

# Mappettong Bola: A Form of Mutual Help in Bugis Community

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**Abstract**— This research aims to study the forms of mutual cooperation that are still found in Duampanuae Village. This research uses field survey method, observation, interview and documentation. The results showed that Gotong Royong in building the house (Mappattettong Bola) is a strategy in the way of life that ease each other's burden of work. This cooperation is a proof of alignment of life among people, especially in rural communities. However, in some urban society today, in some ways still require the spirit of mutual help. Mutual help as a form of social solidarity formed because there are groups that share each other.

**Keywords**— *Mappattettong Bola, Cultural Value, Mutual Help (Gotong Royong).*

## I. INTRODUCTION

Indonesia is a developing country, which currently occupies the fourth position in terms of population. Most Indonesians live in rural areas. As a dynamic society, the village is a unique community. This uniqueness in the general view is form of the coolness, the peace, and the guarantee of happiness.

The village is a unity of law, living a society that hold prominent roles and commits its own government [1], [2]. The rural people in general are closely related to their kinship. Hence, it is a commonplace when people visit each other despite the distance is so far away. Another distinctive feature of the village community is the high sense of solidarity characterized by lending of agricultural or household tools, exchanging services in the form of labor or help in various activities.

Due to the location, economic relations, social relations and kinship, the village is a unity of close indigenous unity. Some similarities in view of life are usually always kept to maintain solidarity. Marrumatang, tudang sipulung, mabissa lompo and various same activities that are customary instruments to tight individuals life among them.

Studies of rural societies especially in the social sciences began to develop in the post second world war, and started with new discoveries about the growing lack of "primitive" societies that became the traditional land of anthropologists, the appearances of new countries and the development of developing issues. The process of transition from primitive society to modern society can be seen from an evolutionary or linear point of view.

A linear perspective explains its transition from primitive societies, a collection of live hunted families by hunting and

gathering in a large forest area, and if they use the current perspective so their lives and knowledge are still very simple. [3] From such a life continues to be the life of society and developing become traditional society then become modern society .

[4] describes that rural society is regarded as amid society, or the transitional process of the primitive form of society and modern society. They have abandoned the primitive way of life but have not yet entered the standard of modern urban living. But on the other hand, such these conditions cause the bonds or relationships of kinship or emotional bond between them more closely related. In view of [5] cultural values and social norms as long as they obey and follow show their toughness in doing daily activities. Cultural values have been embedded so strongly in the realm of thought and behavior that it is not easily excluded by the issues of economic activity oriented to the maximization of profit rather than inner profit.

Culture is closely related to society. Melville J. Herskovits and Bronislaw Malinowski argue that everything in society is determined by the culture that society owns. The term for that opinion is Cultural-Determinism. Herskovits views culture as something descended down from one generation to another, then referred to as the super organic. According to Andreas Eppink, culture has all understandings, values, norms, science and the whole of social, religious, and other structures, additionally all the intellectual and artistic statements that characterize a society. According to [6] culture is a complex whole, in which it contains knowledge, trust, art, morals, laws, customs, and other abilities that individual obtains as a member of society. Meanwhile, according Soelaiman Soemardi, culture is a means of work, feel, and creation of society.

In one of his writings, [7] divides cultures innto visible parts or overt culture and invisible parts or covert culture. According to Honigman, the invisible form of culture is ideas or ideas, and something abstract different from the overt culture that can be seen with the senses. Therefore, overt culture can also be expressed as part of the cultural system because in addition to the ideas, the scope of the cultural system also includes the system of cultural values, concepts, themes of thought and belief.

Meanwhile, British anthropologists such as Radcliffe Brown and a small number of American Anthropologists, in providing cultural restrictions are strongly influenced by concepts of social facts and the collective conscience of Emile Durkheim. For them social structure is the main basis

of society and culture or custom, includes inclusive in the social structure, which is continuing process of inheritance. Therefore, to understand a social structure of a society, it must be formulated through the social facts of a society. Seeing this exposure, then we can understand there are actually two spirits contained by the culture, the spirit in the form of complex values and physical as executor [8].

Based on several definitions of the culture so in this case can be drawn cues that culture is an ancestral heritage that is closely related to the identity of a nation. Culture is a defensive aspect of a society living between a country with another country. *Gotong royong* (community self help) is one of Indonesian culture that contains many positive values in it. Some sources even mention that mutual cooperation becomes the basis of Indonesian philosophy. It is said to be the result of *Pancasila* which means that values in *Pancasila* are also contained in mutual cooperation.

Community self assistance describes the behaviors of rural agricultural communities that work for others without receiving wages, and more broadly, as a deep-rooted tradition, encompassing other dominant aspects of social life. *Gotong royong* can be interpreted as a social activity, but the most important in interpreting is making it a philosophy in life that makes life together as the most important aspect. Mutual assistance is a philosophy that is part of Indonesian culture, not just a philosophy of a particular group [9]–[11]. But the generalization of such social forms raises the question between the nature of reciprocity and workers for the common good in rural areas of Indonesia, because the devotion of the difference is quite risky. Therefore *Gotong royong* (community self help) describes the behaviors of rural agricultural communities that work for others without receiving wages, and more broadly, as a deep-rooted tradition, encompassing other dominant aspects of social life. it can be interpreted as a social activity, but the most important in interpreting is making it a philosophy in life that makes life together as the most important aspect. it is also a philosophy that is part of Indonesian culture, not just a philosophy of a particular group [9], [10]. But the generalization including social forms raises the question between the nature of reciprocity and workers for the common need in rural areas of Indonesia, because the devotion of the difference is quite risky. Therefore there are, three distinctions that Bowen offers as instruments that it deems appropriate to explain these generalizations, which we call helpless help.

The first helpful form of help is called Labor Exchange, a form that accommodates the number of jobs that have to be fulfilled by each individual, either individually or in groups, and a normative labor exchange balance. In anthropology it is known as balanced reciprocity. The second form of Generalized Reciprocity, helping each other based on reciprocity in a generalization. Villagers as part of the community meet other norms of help when there are traditional activities from as simple as activities like fixing a roof to a great activity such as a wedding. This creates a sense that it is neither an obligation as a neighbor or a close person but it is a neighbor's sense of how the person to be helped has been helped in the past. Everyone in the community is expected to contribute as well as possible. The contributions they do will be recorded and remembered by those who are assisted and the assisted parts have the

responsibility to repay them in the future. The third form is the Mobilized Labor on the basis of political status, it emphasizes that mutual assistance consists of several workers who are mobilized to form the basis of a particular political status. In most of the rural areas of South Sulawesi the status as the owner of capital or traditional elites would have traditionally belonged to the direct rights to give orders such as guarding villages at night, correcting canals and roads, participating in community service such as development roads and buildings are included in the matter of mutual cooperation in establishing a house.

One characteristic of the rural community that is part of the culture is mutual cooperation. This mutual cooperation is a collaborative activity between a large number of villagers to complete a certain project that is considered useful for the public interest. Related to this phenomenon, hence this research focused on the activity of building *mappatetong bola* home in rural area. This is important as an effort to get the pattern of livelihoods of communities that are still maintaining the spirit of mutual cooperation in the midst of modernization.

## II. RESEARCH METHODS

This study uses a qualitative descriptive approach with the aim to describe and interpret the existing conditions and relationships in the field so that it can be understood in depth, so that ultimately obtained the findings of data needed according to research objectives. Research location in Pancana village of Barru district, where the social relation built in *pongawa-sawi* relationship is still visible in the management of community ponds.

Determination of informants is *Pongawa* and *Sawi* as the main informant of research done intentionally to the saturation level of research data. Medium Community Leader, Village Head, and PPL as research informant. Primary data were obtained directly from each informant observed or interviewed at the study site. While secondary data is data supporting data obtained through literature study. Techniques of collecting research data is done through direct observation, in-depth interviews and documentation to complete the data. With the research instrument is the researcher himself. Then the technique of data validation, ie through observational persistence, and source triangulation. Then the analysis of research data using descriptive qualitative analysis Miles and Haberman model through stages, namely 1) Data reduction stage, 2) Data presentation stage, and 3) Stage of conclusion/verification [12].

## III. RESULTS AND DISCUSSION

House, according to Bugis Society view that there are seven main phases of sacred events whose operation is always followed by a ritual process in the facing life, namely *Esso rijiangna* (the day of his birth), *Esso ripasellenna*, *Esso ripallebbana* (Day of Qur'), *Esso ripabbolana* (the day of the construction of his house), *Esso ripahajjinna* (the day of pilgrimage), and *Esso rimatena* (the day of his death).

Concerning the procession of "*mappatetong bola*" (establishing a house), it entered the fifth phase, namely: *Esso ripabbolana* (the day of construction of someone's house). The stage is preceded by marriage event of Bugis Man and woman (husband and wife) that already

independently take care themselves. Meanwhile An achievement that is gained by bugis people where his/her achievements can improves his/her social status among society, thus he / she is deserve to be praised as "nabolai alena" (successfully laying themselves).

House (bola) is a basic need, where every family is required to have it. According to the Bugis society, the function of house is not just as shelter from wild animals or shade from the heat of the sun and rain. More than those, the house serves as a symbol of honor and social strata of the homeowner.

As a symbol of honor, home and yard are seen as the shelter its owner, whose power is absolute. It is known and understood by the people of South Sulawesi in general that there is an unwritten absolute rule namely: "mate nalejja tedong" (Dead because stepped buffalo) for anyone who against the rule inside of the house. In other word it means that if someone is seen dare the rule of the house "Siri" (Martabak / honor / honor) in yard or someone else's house, cause the disappointment of the homeowner / home yard then kills the violator, then the owner of the house / yard is free from any punitive charges. An act which is viewed fair as an understandable effort in order to maintain its dignity and prestige.

Every interior plan of every Bugis house there is a dividing wall of living room and family room which is called as "jajaareng" a name which comes from an adjective, namely: "jaa" (Bad). Then it becomes a repetition (jaa'areng) which emphasizes are strictly as boundary and its free understanding is "forbidden gate". So the function of this barrier is a limit of privacy by the owner of the house that have to be appreciated by his guests, whoever is there and then if the guest is going to spend night in the house, then the living room is always prepared beds equipped with a crib. So there is no reason for guests to break the dividing wall with the "dead" tagging as described above.

Then the house is a symbol of the social strata of the owner, so it is also functioning as an attribute. The degree of a Bugis nobility in general can be identified from the model and the form of his residence. Even the terms of the house are various, based on the form / model according to its inhabitants, namely: bolas (houses of the general public), jalanpen (high noble house) and saoraja (residence of kings or palaces).

Apart from that, the house is seen as an "assima" affecting the fate of the inhabitants of families that inhabit it, as described in "surek kutika" (Kitab rimbon bugis), as follows: "limanrupa upe, yanaritu: upe tau, upe batu, upe besi, upe manu-manu na upe bola "(there are five kinds of luck, namely: human luck, rocks, iron, chicken / birds and home).

The five lucks are believed to have a change that affects the fate of the owner (to the husband of the wife / father / mother for human luck). The magic holders possessed by these five lucks are often referred to as "sisi" (physical marks / pamor). For example: hand line for human luck, light bias on gemstones, pattern on badik / kris, feathers on chicken / birds and the "pasu" (round rectangle) house building. But in addition to bringing good luck, the five types of designation

can cause the diverse effect (if it is placed in wrong place according to the certain rules outlined)

Due to the social function of the house according to the bugis society, then the construction of a house is always held according to the spiritual concept that still kept until now.

#### *A. Cosmological Concept, Hospital Philosophy Household Development*

Bugis traditional house is a wooden stage house, arranged in three rectangular-shaped stages and built by following cosmological concept according to their view of life [13].

The life view of Bugis Pre-Islamic society always refers to Sacred Literature I La Galigo. Even then after the syiar of Islam, the values contained in the old beliefs are still sustainable even though from various aspects are adapted to the main aqidah of Islam.

The concept of Kosmogony is the core of Mytology / Holy Literature of I La Galigo, where the Universe (Macro Cosmos) is composed from three levels, namely:

1. Botinglangi (Upper Nature / Khayangan), the world of the gods consisting of seven stacks upwards. The highest khayangan level is inhabited by the leader of the gods called Patoto'E (The Supreme Governor) or To Palanro'E (The Creator), which is then often referred as Dewata SeuwwaE which leads the gods to formulate rules of goodness for human who live his / her life in the Middle Universe (Alekawa), simultaneously overseeing and rewarding the humans who have to obey to the order,
2. Alekawa (Natural Middle / Earth), the world where humans live their lives by following the rules which is written by the Gods SeuwwaE in Bottinglangi
3. Uriliung (Underworld), the world of the gods consisting of seven stacks down where the center is inhibited by Guru ri Selleng Datu ri Toddang Toja, the leader of the Gods of the Lower world. This place is a door to the water (rivers, lakes and oceans) is compiled to the lowest level called "marapettang" (the world of spirits). A level where all the human spirits who have lived their lives by ignoring the rules of the Goddess SeuwwaE are punished punishment here.

To Adjust the concept of Macro Cosmos dimension above, then a Bugis house consisting of three stacks with the preparation, as follows:

1. The upper part of the attic and the roof is referred to "rakkeang" and "'ulu bola/ate' bola" is a symbol for the Upper world (botinglangi)
2. The central part of the spaces occupied by its inhabitants is called "ale bola" is a symbol for the Middle Universe (alekawa) where we are today,
3. The lower part is ground where the gables of the house are located (standing) is called "awa bola" is a symbol of Lower Realms (uriliung).

Apart from these vertical arrangements, the traditional houses of the Bugis community generally consist of three main chambers, often called (latte 'or lontang), where the central space is one of the pillars designated as the center



referred to as the "bala posi" (navel of the house). On a pole whose function is roughly the same as "pillars" all spiritual activities of the inhabitants of the house centered. It is believed that "pongonroangna bolaE" (the spirit of the house guard) who becomes the protector and mediator connecting the inhabitants between the house and the god of the Botinglangi and the Uriliung. Then there is also all phylosifi teak vertically pole Posi Bola become symbol of existence of "ale bola" inhabited as a form of harmonization between two nature (botinglangi and uriliung). By that, the form of this horizontal order is nothing but a worldly aspect of expediency. That the house inhabited by a family together with their respective order is the order of building (society / country).

Aju cenrana (sandalwood), used as a frame wuwungan (alekke 'bola) and also as a living room in form of dividing wall (jajaareng). This type of wood has a beautiful pattern because the sap is red so it is named as "aju maddara tau" (the blood of a human) and the smell is fragrant. This wood in the treasures of tradition and culture of Bugis considered as "wooden gods" whose use should not be used as floor (stepped on). The meaning within is that the society which has (civilized) order always characterized its form of treatment in glorifying leader, Aju kapuru (limestone), used as a floorboard. A kind of strong and glossy white wood which has meaning that: a foothold (floor / country) is safe and prosperous is that the country always earthen honesty and good will.

Aju uru (timber of uru) is made as wall (Padenring). A strong and beautifully patterned wood with a reddish brown color. The naming of this type of wood is "uru" (similarity or solid) which if added prefix "ma" becomes "manguru" then the understanding will be more broadly, namely: unity or solidarity. "ale bola" (house body) if it is exemplified like a strong country. It will be strong if fortified (wall) or by the sense of solidarity of the people who uphold the value of unity. So in this case, the whole element that makes up the Bugis house is an unwritten message but it is illustrated in its form, namely: order that orderly in a household will realize a harmonious family. Then the harmonious family will always be reinforcement in one unity of the (society) is peaceful. A peaceful society is always expected to unite in a strong country.

### *B. Mappatetong Bola Process And Its Meaning*

In general, building a traditional Bugis house is an attempt through various process such as:

1. Choosing the land where the construction of the house will be constructed (abbolang land). It is a very specific and requires guidance from the experts commonly known as "Panre bola / panrita bola" (carpenter who mastered the metaphysics of the house). In this case, "panre bola" and "tukang bola" (carpenters) are two different professions in the same field, but different. A Pane Ball is an absolute possess wood skills that are equal to the tukang bola, but it has special advantages. thus, a bola paner is often also termed "Uragi bola / Sanro Bola" (Shaman House). So Panre usually Bola is previously a career as a tukang bola who after reaching the level of expertise as a "panre" he is pointed as "punggawa Tukang" (leader of the carpenter group)

2. Selecting wood as a home building part usually is done by panre bola, as well as carrying out the process of making (workmanship).
3. Mappatetong Bola (set up the frame work of house).
4. Menre New Bola (inhibiting a new home).

The mappatetong bola process is the third stage of Bugis house construction and it is very important thing, since it is at this stage plays the most important role in filling the spirits of the house, as its owner hopes to see a "Upe Bola" (house fortune). The stages in the procession in question are as follows:

#### Mattibbang (stringing poles)

The day before the "mappatetong bola" (construct the house) panre bola and all the builders assemble the bola ale poles (house bodies) and put it in position of each establishment, except "timbang" (postage pole) whose position is behind "Tibang posi bolas" (the series where the central pole of the house is located), placed in a different direction by not topping" tibang posi Bola".

The arrangement is comprised of four or five pole ranks joined together with two flat wooden valleys: pattolo yase (peg top) and pattolo yawa (bottom peg). So in a house consisting of "tellu latte" (three spaces), consists of four tibang

while the process of work "Mattibbang" homeowners come to neighbors, friends and relatives to invite them to help the establishment of the house on the next day. This invitation is known as "madduppa pappatetong bola" (house building invitation). It is recommended that people who invite other are either owners or relative that already adult and male. Also the inviter wearing his best clothes (sarong and headband) while visiting his family he invited by describing his intentions as follows:

"tabe taparajayangngnga addampengngta idi' silise'bola riduppai nakiengkangmai, turun mabbali reso ri appatetong bolana La Baco, mamuare napuelo'i puangge, baja ri ele'e naripatetong. Pimeng riduppai ki turung ri abbarasajingenna matu' riwenni'e. (We apologize, my coming here to inform you, that you and the whole families are invited then, it may be helpful for the construction of the house La Baco, God blessed you, then you are invited all also we would recite barazanji tonight).

it is commonly believed by Bugis people in general, that: "Back maraja turung mabbali reso ri appatetongeng balls, e narekko de nataritampai" (it is really forbidden for people who are not invited to take part in constructing). The consequences for those who violate them are injured or even death by accident while the establishment of the house.

Aside from Madduppapappatetong, the homeowner also performs a "madduppa guru" (inviting Islamic priest), an invitation to the "Paraman sara" employees of Islamic Shariah comprising Imang (Imam), Katte '(Khotib), Bilala' (Bilal), and Doja (guardian of the mosque). They are asked to read the byazanji (a Sholawat poem reading that tells the life of Nabi Muhammad SAW) on the previous night of Mappatetong Bola.

However, before the second invitations (madduppa papatetong and maddupa guru) are held long before the day of the establishment of the house is determined, the owner of the house had delivered "kasiwiang pappaiseng" (notification) to the customary figures or local government. It is a symbol of a request for permission and approval to a meaningful leader as a tribute or honor

### *C. Maddoja Bola (Keeping Home Until Morning)*

On the night before mapatetong bola, when the series of poles have been completed, then "maddoja bola". The process of community self help that is illustrated in Bugis community has started at this stage.

The mothers have been busy since early morning to cook various cakes and staples (rice and side dishes) to serve on this evening's show. They are comprise of neighbors, friends, and relatives who come to help unsolicited.

Panre bola has wrapped the tip of foot, amid and top end of the bola pole with a piece of cloth or shroud. In addition he also made "lawalawa addewatang" (wall of god) in the form of a box made of woven bamboo (Lawasoji / Walasuji) which is wrapped white cloth and lamp (Lamp Seat). The place is made up of five places and is placed in the four corners of the Abbolang (the land of the house) and the largest one is placed near the Posi Bola (House Center).

The box is located in the middle of addupang (incense bowl). Meanwhile, the carpenter also prepare some "jengka" (two long bamboo blades joined together with rattan at both ends). this Jengka serves as a buffer that supports the series of Tibang that has been established, in addition to this jengka is also provided some bamboo stems which at the end dipaang rattan-shaped fabric. The purpose of this tool is also as anchoring poles.

Approximately after performing the isha prayer, the recitation of Byazanji's is heard by all who attend. After that prayer is recited to ask for salvation to Allah SWT, then eat together.

After dinner, panre Bola and all helpers begin the ritual "Mabbannapati Dewata" (the spirit of god). Panre bola lit incense and lamps in a box located near the bola position, followed by the helpers who lighted the lamp in the box on all four corners. The dish is sokko patangrupa (sticky rice having four colors) and the dishes on the tray are placed near the bola panels in preparation for "Mattoana Dewata" (Offering to the god). Drums are beaten by his helpers, the panre bola spels the spell-caller of the gods.

After casting a mantra, panre bola can be sensed the presence of the spirit and they invite the "passure of Galigo" (poem recite I lagaligo) to recite poems usually chosen from the "parena" (chapter) La Mula Tau "(first Human) Chapter One in the sacred literature I LA GALIGO which tells the story of La Togelangi Batara Guru Aji Sangkura Wira Manunrunji ri Tellampulaweng to Ale Kawa (earth) event. The Sure reading was followed by drum beats and a "balio" (pipe) blow with a rhythmic rhythm.

While reading, Sure panre bola continued its activity by cutting out a pair of white chickens. Their blood is wiped on the bola posi, then serves dish "Pattoana Dewata" this ritual is considered as the core event on that night. Something that is interpreted as a filling spirit at the

center of the house as the guardian of the house. Until the reading of Sure Galigo finished, homeowners and panre bola are not recommended to sleep in order to keep the fifth light until dawn. In addition, they also keep the poles of the house Tibang not get step up cross by a cat or dog. Because, if it happens, it is believed to be bad luck (bad) for the house.

Along with the Islamic Shari'a, this ritual has been hardly found in the event of "maddoja bola". The procedure of its execution has been shortened in several ways because it considered contrary to the Islamic aqidah and replaced by an Islamic procedure. Part of the event which is cut is sure 'I La Galigo, replaced by Elong poet, as follows:

EE Puang, addampengengngi atamMu Puang,

Puang Makkata'e

Ri Atanna laa ilaaha'illallah,

Muhammadarasullah,

AssampEakko Nabi,

Attuala'ko Malaika',

Nalinrungiko Umma'mu,

Ri Atanna Laa ilaaha illaha'illallah,

Muhammadarrasulullah

Meaning:

O our Lord, forgive your servant O God, the Lord who has his servant Laa ilaaha illaha'illallah, Muhammadarrasulullah, prophets help us to put side bad luck for us by helping of the angels, you will be protected or defended by your ummah, for his servant Laa ilaaha illaha'illallah, Muhammadarrasulullah

### *D. Mappatetong Bola (Establish House)*

Dawn was shrinking, neighbors, friends and relatives had arrived with their own readiness. Some bring "pattunrung" (big hammer made of wood), "tulu" (Rope), Panroli (crowbar) and others. They all prepare and follow to the direction of "Panre Bola" as the leader of the activity. Then they are served food and drink as breakfast.

Tibang (Pile Circuit)the first pole is erected is Posi Bola in the series. Panre Bola is in the holding position of Posi Bola and shouts "Bismillah Allahu Akbar"Paenre'ni !. So the "pappatetong" (House reinforcement) pulls the rope from both directions. Meanwhile, some of them hold the poles, so they do not to from their place. Anyone who prepared to hold "Jengka" followed by the second pole founder. When the pole was successfully established, it is installed "Arateng" (wooden sheet to assemble the pole by pole at the bottom). Thus the next until the fourth pole successfully erected. Next the "Bare" (Timber beam to assemble the pole by pole at the top). Then they are fixed and positioned straight frame building that has been established it. Then the procession mappatetong Bola declared successfully executed.

Also for the owner of the house, the couple husband and wife wear their best clothes and sit side by side watching the Mappatetong Bola process. Both watch their neighbors, friends and relatives work in sweat in assisting the establishment of their homes with great compassion. So there will is sense of solidarity towards the community. A deep

sense of gratitude is part of this family and community of mutual cooperation. After the procession mappatetong Bola is over, both immediately invite the audience Pappatetong to enjoy the dishes that have been prepared.

#### *E. Culture Mappatetong Bola As A Philosophy Study Of National Safety*

In the community of bugis and South Sulawesi in general, there are two principles that are always put inside in personality and social life, namely: Siri 'na Pesse (self esteem and human solidarity). As a person, the "siri" is a pillar that sustains the mind and principle of its human rights as human beings who live their lives. So the parents always emphasize and put the "Siri" principle with a deniable expression, to illustrate this:

Siri'Emi natotau, narekko 'de'ni siri'e, maddupa taumani asengna (because siri'lah so we deserve to be called as human, if there is no Siri', then we are only human-shaped. Naiyya siri'e, sunge'naranreng, nyawa nakira-kira (sesungguhnya siri' itu, melekat pada jiwa, nyawa taruhannya). Naiyya siri'e, sunge'naranreng, nakira-kira (actually 'that siri, attached to the soul, the life of the stakes)

So in this case, the siri which has meaning as sense of embarrassment and its noble understanding as dignity and dignity or self-esteem is a most sacred value. While the values concerning the application as a citizen of a community of family, society and state, as of "race of the human", are charged to put forward the value of "Pesse" (Solidarity). This principle always as a protector who fortifies "Siri", as Sultan Awaluddin Somba Gowa last will and testament: "Punna tenamo siri'nu, paentengngi pacce'nu" (aif you have no pride, at least uphold your solidarity).

Bugis community with a wealth of philosophy Culture always put "Siri na Passe" as the main spirit in this case is the process of Mappatetong Bola. in providing out a joint activity (community self help), there are several things that are always instilled as the noble spirit of the activity that appears in this process, as follows:

Siri Sipakatau (dignity to humanize) which is appeared by the owner of the house that send invitations to neighbors, friends and relatives to beg for his help. This makes it possible for them if the owner of the house has a relationship that is closely tied to the friends, and relatives. Meanwhile, the main requirement of establishing of hospitality is only when someone appreciate each other. Every person is forced by rule of social life to take care each other based on mutual respect among human beings, as mentioned in the treasury of Siri', namely: Sipakkiade' sipakatau (mutual humanizing as civilized man). Pesse Mabbalireso (Solidarity with mutual help) which is realized by the community towards members of the community. An effort driven by sincerity gratitude to the homeowner's appreciation who has invited him respectfully amongst his "Siri personal" "(Siasiri).

Bugis are part of a great race, in the Indonesian nation. Thus the implication "Siri 'na Passe" should be applied in a form of "National Solidarity" which is imbued with the elements interpreted in the Siri' review, namely: sipakkeade, (mutual discipline), Sipakaenre (mutual respect), Sipakalebba (mutual respect) and Sipakatau (mutual humanizing). Then in interpreting the sense of solidarity, it is imbued in the Pesse shutter, namely: "Marebba Si Patokkong, Mali

Siparappe', Malilu Si [akainge', Siruii 'Menre' Tassirui'noo "' (If we fall we will be held, if we drift we will be helped, if we forget we will be pulled each other to high place without pull down).

#### IV. CONCLUSION

The village community with all of its uniqueness now days with the emergence of individual concepts and understanding still maintaining the social connection by proposing it in some social activities. The pattern of living together in rural communities can not be separated from direct and indirect factors. Direct factors can be observed in social realities such as the intensity level of meetings as well as the polarization of work that is still similar and so forth. Meanwhile, indirect factors refer to the values of philosophic life that is built in the souls of local communities that are binding a form of a pattern for intensive social relations, which is ultimately creating a harmonious and high level of community cooperation.

The results of research conducted in the Duampanuae Village is a prototype of social life of the Bugis community in terms of mutual help, especially in building a house. It is aimed at helping people to decrease the burden of each other. Certainly through this togetherness and mutual help not only in building a house but also in other public activities.

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