so-called true-people (*Tau-tongeng*) as social creature who appears as characterized people as well as glorious mind (*Insankamil*) such as brave, smart, honest, wise, loyal, and social person.

Pangadereng is a good behavior or a way of life of Buginese that comprises “*ade*’ *mappasilasa*”–a deed that creates no differentiation in the daily life of Buginese. “*Bicaramappasisau*” is the action that relieves each other and the utterances that honor each other. “*Warimappalaiseng*” is the ways (ethics) that can differentiate good and bad actions. The other opinion “*pangadereng*” is a norm of behaving to the same human being. *Pangadereng* comprises customs (*ade*’), laws (*bicara*), examples (*rapang*), ethics (*wari*), and religion teaching (*sara* or *syariat*). Furthermore, “*pappaseng*”, is a word, term or diction in Buginese that contains moral message, customs and traditions, norms, *adat*(customary) law, beliefs, conveyed by Buginese ancestor.

SidenrengRappang Buginese owns vision and role of *sipakatau*”, “*pangadereng*”, and “*pappaseng*” in implementing his cultural values, notably his ethic values. *Lontaraq*shows us the function and role of *ade*’. *Ade*’ commands and warns Buginese, to do the deeds that are proper to be done or not, to say the words that are proper to be said or not. *Ade*’ unites all Buginese not separate. *Ade*’ is a protector of the society and country for not entering despotism, inhibit of bad actions, and help the weak person.

All the above-mentioned aspects are assembled and united in Buginese cultural values that are revealed through the meaning of each cultural symbol in BTS. The elaboration of symbols findings in ten songs shows that those symbols symbolize the philosophical, religious, and social/humanity values of Buginese in Sidrap Regency. The inventions of cultural values in this research are as follows:

1 Philosophical Values

NO	SONG TITLES	SYMBOLS/ LYRICS NO.	MEANINGS & VALUES	
			LITERAL	PHILOSOPHICAL
1.	<i>PuteSassa</i>	<i>tennung</i> (1)	weave	good-friendship and sincere-friendship
		<i>sappo</i> (4)	fence	life self-defense
		<i>unganna panasae (lempu)</i> (5)	jackfruit	honest heart and honest behavior
		<i>belo kanukue (pacci)</i> (6)	nails adornment	clean heart and

				sincere heart
2.	Lima Akkateningeng Masse	<i>akkateningeng</i> (1)	hold/ handle	principle of life
		<i>singkerruang</i> (2)	knot	strong principle
		<i>Toddopoli</i> (3)	stake	unsnagged principle
		<i>wennang pute</i> (6)	white thread	clean heart/ good heart
		<i>ejaero</i> (7)	red	brave/ big desire
		<i>ma'bulo sibatang</i> (12)	a bar of bamboo	togetherness/ unity
		<i>sampoe tanete</i> (16)	cover the valley	successful leader
3.	SuloMattapariAlewe	<i>pa'dissengeng</i> (2)	knowledge	cleverness
		<i>sulo</i> (4)	torch	knowledge/ goodness
4.	BuangTassanraMua	<i>ade'</i> (3)	customs	customs and traditions
		<i>bicara</i> (4)	laws	laws of life
		<i>rapang</i> (5)	rules	rule of life
		<i>wari</i> (6)	ethics	ethics
		<i>tassanra</i> (15)	stumble over	safe
		<i>rappe</i> (16)	wash ashore	safe
5.	OngkonaSidenreng	<i>lebba</i> (e) (3/4)	impression	impression
		<i>tessape temmalulu</i> (5)	not tear not rumpled	always intact
		<i>Lajounga (lupa)</i> (6/7)	withered shoot	forgot/ forgotten
		<i>sape'sirijaisi</i> (8)	torn, it is sawn again	it is remember- ed again
6.	OngkonaArumpone	<i>ketengnge</i> (5)	moon	addresser's face
		<i>wiring tennungnge (sakka)</i> (12)	weave edge (loom)	deny
7.	TanahkuSidenrengRappa ng	<i>tajang</i> (4)	shine	get knowledge
		<i>lanrangase</i> (8)	rice barn	prosperous/ welfare
		<i>Tettongriadele'e</i> (8)	fair and honest	fair and honest
		<i>mapato</i> (10)	obedient	obedient/ faith
		<i>selewangeng</i> (12)	quiet	peaceful
		<i>Resopatemmanging</i>	work hard	work hard

	<i>i</i> (13)	continuously	continuously
	<i>naletei</i> (14)	run through	run through
	<i>Pammasedewatae</i> (14)	God's blessing	God's blessing
	<i>akkatennieng</i> <i>masse'</i> (15)	strong life principle	strong life principle

Table 1: Symbols in Philosophical Values

Description of the Table of Philosophical Values

a). "*PuteSassa*" has four cultural symbols, the first symbol "*tennung*" shows how important to have a good friend for cooperating to run well a business. The second symbol shows how important to have self-defense (*sappo*) to reject negative actions. The third and fourth symbols show how important to have "*lemphu*" honesty and "*pacing*" cleanness of heart for both sides in order they are not involved in graft, corruption, and dishonest. In philosophy of life of Buginese, this is called "*malemphu- mapacing*". He implements in his life "*pangadereng*" good behavior, *warimappalaiseng*" can differentiate good and bad actions, and "*bicaramappasisau*" the action that relieves each other and "*tau-tongeng*" true people because he/she is an honest person.

b). "*Lima Akkateningeng Masse*" have seven cultural symbols. The first, the second, and the third ones show how important to have strong life principle. The fourth symbol "*wennangpute*" shows how important to have clean heart in daily life. The fifth symbol shows how important to have braveness and big desire as an individual or leader. The sixth symbol shows how important to have an attitude of "*ma'bulosibatang*" unite or togetherness in each activity. The seventh symbol shows how important to be a successful leader in the family and in the society. In philosophy of life of Buginese, this is called "*getteng*" consistency and "*tau tongeng*" true people because he/she has strong life principle, such as clean heart, brave, and always "*ma'bulosibatang*" and be a successful leader.

c). "*SuloMattappariAlewe*" has two cultural symbols. The first symbol shows how important to have knowledge because the knowledge is the main capital in our life. The second symbol shows how important to have a symbol of "torch". Torch is a symbol of knowledge. By the knowledge, someone is considered having cleverness. In philosophy of Buginese, everyone must own knowledge and cleverness, this called "*macca*".

d). "*BuangTassanraMua*" has six cultural symbols. The first one is symbol of customs and traditions. The second one is symbol "*bicara*" laws of life. The third one is symbol "*rapang*" rule of life. The fourth one is symbol "*wari*" ethic. The fifth one is symbol "*tassanra*" stumble over that means safe. The sixth one is symbol "*rappe*" wash ashore that means safe. In philosophy of Buginese, this is called "*matikke*" –always be careful, in this case to obey the norms of *ade'*, *bicara*, *rapang*, and *wari*. Moreover, based on Buginese local wisdom, if he/she obeys these norms, although he/she gets into a victim or a problem Buginese beliefs he/she may be safe.

e). "*OngkonaSidenreng*" has four cultural symbols. The first symbol shows how important to leave "*lebba*" an impression. The second symbol shows that "*lebba*" left is guaranteed "*tessapetemmalulu*" always intact. The third symbol shows that it will not "*lajounga*" a metaphor of "*lupa*" forget in Buginese. The fourth symbol shows that "*sape'sirijaisi*" if torn, it is sewn again means it is remembered again. All symbols refer to history impression. In philosophy of Buginese, this is called "*maperru*" –thoughtful or a wise man. A man never forgets the history, the history of his ancestor, family, nation, country or heroes and fond of helping.

f). "*OngkonaArumpone*" has two cultural symbols. The first symbol symbolizes the addresser's face. The second symbol symbolizes "*wiring tennungnge*" –loom, in Buginese "*sakka*" in English "deny". The theme of this traditional song is "*assipojiang*" love. In philosophy of Buginese, a young man and a young woman who fell in love each other are common thing but there are some norms they must obey, norm of love, ethic, and self-dignity "*siri*", "*sipakatausipakalebbi*". They must hold strong life principle of Buginese, namely: "*pangaderengwarimappalaiseng*" –good behavior that can differentiate good and bad actions, loyal, and honest.

g). "*TanahkuSidenrengRappang*" has nine cultural symbols. The first symbol shows how important to have "*paddisengeng*" –knowledge in our life. Knowledge can reflect a cleverness that shines out of the body of someone. The second symbol symbolizes the prosperity of SidenrengRappang as rice barn regency in South

Sulawesi. The third symbol symbolizes and wants how important to have fair and honest authority. Fair and honest authority considered could create prosperous country. The fourth symbol deals with the third symbols, fair and honest leaders and obedient society, they could create prosperous country. The fifth symbol symbolizes SidenrengRappang is a peaceful country, safe to live there. The sixth, seventh, and eighth symbols are symbols of working hard motivation of Buginese “*resopatemmangingimalomonaletaipammasedewatae*” only by working hard may easily yield god’s blessing. The ninth symbol concerns with the eight previous symbols. They are the strong life principle of Buginese. In philosophy of Buginese, this is called “*mabbarakka*” and “*tau-tongeng*” *insankamil*, true person. He/she is clever, fair, honest, obedient, and having principle of hard working to get God’s blessing.

2 Religious Values

NO.	SONG TITLES	SYMBOLS/ LYRICS NO.	MEANINGS & VALUES	
			LITERAL	RELIGIOUS
1.	<i>Lima Akkateningeng Masse</i>	<i>akkateningeng Masse</i> (1)	hold/handle	strong faith principle
		<i>tauede</i> (4)	fear	fear of God
		<i>puangnge</i> (4)	God	believe in God
		<i>wennang pute</i> (6)	white thread	clean heart
		<i>mappesona</i> (6)	resigned	resignation in God
2.	<i>Bokongtemmawari</i>	<i>Bokongtemmawari</i> (Title)	unspoiled package	charity for the next world
		<i>Puangnge</i> (12)	God	believe in God
		<i>bombang</i> (14)	wave	ordeals
3.	<i>GollaNawale’ Paria</i>	<i>golla</i> (title)	palm sugar	do goodness/ charity
		<i>paria</i> (title)	bitter gourd	commit sinning
		<i>simellereng</i> (9)	to get along	to get along for goodness
4.	<i>BuangTassanraMua</i>	<i>tassanra</i> (15)	stumble over	still safe
		<i>rappe</i> (16)	wash ashore	still safe
5.	<i>TanahkuSidenrengRapping</i>	<i>mapato</i> (10)	faith/ obedient	faith/ obedient
		<i>Pammasedewatae</i> (14)	god’s blessing	god’s blessing

Table 2: Symbols in Religious Values

Description of the Table of Religious Values

a) “*Lima Akkateningeng Masse*” has five cultural or religious symbols. The first symbol shows how important to have strong faithful principle as a Moslem. The second symbol relates to the third symbol that

shows how important to have confidence or faith “*taue eriPuangnge*” fear of God or believe in God as a good Moslem. The fourth symbol is a symbol that shows how important to have “*wennangpute*” clean heart in our life as a good Moslem. The fifth symbol symbolizes how important to have “*mappesona*” resigned in God. In religious values of Buginese, this is called “*mateppelaori-Puangnge*” believes in God. That is why; he is “*mappesona*” resigned in God.

b) “*Bokongtemmawari*” has three cultural or religious symbols. The first symbol is “*bokongtemmawari*”. This symbol symbolizes “*amala*” charity. All people must provide a great deal charities for the next world. They must be diligent to do prayer to contribute and to help the poor people around them. The second symbol is “*Puangnge*” –God. This symbol symbolizes the existence of God. As a religious people, Buginese must believe the existence of God and fear of Him by doing God’s commands and avoiding His prohibitions. The third symbol is “*bombang*” wave. This symbol symbolizes the ordeal. If Buginese gets a problem, catastrophe, failure or unsuccessfulness in business, based on his/her beliefs, he/she is considered to get ordeal from God. If someone get an ordeal or a problem but he/she is patient to face it and he/she is still diligent to do prayer while prying, it is believed he/she will get God’s blessing and gets free from the problem. In religious values of Buginese, this is called “*panrita*” faithful person.

c) “*GollaNawaleParia*” has three cultural or religious symbols. The first symbol is “*golla*” –palm sugar. This symbol symbolizes goodness that is done by someone to the other person such as to help, to contribute, and to guide to better life for the safety of life in the world and the next world. The second symbol is “*paria*” bitter gourd. This symbol symbolizes badness that is done by someone to the other person such as to commit sinning, violation, trickery, or lying. In this traditional song symbolizes laziness “*unganna tangassoe*” –noon flower. The third symbol is “*simellereng*” to get along. This symbol symbolizes getting in touch for goodness such as “*sipakalebbi*, and *sipakaraja*” –mutual respect. In religious values of Buginese, this is called “*sipakatau*”, “*siwata’-tessilabuang*” or “*situlung-tulung*” to value and to contribute each other.

d) “*BuangTassanraMua*” has two cultural or religious symbols. The first one is “*ta’ssanra*” stumbled over, in this traditional song means safe. Therefore, this symbol symbolizes the safety of someone who gets a victim. The second one is “*rappe*” washed ashore, in this traditional song means safe. Therefore, this symbol also symbolizes the safety of someone who gets a victim or problem. In religious values of Buginese, this is called “*toto*” fate. The people try to avoid the occurrence of a victim but it is suddenly occurred to someone.

e) “*TanahkuSidenrengRappang*” has two cultural or religious symbols. The first one is “*mapato*” –obedient. Whether asked by his/her belief or religion, he/she undertakes it sincerely. Therefore, this symbol symbolizes obedient to God. The second one is “*pammasedewatae*” god’s blessing. This symbol symbolizes god’s blessing. Men work hard and pry, but God determines His blessing to someone. In religious values of Buginese, this is called “*mappesona*” resigned of God.

3 Social/Humanity Values

NO.	SONG TITLES	SYMBOLS/ LYRICS NO.	MEANINGS & VALUES	
			LITERAL	SOCIAL/ HUMANITY
1.	<i>Lima Akkateningeng Masse</i>	<i>bali</i> (8/16)	partner	partnership
		<i>sipupureng</i> (8)	loyal during his life	loyal during his life
		<i>babua</i> (10)	womb	unity in brotherhood
		<i>Sampoetanete</i>	cover the valley	successful leader
2.	<i>SuloMattapariAlewe</i>	<i>sulo</i> (Title)	torch	goodness and knowledge
		<i>paddisengeng</i> (2)	knowledge	cleverness
		<i>kuttue</i> (5/10)	lazy	bad action bad attitude
3.	<i>GollaNawale’ Paria</i>	<i>golla</i>	palm sugar	commit goodness

		(Title)		
		<i>paria</i>	bitter gourd	commit sinning or badness
		(Title)		
		<i>unganna tangassoe</i> (2/5)	noon flower	lazy person
		<i>unganna</i> (13)	flower	expectation
		<i>buana</i> (14)	fruit	result/success
		<i>nalajotunrunna</i> (15)	withered bunch	failure
4.	<i>Ana' Mabbura' Mali</i>	<i>bungkalarae</i> (1)	brittle loam	useless person
		<i>(mab)bura' mali</i> (2/9)	banana trunk	hopeless/lost courage
		<i>bombangnge</i> (6)	wave	ordeals
5.	<i>OngkonaSidenreng</i>	<i>lebba</i> (3/4)	impression	impression
		<i>Tessapetemmalullu'</i> (5)	not tear not ruffled	always intact
		<i>lajounga (lupa)</i> (6/7)	withered flower	forgotten
		<i>sape'sirijaisi</i> (8)	if torn, it is sawn again	it is remember again
6.	<i>OngkonaArumpone</i>	<i>lebba</i> (2)	dislike	dislike, for not be longing
		<i>uddani</i> (3)	longing	longing
		<i>ketengnge</i> (5)	moon	addresser's face
		<i>wiring tennung (sakka)</i> (12)	weave edge (loom)	deny, to keep a secret

Table 3: Symbols in Social/Humanity Values

Description of the Table of Social/Humanity Values

a) "*Lima Akkateningeng Masse*" has four cultural or social/humanity symbols. The first symbol is "*bali*" partner. This symbol shows how important to have a partner to work together in our life. In this traditional song, "*bali*" means friend or partner. Therefore, this cultural symbol symbolizes friendship or partnership in daily life of Buginese especially to work on the field. The second symbol is "*sipupureng*" loyal during his life. This symbol shows how important to be loyal to our partner or friend in working and the other aspect of life such as for the safety of life in the world and the next world. Therefore, this cultural symbol symbolizes loyalty to partner or friend. The third symbol is "*babua*" -womb. In idiomatic translation, it means unity in brotherhood. This symbol shows how important to have brotherhood feeling among human being. If all people own brotherhood feeling, every problem is easy to resolve and every work is easy to finish. Therefore, this cultural symbol symbolizes unity in brotherhood. The fourth symbol is "*sampoetanete*" a leader who can overcome and handle all problems. This symbol shows how important to have a successful, honest, and fair authority, an authority who could create prosperity of his society and country. Therefore, this cultural symbol symbolizes the successful authority. In social/humanity values of Buginese, friendship, loyalty, unity, and fairness are needed. All these are called "*maperru*"-thoughtful, what a person perceives he also perceives and he certainly comes to help needed or not.

b) "*SuloMattapariAlewe*" has three cultural or social/humanity symbols. The first one is "*sulo*" -torch. In this traditional song means knowledge. This symbol shows how important everyone to have knowledge. Knowledge is the most precious capital in life of someone. Learned person could be more social or human

than unlearned one. In this traditional song, *sulois* a symbol of knowledge; on the other hand, knowledge could be a torch to light up the life of someone. A torch could also be a symbol of goodness that shines out in the spirit of a Moslem. The second one is "*paddisengeng*" -knowledge. This symbol symbolizes cleverness. Therefore, *paddisengeng* is a symbol of clever person. In philosophy of life of Buginese, the clever person should help the people around him especially in increasing their welfare. The third one is "*kuttue*" laziness. This attitude is disliked everywhere, in the message of this traditional song, laziness only brings us to badness not to goodness. It is considered not human. In social/humanity values of Buginese, this is called "*macca-smart*", *maperru*-thoughtful, and *malabo*-philanthropy. Furthermore, having knowledge and being clever are the best attitude, but on the other hand, being lazy is inhuman, the worst attitude.

c) "*GollaNawale' Paria*" has six cultural or social/humanity symbols. The first one is "*golla*"-palm sugar. In this traditional song, means commit goodness. This symbol shows how important everyone to commit goodness. Therefore, this symbol symbolizes goodness such as to help or to contribute someone. The second one is "*paria*"-bitter gourd. In this traditional song, means commit badness. This symbol warns everyone to avoid bad action such as to commit laziness. Therefore, this symbol symbolizes badness in this case laziness. The third one is "*unganna tangassoe*" noon flower. In this traditional song, it means the lazy person. In philosophy of life of Buginese, the lazy person is the most dislike in social life of society because laziness is considered inhuman. Therefore, this symbol symbolizes laziness. The fourth one is "*unganna*"-flower. In this traditional song, it means expectation. Therefore, this symbol symbolizes expectation, an expectation of marriage. The fifth symbol is "*buana*"-fruit. In this traditional song, it means the result. Therefore, this symbol symbolizes the result. Nevertheless, there is no result. The sixth symbol is "*nalajotunrunna*"-withered bunch. In this traditional song means failure. Therefore, this symbol symbolizes failure. In social/humanity values of Buginese, a person who likes to give something to someone is called "*malabo*"-generosity. To commit goodness is suggested, but on the other hand, to commit badness is forbidden. Furthermore, to give expectation is human, but on the other hand, if it disappears, it is inhuman.

d) "*Ana' Mabbura Mali*" has three cultural or social/humanity symbols. The first one is "*bungkalarae*" -brittle loam. In this traditional song means useless person. Therefore, this symbol symbolizes useless person. The second one is "*(mab)buramali*" banana trunk. In this traditional song means hopeless/lost courage adolescent. Therefore, this symbol symbolizes hopeless adolescent. The third one is "*bombangnge*"-wave. In this traditional song means ordeal. Therefore, "*(mab)buramali*" is a symbol of hopeless/lost courage adolescent. In social life or humanity the term useless person, hopeless, and lost courage adolescent should not occurred in Buginese life. Buginese who likes to contribute or to help is called a social person and he has humanity values.

e) "*OngkonaSidenreng*" has four cultural or social/humanity symbols. The first one is "*lebba*" something that can be remembered in the life of someone. In this traditional song means impression. Therefore, "*lebba*" is a symbol of impression, such as history impression, anniversary, Heroes' day, and Independence Day. The second one is "*tessape' temmalullu*" not tear and not rumple. In this traditional song means, it will not change. It is always intact. Therefore, "*tessape' temmalullu*" is a symbol of intactness. The third symbol is "*lajounga*"-withered shoot in Buginese "*lupa*". In this traditional song, means forget. Therefore, "*lupa*" is a symbol of forgotten. The fourth one is "*sape'sirijaisi*" If torn, it is sawn again. In this traditional song, means remember. Therefore, "*sape'sirijaisi*" is a symbol of remembrance. In social/humanity values of Buginese, history impression such as anniversary, Heroes' day, and Independence Day must always be celebrated. This is called "*mappakaraja*" respect of our ancestral merits and Heroes' merits.

f) "*OngkonaArumpon*" has four cultural or social/humanity symbols. The first one is "*lebba*" something that causes someone disappointed, such as lying. In this traditional song, means dislike. Therefore, "*lebba*" is a symbol of dislike. The second one is "*uddani*" something that could be remembered. In this traditional song, it refers to deter of belonging to someone. Therefore, "*uddani*" is a symbol of belonging. The third symbol is "*ketengnge*" -moon as the changing of his face. In this traditional song, this symbol means moon, representing the addresser's face. Therefore, "*ketengnge*" is a symbol of the addresser's face. The fourth one is "*wiring tennungnge*"-the edge of weave or loom, in Buginese is *sakkasynonymous* with the word deny. Therefore, "*wiring tennungnge*" is a symbol of *sakka*-deny. In social/humanity values of Buginese, dislike and deny are not honest while the utterance "*rekkuwa (andi) maruddaniki' cengakki' riketengnge (alla) tosiduppamata*" -if you are longing look up the moon, so that, we can look at each other to lose our longing. In socio cultural values of Buginese, this is called "*mappasisau*"-relieved.

g)

III. CONCLUSION

This study indicates that the writers find three kinds of values. Firstly is “**Philosophical values**” that are conveyed and symbolized by 34 cultural symbols in ethnic poetics, the highlights are “*malempe*–honest, *mapaccing*– clean, *siri-mappalaiseng*–separation of siri, *magetteng*–consistent, *macca*- clever, *maperru*–thoughtful, *matikke*–careful, *sipakatau-sipakalebbi*–mutual respect, and *mabbarakka*–blessing”. Secondly is “**Religious values**” that are conveyed and symbolized by 15 cultural symbols in Ethnic Poetics. The highlights are “*mateppe* –believe, *panrita* –priest, *pakkamala* –philanthropy, *toto* –fate, and *mappesona*–resignation”. Thirdly is “**Social/Humanity values**” that are conveyed and symbolized by 29 cultural symbols in BEP, The highlights are “*maperru*–thoughtful, *malabo* –generous, *pattulung*–helpful, *mappakaraja*–respect, *mappaisaunamapesse* –relief and solidarity, and *adele*–fair.

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