

THE CONNOTATION EXPRESSION OF MAKASSAR CULTURE IN NOVEL *DATU MUSENG AND MAIPA DEAPATI* BY VERDY R. BASO

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Abstract

article describes the connotation of language expressions in the novel *Datu Museng and Maipa Deapati* by Verdy R. Baso, which leads to Makassar culture. The socio-cultural background of Makassar in this literary work is a reflection of the values and principles of the main characters named *I Baso Mallarangan* who has the title *Datu Museng* and his grandfather named *Adearangan*. This research explores the connotation statements in the novel in order to discover the principles and values of the Makassar people. This research uses the Dynamic Structuralism Approach in processing literary research data and is equipped with ethnographic studies that inform about the socio-cultural setting of Makassar. The theory used in expressing cultural connotations is Roland Barthes' Theory which emphasizes the interpretation of signs in verbal and nonverbal communication. The results of the processed research data are then explained descriptively. Based on the results of the study obtained a number of expressions, statements, and descriptions in the story that indicate the existence of the cultural connotations of Makassar people. *Datu Museng* and *Adearangan* show their entities as Makassar people wherever they are through actualizing the principles of they embrace, namely *panggadakkang*, *matutu*, *lambusu'*, *barani*, and *kalumannyang*. These five principles are used in actualizing the value of *siri'* or self-esteem and *pacce* or solidarity that always relies on Islamic spiritual awareness.

Keywords: connotation, Makassar culture, novel *Datu Museng and Maipa Deapati*.

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INTRODUCTION

Literary works are human imaginative products that reflect the cultural value of a nation or ethnicity. As an imaginative work that is influenced by the author's social background, literary works cannot be separated from the ethnography of a particular society. It shows that the background of the author's entity has a strong influence in fiction with a particular socio-cultural background. Literary works are closely related to culture because literature is part of the product of culture and literary stories document cultural values. For example, Verdy R. Baso, who was born and raised in the Makassar ethnic social environment, has a strong imaginative power in expressing Makassar culture as in the novel *Datu Museng and Maipa Deapati*. Literary and cultural experts such as Ratna [1] defined relations between literary and cultural as a creative imaginative relationship within daily life so that literary objects are sourced from the community, the change from fact to fiction takes place dynamically through metaphorical connotations.

Although literary works reflect certain social entities, authors generally do not express these entities directly or in real situations. The genius of a literary author hides meaning and social messages in the form of expressions of connotation, satire, metaphor, personification, and soon, making a literary reader or analyst need to interpret the language phrases described. The interpretation accuracy of cultural expression in literature is also determined by the reader's understanding of the cultural background referred in the description and

expression of fiction. Understanding of the reader can be obtained from the background of social life, life experience, knowledge, and social facts. The writer of this article is a Makassarese who has a very deep understanding of Makassar's ethnic culture through a series of life experiences, knowledge, and social facts. The background of social life as the Makassar people is one of the important reasons for the writer of this article in ensuring the accuracy of the study of ethnic culture in literature.

Besides culture, language is also an important part in the media of literature. Language becomes a tool for an author in achieving the goals of the creation of his work. Language is the main media of literature's authors in associating cultural meanings into the connotation of fiction [2]. Diversity of expressing language can bring literary readers in situations of emotion, sadness, joy, happiness, annoyance, anger, hate, and others. Connotative language is one of the expressions of language that is commonly used by authors in describing fiction. A language researcher named McKay revealed that a person's social role in society reflects his ability to manage language so that he can influence others in his community [3]. It shows that literary authors with their ability to express language into the imagination of literary works reflect themselves as part of a particular ethnic group.

Literature as an imaginary product of an author who manages language in documenting community cultural values shows that there is a close relationship between literature, language, and culture [4]. This relation means that language becomes

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a medium to express cultural values in literature. Based on this understanding, the writer of this article analyzes the relationship between literature and culture by using language as a point of view to object exploration, namely the novel *Datu Museng and Maipa Deapati* by Verdy R. Baso [5]. This novel tells the heroic attitude of a young man named I Baso Mallarangang with the title *Datu Museng* from the Makassar aristocratic family in defending his dignity and responsibility which is built on love and values of ethnic culture. The acceleration between literature, language, and culture was built in the title of this article, namely *The Connotation Expression of Makassar Culture in the novel Datu Museng dan Maipa Deapati* by Verdy R. Baso.

METHODOLOGY

Acceleration between literature, language and, culture in the study of literature requires a theoretical foundation in order to produce an appropriate method of analysis. One of the theoretical approaches used by the writer in this article is the social semiology approach by Barthes [6], known as metalanguage. Goring in his book titled *Studying Literature* revealed that Barthes took a semiological approach in culture by tracing hidden values or ideologies in certain ethnic groups. Literary works as works of fiction hide cultural values in the description of events and expressions of the characters in the story. Through these descriptions and expressions, researchers, and literary readers trace cultural attitudes which subsequently produce ethnic cultural motifs [7].

Metalanguage refers to the second meaning which consists of expressions of connotation and myth as cultural attitudes. The second meaning according to Barthes [8] is a meaning in culture which includes beliefs, attitudes, frameworks, and ideologies. The meaning of this culture is connotative so it requires a deep interpretation and understanding. Meaning in cultural myths is at the level of connotation so it needs to be normalized or naturalized in order to reflect the views or thoughts of a particular society. In general it can be understood that the second meaning is an explanation of the meaning of connotative expressions that connect the sign with the ideology of a particular society. Verbal and nonverbal descriptions in literary works are dominated by connotative expressions so fiction also requires a second meaning as metalanguage proposed by Barthes [8]. If connotative expressions and cultural myths are associated with the second meaning, then the first meaning is denotative which can be captured by the five senses and the meaning is direct [9].

Verbal and nonverbal connotative expressions of fictional characters in literature that are related to ethnic culture become the data of this article so that this research uses a dynamic structuralism approach [7]. A method of literary research that emphasizes the intrinsic aspects of literary works, especially characterizations that are combined with the socio-cultural background of authors and fictional characters. Literary works are not born without someone who created them, namely authors who have certain cultural environmental backgrounds. Endraswara [10] said that literary works are made by someone in a conscious state so the structure of literature is the world of imagination that is realized by the author of the results of his absorption in the cultural environment that shapes him. It shows that literary works are born dynamically from the subjective awareness of an author.

Words, thoughts, and actions of fictional characters are the reality of the people what they reflect as *Datu Museng* and *Adearangang* actualize the cultural values of the Makassar ethnic community in the novel. The actualized values are *siri'* or self-esteem and *pacce* or solidarity. Guerin, et al [11]

suggested that the motives of fictional characters in building story tendencies are inseparable from the cultural environment that shapes them. The cultural functions played by figures of fiction are expressed between metaphorical symbols and reality.

This research was conducted with several stages that were built from the thinking of Wellek and Austin [12] which explained that literature was built from a complex arrangement of words and language that required the creativity of researchers in determining the order of their study activities. Based on this thinking, the writer formulates the stages of this research activity according to the results to be achieved in the expression of Makassar cultural connotations in the novel *Datu Museng and Maipa Deapati* by Verdy R. Baso, namely:

1. Read and understand the description of the story of the novel *Datu Museng and Maipa Deapati*.
2. Identifying the position of the fictional characters of *Datu Museng* and *Adearangang* in the novel's story
3. Tracing the cultural background adopted by the fictional characters of *Datu Museng* and *Adearangang* in the story of the novel
4. Mapping the expression of Makassar cultural connotations played by the fictional characters of *Datu Museng* and *Adearangang* in the story
5. Interpret Makassar's cultural expression from verbal and non-verbal descriptions of the fictional characters of *Datu Museng* and *Adearangang* in fictional story.

RESULTS AND DISCUSSION

The novel *Datu Museng and Maipa Deapati* is the imaginary result of a Makassar ethnic writer named Verdy R. Baso [5]. This novel actually has a historical background of heroic figures in the ethnic Makassar group named I Baso Mallarangang which is now enshrined as one of the street names in Makassar City, namely *Jalan Datu Museng*. Verdy R. Baso then described the life story, determination, obedience, loyalty, and sacrifice of the figure of *Datu Museng* imaginatively, a knight laden with actions and principles of Makassar cultural values. *Datu Museng* and his grandfather named *Adearangang* in upholding and defending their self-esteem are described expressively through actions and speech in this fictional story

The analysis in this article begins with a brief description of the story of novel *Datu Museng and Maipa Deapati* followed by identification of Makassar cultural connotations in the novel. Then, based on this identification, an analysis of the meaning of values adopted by the Makassar ethnic community is carried out.

Novel Description of *Datu Museng Dan Maipa Deapati*

A grandfather named *Adearangang* brought his favorite grandson named I Baso Mallarangang with the title *Datu Museng* to the Sumbawa Sultanate to avoid social conflict after the Makassar War between the Kingdom of Gowa and the Dutch VOC in the mid-seventeenth century. The age of *Datu Museng* when the event was only around three years. *Datu Museng* with the children of nobles including the only daughter of Sultan Sumbawa learned to read the Qur'an at the Kadi Mappawa house. The Sultan's daughter, *Maipa Deapati*, is famous for her beauty and honesty. *Datu Museng* and *Maipa Deapati* finally loved each other, even though their love was opposed by Sultan Sumbawa because *Maipa Deapati* was engaged to the son of the Sultan of Lombok named I Manggalasa. This opposition pushed *Datu Museng* to go to Mecca and Medina to deepen Islamic religious knowledge, "*Datu Museng boleh mengunjungi tanah suci Mekah dan Medina untuk menuntut ilmu*" [5].

After returning from the Holy Land of Mecca and through

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various obstacles, Datu Museng finally succeeded in marrying Maipa Deapati. They lived happily and Datu Museng was appointed Commander in Chief of the Sumbawa Sultanate. One day, Sultan Sumbawa got the news that in Makassar appeared a Sumbawa ruler named Datu Jarewe, who was supported by the deception of the Dutch VOC ruler. This treacherous act disturbed Datu Taliwang as Sultan of Sumbawa and in a meeting with the nobles, it was agreed that Datu Museng along with selected soldiers would be sent to Makassar to settle Datu Jarewe's betrayal of the Sumbawa Sultanate, "*Anakku Datu Museng, rapat telah memutuskan anakda berangkat ke Makassar untuk menjalankan tugas negara. Menyelesaikan peristiwa pengkhianatan Datu Jarewe yang amat memalukan...*" [5].

Datu Museng with his wife, Maipa Deapati and dozens of selected soldiers left for Makassar City. They used several ships while sailing across the ocean for two days, finally arriving at the traditional port of the Makassar people in Kampung Beru. Crowded Makassar people welcomed the arrival of a group from Sumbawa because they wanted to prove the myth about the courage of Datu Museng and the beauty of Maipa Deapati. This group then settled in Kampung Galesong, this area was the birthplace of Datu Museng about twenty-five years ago.

The Dutch Governor in Makassar, who was called *Tumalompoo*, met with his trusted people, including *I Juru Bahasa*. They planned a ruse because the trap was successful by luring Datu Museng to Makassar. They want to destroy the might of Datu Museng by bringing together fellow Makassar nobles. The Dutch governor knew that his wife and weapons were symbols of Makassar's self-esteem because the spirit of cultural ideology *siri'* or self-esteem and *pacce* or solidarity existed in that cultural symbol. *Tumalompoo* asked Datu Museng to hand over his wife, Maipa Deapati, as well as to request all weapons. This request angered Datu Museng because his pride was being harassed so he refused firmly. The Dutch Governor considers this rejection as a challenge that means war, "*Ia murka karena tak dituruti kehendaknya. Ia juga merasa malu karena Datu Museng berani menentang perintahnya*" [5].

The Dutch Governor instigated the Makassar nobles such as Karaeng Galesong, Bolebolena Tallo, Pallakina Mallengeri, Passikkina Parangtambung, and others, to help him fight the Datu Museng. *Tumalompoo* spread the issue that Datu Museng and his soldiers wanted to do chaos which brought down the authority of the Makassar nobles. This is the politics of the cunning Dutch sheepfight to rule the kingdoms in the archipelago. The war was fierce, Datu Museng succeeded in killing hundreds of people and several Makassar nobles. The war finally ended when Maipa Deapati and Datu Museng died with all their soldiers. Datu Museng and Maipa Deapati are remembered as a special married couple, died for obedience to carry out the duties of the state, determination to maintain cultural values, and loyalty to defend the purity of love, "*Datu Museng dan Maipa Deapati, adalah dua anak manusia yang amat istimewa, tak ada taranya seantereo jagat. Mereka telah dirajut oleh paduan jiwa yang satu dan hakiki, yang tak mungkin dipisah*" [5].

Connotation Expression of Makassar Culture in the Novel and Meaning of Makassar Cultural Values

The life story of an old man named Adearangang and his grandson, Datu Museng, in the novel begins in the Sultanate of Sumbawa. Then Datu Museng continued his life story in Makassar and was killed here. He was born in Makassar, then grew up a teenager and married in Sumbawa, and finally died in his native land, Makassar. During the twenty-five years of living his life, Datu Museng consistently actualized himself as a Makassar person who was grounded in

Makassar's cultural values. The expression of the connotation of Makassar cultural values played by Datu Museng and Adearangang can be read from the descriptions and expressions in the novel *Datu Museng and Maipa Deapati* by Verdy R. Baso.

Then, the meaning of cultural values adopted by the Makassar ethnic community from the expression of Datu Museng and Adearangang is based on Abbas's view [13] about the ideology and leadership patterns of 16th and 17th century for Makassar people. There are five main cultural values which is adopted by the Makassar people in actualizing the principles of life what they hold, namely *pangngadakkang*, *matutu*, *lambusu'*, *barani*, and *kalumannyang*. *Pangngadakkang* means upholding customs, *matutu* means to maintain trust and belief, *lambusu'* means to be serious in carrying out justice, *barani* has an understanding as an attitude of courage to face and solve every problem, and *kalumannyang* is a wealth of character and reason that is useful in prospering the country. These five principles are used by Makassarese in actualizing values *siri'* or self-esteem and *pacce* or solidarity that always relies on Islamic spiritual awareness. The following table 1 explains the meaning of Makassar cultural values based on the expressions of the connotations of the Datu Museng and Adearangang stories.

CONCLUSION

The fictional characters named Datu Museng and Adearangang in the novel *Datu Museng and Maipa Deapati* express the values of Makassar ethnic culture. Datu Museng and Adearangang show their entity as Makassar people wherever they are through actualizing the principles of life what they adhere, namely *pangngadakkang*, *matutu*, *lambusu'*, *barani*, and *kalumannyang*. All expressions of cultural connotations that were actualized by Datu Museng and Adearangang lead to *pangngadakkang* by following and obeying customary etiquette or ethical systems, *matutu* by maintaining the mandate and carrying out the duty seriously, *lambusu'* with full confidence in upholding justice, *barani* with ready to risk lives in the face of all obstacles, and *kalumannyang* by using all knowledge to fight for their ideals. These five principles are used them in actualizing the value of *siri'* or self-esteem and *pacce* or solidarity that always relies on Islamic spiritual awareness.

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Table 1. The meaning of Makassar cultural values

No.	Connotation Expression of Makassar Culture	Meaning of Makassar Cultural Values
1	2	3
01	Tuanku <i>Gelarang</i> dan pembesar-pembesar yang arif. Hamba mohon dimaafkan karena tak dapat berkunjung ke istana yang tak layak bagi manusia macam hamba ini. Apalagi untuk menaiki tangga berjenjang empat puluh itu. Hamba takut durhaka sebab turunan hamba belum pernah menginjaknya. Hamba hanya manusia kecil yang hina-dina. Sampaikanlah kepada tuanku <i>Maggauka</i> bahwa hamba tak mungkin menginjak istananya, takut durhaka karena melanggar kebiasaan adat. Bukankah hamba hanya manusia yang berdarah campuran, tak tulen seperti <i>Maggauka</i> ? (Page 28)	Upholding customs and obediently and obeying the etiquette system or ethics system is known by the people of Makassar as <i>pangngadakkang</i> . Implementation of customary ethics systems is built on three consciousnesses, namely self-consciousness, self-actualization, and self-positioned. Datu Museng did not immediately ascend the king's palace and only stood at the head of the stairs, although he received a special invitation from the king because he knew he was not a family of Sultan Sumbawa or a high-ranking official of the kingdom, able to present himself as a citizen, cleverly positioned himself as a guest.
02	Maaf beribu-ribu maaf tuanku, hamba tak layak melalui berjenjang empat puluh yang dihampari kain putih ini. Hamba takut durhaka karena turunan hamba tak layak menginjak yang tuanku hamparkan di depan hamba ini. Hamba hanya orang biasa. Turunan bangsawan rendah, sudah bercampur pula, tidak asli lagi sebagai kehendak tuanku. (Page 31)	The Makassar people are aware of the value of timidity or speed is part of the <i>pangngadakkang</i> or enforcement of customs. Datu Museng knows that he does not deserve to be treated as a high rank noble because his level of nobility is middle. The person who was confronted by the white cloth on the ascent of the palace stairs was a very important person who held a high rank, while he was not in that position.
03	Saudara <i>gelarang</i> dan Deanga Pongringali, sampaikan kepada <i>Maggauka</i> bahwa Datu Museng tidak akan mengeluarkan kain yang dipakainya, sebelum mayatnya terburjur. Dosa besar bagiku jika membiarkan keduanya berputih mata, dan tak ada pikiranku untuk membelah dua jantung hati yang sudah bersatu itu. Katakan pula pada <i>Maggauka</i> , supaya mengurungngkan niatnya. (Page 45)	Standing firm in defending the truth and daring to face death in defending the rights, both the rights of oneself and the rights of others is a principle of true courage that is implemented by the Makassar people from the value of <i>matutu</i> . Adearangang dares to face the danger of even shedding blood in order to defend his grandson's rights as the rights of a man who loves a girl let alone both love each other sincerely.
04	Jika dipaksa juga merenggut mustika di tangan, maka baiklah kita mempersilangkan senjata. Karena dengan damai tidak mungkin maksud beliau terkabul. (Page 46)	The Makassar people will seek every means to defend their rights, either through peaceful means or by fighting because this is a fundamental principle of justice. Adearangang had already made peace with Sumbawa Government officials to get Datu Museng and Maipa Deapati married, but it was not achieved so the fight was the best way to defend his grandson in the case of romance.
05	Maka, ia sadar kini, tak dapat lagi lari dari kenyataannya, terulangnya kejadian berdarah itu. Ya, tak ada pilihan lain baginya. Pedang lidah-buaya hampir akan mengulang sejarah bergelimang darah, setelah beristirahat hampir dua puluh tahun lamanya. (Page 50-51)	Makassar people who have united the values of <i>matutu</i> , <i>lambusu'</i> , and <i>barani</i> in their beliefs in defending family rights and defending self-esteem that is above the value of truth are attitudes that are ready to risk lives. Adearangang is ready to fight in protecting his rights, upholding <i>pacce</i> (solidarity) to defend his <i>siri'</i> (self-esteem).
06	Tak mungkin, dinda. Tak mungkin <i>Maggauka</i> mengkhianati janji yang telah diucapkannya. Beliau adalah teladan agung bagi anak negeri. Tapi jika kemudian memang ternyata hanya perangkap, maka percayalah dinda, bukan hanya aku akan menghancurkan istana jadi puing-puing berserakan, tapi juga menenggelamkan Sumbawa ke dasar laut! (Page 65)	<i>Lambusu'</i> which means strictly pursuing justice is the principle of a person who is not betrayed and betrayed. Datu Museng is very grateful to Sultan Sumbawa's promise to endorse his marriage to Maipa Deapati, but he also with all his strength will destroy the Sumbawa Sultanate if Sultan does not keep it.
07	Tuanku <i>Maggauka</i> , tuanku <i>gelarang</i> , dan tuan-tuan anggota adat sekalian yang mulia. Jangankan ke Makassar, ke laut api sekalipun hamba akan pergi. Hamba adalah abdi tuanku. Sabda tuanku adalah perintah negara yang tak dapat dielakkan dan tak mungkin ditolak oleh seorang abdi negara. Hamba arif searif-arifnya bahwa abdi negara berada dalam lingkaran kekuasaan telunjuk tuanku. Menunjuklah, bersabdalah, hamba akan melaksanakannya tanpa menghitung-hitung untung rugi. Hamba laksana daun, tuanku adalah angin yang dapat meniup daun di pohon sesuka hati. Tuanku adalah ombak yang menggelombang, hamba laksana bahtera yang dapat diayun sesuka hati oleh gelombang. Jika tuanku ibarat jarum, hamba ini benangnya. Bersabdalah, dan hamba menunaikan tugas. Hamba hanya kapak yang diayunkan, pedang yang ditetakkan. (Page 73-74)	<i>Matutu</i> as a principle of strong to maintain trust is a person's values that must be taken seriously, especially in relation to national pride and state integrity. Datu Museng pledged before the Sultan of Sumbawa, officials, and all the people that he was willing to carry out the government's duty with great care and responsibility in maintaining the people's pride and upholding the integrity of the Sumbawa Kingdom. He vowed to defend the interests of the government, carry out the king's orders, and maintain the trust of the government, and to uphold the hopes of the people. The Sumbawa Sultanate must be defended from the betrayal of Datu Jarewe, the order of the king to leave Makassar must be obeyed, and the trust of the royal council to restore the sovereignty of the state must be fulfilled, and the hope of peaceful people must be fulfilled.
08	Tuanku <i>Maggauka</i> dan tuan-tuan sekalian, harap diingatingat kata-kata hamba ini. Jika hamba kembali ke daratan Sumbawa dengan tangan hampa, katakanlah kepada anak-	The unity among <i>matutu</i> , <i>lambusu'</i> , and <i>barani</i> , is a very strong determination in fulfilling the duties and responsibilities placed upon one's shoulders. A person who

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	<p>cucu kita bahwa hamba pengkhianat janji terbesar dalam sejarah. Pancangkan kayu-bersilang di atas pusara hamba kelak, jika balik tiada hasil. Jadikan hamba tertawaan sepanjang masa, biar turunan kita mengetahui tebalan-muka dan kekerdilan jiwa hamba. Camkanlah itu tuanku, Hamba berjanji di depan tuanku, demi Allah, hamba akan terkubur di sana di daratan Makassar jika tugas yang tuan pikulkan di atas pundak ini tidak berbuah. Hamba takkan lari menentang maut, jika harus demikian resikoanya. Ya, hamba bukanlah turunan pengkhianat. Dalam darah hamba, tak setetespun mengalir darah pengkhianat. Hamba tak akan menjilat tapak kaki musuh yang betapapun kuatnya, untuk lari dari tanggung jawab. Tidak..., hamba akan membela kehormatan negara seperti tuanku gariskan, kendati badan dan nyawa dipertanggungkan. Hamba akan lebih tentram hidup di akhirat kelak, jika mati menjalankan tugas suci, daripada hidup mengkhianati janji. Iniah sumpah hamba! (Page 74-75)</p>	<p>has sworn or relied completely on Allah as a God, so he is prepared not to return to the state of life when he fails to meet his expectations, rather to die in the field of duty than returning to life-scopus mirrored. Datu Museng has vowed not to betray the interests of the government, the order of the king, the trust of the customary council, and the people's hopes for the duties and responsibilities placed upon his shoulders. He will leave for Makassar to resolve the unrest of the Sumbawa people and stop the treachery of Datu Jarewe who unilaterally with the support of the Dutch VOC has claimed himself as the Sumbawa ruler. All dignified ways will be taken by Datu Museng, he is ready to use peace or war. He surrendered himself death in the land of Makassar in the pursuit of a holy duty and he was entrusted himself to God, Allah Subhanawata'ala.</p>
09	<p>Dinda Maipa, marilah kita izin kepada <i>Maggauka</i>. Sang matahari sudah hampir muncul. Jangan sampai kita didahului menjelajah tanah menjamah air. Pesan kakek jangan lupakan, petuah <i>Maggauka</i> dipegang teguh. Bergegaslah sedikit, agar kita berangkat sekarang juga. (Page 80)</p>	<p>Someone who already has a very strong determination of the duty and responsibly assumed on his shoulders, will never want to be overtaken by anything because it means failure before fighting. Datu Museng must start the voyage before the sunlight appears in the eastern horizon</p>
10	<p>Kita sudah membentang layar, kemudi telah terpasang dan haluan sudah menentukan arah. Kita harus mencapai tujuan yang ditentukan semula, kendati laut menjadi api sekalipun tak layak kita gentar karena warna merah semata. Kurasa kita lebih baik tenggelam bersama bahtera, daripada balik kembali hanya disebabkan warna merah. Tidakkah memalukan jika harus demikian jadinya? (Page 84)</p>	<p>One is strictly forbidden to return to shore when the sail of the boat has stretched because what is implanted in the heart, mind, and actions is only <i>matutu</i>, <i>lambusu'</i>, and <i>barani</i> towards the destination. Returning before fighting is like a person who has lost his dignity. Datu Museng tried to appease his wife and all his soldiers so that his heart, mind, and actions only arrived in Makassar to terminate the betrayal of Datu Jarewe against the Kingdom of Sumbawa</p>
11	<p>Katakana aku tak mau menyerahkan senjata, apalagi istriku. Sampaikan bahwa aku laki-laki. Laki-laki pantang menyerah jika miliknya hendak dirampas. Suruh tuanmu <i>Tumalompoa</i> datang sendiri kemari menyampaikan maksudnya, supaya dia tahu siapa aku. Dia boleh membawa serta merta sepasukan tubarani. Katakan ketika Maipa Deapati belum menjadi istriku, aku bersedia mati untuknya. Apalagi sekarang, sudah di tangan, lalu hendak dirampas orang lain. Sungguh tolol tuanmu. (Page 112)</p>	<p>Upholding customs is the highest essence of the cultural values espoused by the Makassar people. Wives and weapons are the main symbols of values <i>siri'</i> or self-esteem and <i>pacce</i> or solidarity. When the Dutch Governor wanted to seize his wife and weapons, it meant that the Dutch Governor had brought down the <i>pangngadakkang</i> and the risk was death. Datu Museng in reestablishing customs or <i>pangngadakkang</i> is no other choice, he is dead or the Dutch Governor and his allies are dead</p>
12	<p>Semasih matahari terbit di timur dan terbenam di barat, haram kuubah kata yang telah kuucapkan. (Page 115)</p>	<p>When <i>matutu</i> has a strong residing in a person, then his beliefs, principles, and attitudes can no longer be changed. Datu Museng was determined to face the Dutch VOC and its allies, he was ready to accept all the risks.</p>
13	<p>Ya, malah aku telah bersumpah, akan berkubur di daratan Makassar jika maksud yang dikandung tak kesampaian. Sumpah adalah sumpah, tak boleh dilanggar atau dikhianati, adinda. Kukira adinda juga tak rela jika aku menjadi pengecut dan pengkhianat. Dunia ini hanya tempat persinggahan sementara, tempat manusia diuji oleh Tuhan, apakah kita sanggup berbuat kebajikan atau hanya menumpuk dosa. Dan kita termasuk manusia biasa yang tidak kekal hidup di dunia ini. Hidup abadi di akhirat, di taman firdaus, surga nilakandi bagi manusia yang sanggup berbuat kebajikan. (Page 117)</p>	<p>When events occur where <i>pangngadakkang</i>, <i>matutu</i>, <i>lambusu'</i>, <i>barani</i>, and <i>kalumannyang</i> which have been fused together in a person, then he is sincere and ready to face his fate. It is the culmination of the surrender of the Makassar people to Allah, the Creator of the Universe in their destiny. Datu Museng strengthened his wife's heart, Maipa Deapati, that they had to be ready to die together to live forever together in the afterlife because fighting with the Dutch and their allies was difficult to win. Datu with his wife, Maipa Deapati met his destiny, died in the land of Makassar and did not return to Sumbawa Island.</p>