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Pappaseng Bugis and Indonesian literature in comparative perspective: Negotiating locality in transnational literary space

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Abstract: *Bugis literary traditions preserve cultural values, collective identity, and local knowledge that continue to shape the representation of Bugis culture in Indonesian literary discourse. Among these traditions, Pappaseng and La Galigo provide distinctive forms through which cultural values and social relations are transmitted across generations. However, studies of Pappaseng have predominantly examined its function as local wisdom, moral guidance, and cultural education, while its comparative literary relationship with other Bugis literary traditions remains relatively underexplored. This study aims to examine the representation of Bugis cultural values, cultural identity, social relations, and locality in Pappaseng and La Galigo from a comparative literary perspective. The study employs a qualitative descriptive approach and comparative literary analysis. Data consist of selected passages from Pappaseng, particularly Pappaseng To Matoa and Pappaseng To Riolo, and selected passages from La Galigo, supported by relevant scholarly studies on Bugis literature and culture. The findings indicate that both traditions represent Bugis cultural identity through different literary forms: Pappaseng primarily conveys cultural values through counsel and ethical principles, whereas La Galigo represents them through narrative, characters, social relations, and cultural practices. The comparison further demonstrates that locality functions not merely as geographical space but as a form of cultural memory, identity, and worldview.*

Keywords: *Pappaseng, La Galigo, comparative literature, Bugis cultural identity, locality*

INTRODUCTION

Literature constitutes an important medium through which communities preserve cultural memory, express collective values, and negotiate their identities across generations. In this context, local literary traditions are not merely repositories of traditional knowledge but also cultural texts that represent the worldview, ethical principles, social relations, and historical experiences of particular communities. Bugis culture possesses a rich tradition of literary and cultural expression preserved through oral and written forms, including *pappaseng*, which contains advice, moral teachings, and reflections on social life. *Pappaseng* has been discussed as an important representation of Bugis traditions and cultural values and as a source of ethical principles that continue to be relevant to contemporary social contexts (Fitriani et al., 2021; Syamsuri, 2023). Its significance can also be observed in various studies examining Bugis local wisdom in relation to health knowledge, communication, education, character formation, and social relations (Abbas et al., 2024; Ilham & Rahman, 2024; Nur Ramadani et al., 2024; Saleh et al., 2025). These studies demonstrate that *pappaseng* constitutes an important cultural resource for understanding Bugis identity and values.

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The literary significance of *pappaseng*, however, extends beyond its function as a source of moral or educational values. As a form of cultural expression, *pappaseng* can be examined as a literary text that participates in the representation and transmission of cultural meanings. Its language, figurative expressions, ethical concepts, and representations of social relations provide a basis for understanding how a community constructs meaning through literary discourse. Fatimah et al. (2023), for example, examine figurative language in *Pappaseng To Matoa* through a stylistic perspective, while Sari et al. (2022) investigate the local wisdom of *Pappaseng To Riolo* through Paul Ricoeur's hermeneutic approach. Deppatoro et al. (2024) similarly demonstrate the relevance of Bugis textual traditions to literary interpretation through a hermeneutic reading of *Aru Tujo-Tujona Possi Tana Na Tiro*. Such studies indicate that Bugis cultural texts can be approached not only from educational, anthropological, or social perspectives but also as objects of literary interpretation.

This literary dimension becomes particularly important when *pappaseng* is positioned within the framework of comparative literature. Comparative literature examines relationships among literary texts, traditions, cultures, languages, and historical contexts rather than treating a literary work as an isolated cultural product (Nugraha, 2021; Wang, 2021). Contemporary comparative literature has also increasingly been connected to world literature, translation, and the circulation of literary texts across cultural and linguistic boundaries. Wang (2021) emphasizes the relationship between comparative literature and the construction of world literature, while Pham and Do (2022) demonstrate the importance of juxtaposition and decolonizing approaches in comparative literary studies. These perspectives create an opportunity to examine *pappaseng* not only as a representation of Bugis locality but also as a cultural text that can enter comparative relationships with broader Indonesian literary traditions.

The question of locality is particularly relevant in this context. Literary comparison does not necessarily require the dissolution of cultural differences; rather, comparison can reveal how particular cultural meanings are maintained, transformed, or reinterpreted when placed alongside other literary and cultural contexts. The values expressed in *pappaseng*, including moral responsibility, social relations, cultural identity, and communal ethics, have been examined in various studies as important dimensions of Bugis life (Fitriani et al., 2021; Ilham & Rahman, 2024; Sudirman, 2022; Zulkifli et al., 2023). However, examining these values comparatively can provide a different understanding of locality by asking how Bugis cultural meanings relate to representations of locality and cultural identity in Indonesian literary discourse.

The relevance of such a comparative approach becomes stronger in the context of world literature and transnational literary circulation. Literary works increasingly move across linguistic and cultural boundaries through translation, publication, academic networks, and international literary institutions. Angelianawati et al. (2025) show that the circulation of Indonesian literature in international literary spaces involves questions of politics and representation, while Rosliana (2024) discusses Indonesian literature in the context of translation between Indonesian and Japanese. Huang and Valdeón (2022) further emphasize the close relationship between translation and world literature, and D'haen (2024) highlights retranslation as an

important issue in comparative world literature. These studies suggest that the movement of literature across cultural boundaries involves processes of mediation and reinterpretation rather than simple transmission of meaning.

Nevertheless, existing studies on *pappaseng* have predominantly emphasized its function as local wisdom, moral education, character formation, cultural identity, or social knowledge (Husnah et al., 2025; Nur Ramadani et al., 2024; Rahim et al., 2025). Other studies have examined its linguistic, hermeneutic, and stylistic dimensions (Fatimah et al., 2023; Sari et al., 2022), while research on Indonesian literature in broader contexts has addressed translation, literary production, and transnational circulation (Angelianawati et al., 2025; Rosliana, 2024; Salam & Zamzuri, 2023). However, the relationship between *pappaseng* as a Bugis literary-cultural text and comparative literary discourse, particularly in relation to the negotiation of locality within Indonesian and transnational literary contexts, remains insufficiently explored. This gap is important because the study of local literary traditions should not position locality as a closed or static cultural category. Instead, locality can be examined through its relationships with other literary traditions and through the processes by which local meanings acquire new significance in broader literary spaces.

The novelty of this study lies in positioning *pappaseng* within a comparative literary framework that connects Bugis cultural locality with Indonesian literary discourse and the wider transnational literary context. Rather than treating *pappaseng* solely as a repository of moral values, this study approaches it as a literary-cultural text whose representations of values, identity, social relations, and cultural experience can be examined comparatively. The study therefore seeks to explore how Bugis locality is represented and negotiated when placed in relation to broader Indonesian literary contexts and how such a comparative perspective contributes to understanding the position of local Indonesian literary traditions within transnational literary space. In this sense, the study responds to current developments in comparative and world literature that emphasize cultural plurality, translation, circulation, and the interaction between local and global literary formations (Murnane, 2021; Wiemann et al., 2021; Reynolds, 2024).

Accordingly, this study aims to analyze *pappaseng* through a comparative literary perspective, focusing on the representation of local values, cultural identity, and locality in relation to Indonesian literary discourse and transnational literary space. By placing Bugis literary-cultural expression within comparative and transnational frameworks, the study seeks to demonstrate that local literary traditions can participate in broader literary conversations without losing their cultural specificity. The study thus contributes to the development of comparative literary studies in Indonesia by bringing Bugis cultural texts into dialogue with broader questions concerning locality, cultural identity, literary circulation, and the position of Indonesian literature in world literary contexts.

LITERATURE REVIEWE

Comparative literature and the study of local literary traditions

Comparative literature provides a theoretical and methodological framework for examining relationships among literary texts, cultural traditions, languages, and

historical contexts. The field has developed beyond the comparison of literary works based solely on similarities and differences and increasingly addresses questions of cultural interaction, literary circulation, translation, and the unequal relationships between literary traditions. Nugraha (2021) explains that contemporary comparative literature involves a range of issues concerning literary relationships and the development of literary traditions across national and cultural boundaries. In this perspective, comparison does not simply seek to establish which text is similar or different from another text but seeks to understand how literary meanings are produced through encounters between different cultural contexts.

Wang (2021) further connects comparative literature with the development of world literature by emphasizing the importance of variation and plurality in understanding literary traditions. Such an approach is particularly relevant to the study of local literary traditions because it prevents local texts from being positioned merely as isolated cultural artifacts. Instead, local texts can be understood as participants in broader literary relations. Pham and Do (2022), through their discussion of comparative literature in Vietnam, similarly emphasize the importance of juxtaposition and decolonizing approaches in comparative literary studies. Comparison can therefore become a means of questioning dominant literary frameworks and creating space for literary traditions that have historically occupied peripheral positions.

For the present study, this perspective is important in positioning *pappaseng* as a Bugis literary-cultural expression that can enter comparative relationships with Indonesian literary texts. The comparison is not intended to erase the cultural specificity of *pappaseng*, but to examine how its representation of values, identity, social relations, and cultural experience can be interpreted when placed alongside broader Indonesian literary discourse. Comparative literature consequently provides the conceptual basis for moving from a study of *pappaseng* as local wisdom toward an examination of its literary significance within Indonesian and transnational contexts.

Pappaseng as Bugis literary and cultural expression

Pappaseng occupies an important position in Bugis cultural life as a form of inherited counsel containing ethical principles, social guidance, and reflections on appropriate human conduct. Previous studies have demonstrated the continuing significance of *pappaseng* in the transmission of Bugis cultural values. Fitriani et al. (2021), for example, examine the functions of *Pappaseng Toriolo* in Bugis Soppeng society and demonstrate its relationship with social and cultural life. Syamsuri (2023) likewise identifies *pappaseng* as a reflection of Bugis traditions and culture. These studies establish that *pappaseng* functions as an important medium for transmitting cultural knowledge across generations.

The significance of *pappaseng* can also be observed through the variety of social domains in which its values have been examined. Abbas et al. (2024) discuss *Lontarak Pabbura* in relation to Bugis local medical knowledge, demonstrating that traditional textual knowledge may contain understandings of human health and cultural practice. Saleh et al. (2022) examine Bugis culture through marriage, communication, and heritage food, providing a broader context for understanding the social structures within which cultural values are maintained. Saleh et al. (2025) further discuss Bugis

communication heritage in educational contexts and its contribution to literacy among Bugis diaspora communities. These studies indicate that Bugis cultural expressions are connected to broader processes of cultural transmission and adaptation.

From a literary perspective, however, *pappaseng* should not be reduced to a collection of moral instructions. Its linguistic and figurative dimensions provide possibilities for literary interpretation. Fatimah et al. (2023) analyze the figurative language of *Pappaseng To Matoa* from a stylistic perspective, showing the relevance of language and literary expression in communicating cultural meanings. Sari et al. (2022) employ Paul Ricoeur's hermeneutic perspective to examine the local wisdom of *Pappaseng To Riolo*, demonstrating that the interpretation of *pappaseng* involves processes of meaning construction rather than simple extraction of moral messages. Sudirman (2022) similarly applies Gadamerian hermeneutics to examine work-ethic values in *pappaseng*. These approaches support the treatment of *pappaseng* as a text open to interpretation, contextualization, and comparison.

Local wisdom, cultural identity, and locality

The concept of locality is central to understanding the literary significance of *pappaseng*. Locality refers not only to geographical origin but also to the cultural meanings, social values, collective memories, identities, and worldviews associated with a particular community. In the context of Bugis literature and cultural expression, local wisdom provides a framework through which the community represents ethical relationships and cultural identity. Ilham and Rahman (2024) demonstrate the relationship between Bugis local wisdom and character education, while Zulkifli et al. (2023) discuss the moral values of *pappaseng* as a form of local cultural wisdom. Husnah et al. (2025) similarly examine the construction of Islamic educational values within *Ada Pappaseng*.

The persistence of these values in different contexts indicates that locality is not necessarily static. The meanings associated with local traditions can be transmitted into new social environments and interpreted according to changing circumstances. Nur Ramadani et al. (2024), for instance, examine the internalization of *pappaseng* values in social studies learning, demonstrating the movement of local cultural values into an educational context. Rahim et al. (2025) likewise examine character values derived from *pappaseng* within the Bugis community. Haruna et al. (2024) show another form of transformation by examining the reconstruction of dance inspired by *Pappaseng Tellu Cappa*. These studies suggest that local cultural values may be reproduced, adapted, and transformed through different cultural forms.

This perspective is significant for comparative literary analysis because locality can be examined as a dynamic process rather than a fixed cultural essence. When *pappaseng* is compared with Indonesian literary texts, the analysis can identify which values are culturally specific, which values resonate with broader Indonesian literary representations, and how differences between cultural contexts produce different meanings. Locality thus becomes a productive analytical category for understanding both cultural identity and literary transformation.

Comparative literature, translation, and world literature

The relationship between comparative literature and world literature becomes particularly important when literary traditions cross linguistic and cultural boundaries. Murnane (2021) emphasizes the importance of understanding literature in relation to its position in the world, while Wiemann et al. (2021) discuss world literature through the interconnected processes of narration, translation, and imagination. These approaches challenge a purely national understanding of literature by emphasizing the movement of literary texts and meanings across cultural boundaries.

Translation is particularly important in this process because it mediates between source and target literary cultures. Huang and Valdeón (2022) discuss the relationship between translation and world literature, showing that translation is central to the circulation and reinterpretation of literary works. D'haen (2024) further emphasizes retranslation as a significant issue in comparative world literature, suggesting that literary meanings can be reconsidered through repeated movement between languages and cultural contexts. Larsen (2024) likewise addresses translation through the perspective of analogical reasoning, highlighting the interpretive processes involved in establishing relationships between different linguistic and literary systems.

In the Indonesian context, translation has become an important mechanism through which Indonesian literature enters international literary spaces. Angelianawati et al. (2025) demonstrate that the international circulation of Indonesian literature involves political and representational dimensions. Rosliana (2024), focusing on Indonesian-Japanese literary translation, similarly shows the importance of translation in the movement of Indonesian literature between linguistic and cultural contexts. Salam and Zamzuri (2023) also demonstrate that literary production in Indonesia needs to be understood in relation to broader spaces of literary production and changing social contexts.

These perspectives provide an important theoretical basis for considering how local Bugis literary-cultural expressions may participate in wider literary conversations. Although *pappaseng* may originate within a specific Bugis cultural environment, its values and representations can potentially be interpreted beyond that environment when placed within comparative and transnational frameworks. The process does not imply that local meanings become universal in an uncomplicated manner. Rather, movement across cultural boundaries creates possibilities for negotiation, reinterpretation, and transformation.

Locality and transnational literary space

The concept of transnational literary space allows local literary traditions to be understood in relation to cultural movements beyond national boundaries. Literature does not circulate only through physical movement but also through translation, adaptation, education, academic interpretation, publication, and other forms of cultural mediation. Reynolds (2024) emphasizes the significance of critical translation in world and comparative literature, while D'haen (2024) demonstrates the role of retranslation in constructing relationships between literary traditions. These perspectives suggest that literary circulation is a process through which texts and cultural meanings are continuously repositioned.

For *pappaseng*, the transnational perspective provides an opportunity to reconsider the relationship between local identity and broader literary participation. Rather than assuming that global literary participation requires the abandonment of cultural specificity, comparative literature can examine how local elements remain meaningful while entering new interpretive environments. The issue is therefore not whether *pappaseng* becomes "global" in a straightforward sense, but how its cultural meanings can be negotiated when they are placed in dialogue with other literary traditions.

This perspective also responds to the broader problem of representing Indonesian literature internationally. Angelianawati et al. (2025) demonstrate that Indonesian literature in international literary spaces involves questions of politics and representation. Consequently, bringing *pappaseng* into comparative literary discourse may contribute to a broader understanding of Indonesian literature as culturally plural rather than homogeneous. Bugis literary culture can become one of the local traditions through which Indonesian literature articulates its diversity within wider literary conversations.

Synthesis of the theoretical framework

Based on the discussion above, this study combines four interconnected theoretical dimensions: comparative literature, Bugis literary-cultural expression, locality and cultural identity, and transnational/world literature. Comparative literature provides the analytical framework for establishing relationships between *pappaseng* and Indonesian literary texts. The concept of locality explains the cultural meanings and identities represented through *pappaseng*. Translation and world literature provide a framework for understanding the movement and reinterpretation of literary meanings across linguistic and cultural boundaries. Finally, the transnational perspective enables the study to examine how local Bugis cultural expression can participate in broader Indonesian and international literary conversations.

The conceptual relationship can therefore be formulated as follows: Pappaseng Bugis as local literary expression → representation of cultural values and identity → comparative encounter with Indonesian literature → negotiation of locality → transnational literary interpretation. Through this framework, *pappaseng* is positioned neither as an isolated traditional artifact nor merely as a source of moral education, but as a literary-cultural expression that can contribute to comparative understandings of Indonesian literature. This theoretical position forms the basis for examining how Bugis locality is represented, compared, negotiated, and potentially repositioned within transnational literary space.

METHOD

This study employs a qualitative descriptive approach with comparative literary analysis to examine the representation of Bugis cultural values and locality in *Pappaseng* and *La Galigo*. The qualitative approach is used to interpret literary texts as cultural expressions containing values, social relations, cultural identity, and community worldviews. Comparative literary analysis is employed to identify similarities, differences, and correspondences between the two Bugis literary traditions. The

comparison does not assume a direct influence between *Pappaseng* and *La Galigo*; rather, it examines how related cultural meanings are represented through different literary forms and textual contexts. This approach is consistent with contemporary comparative literary studies that emphasize relationships among literary traditions, cultural contexts, and different forms of literary expression (Nugraha, 2021; Wang, 2021; Pham & Do, 2022).

The primary data consist of selected *Pappaseng* texts, particularly *Pappaseng To Matoa* and *Pappaseng To Riolo*, and selected passages from *La Galigo* that represent Bugis cultural values, social relations, cultural identity, and worldview. The selection of *Pappaseng* is based on its established significance as a form of Bugis cultural expression containing traditional advice, ethical principles, and representations of community life (Fitriani et al., 2021; Syamsuri, 2023). *La Galigo* is selected as the comparative corpus because it represents an important Bugis literary tradition in epic narrative form and contains representations of social relations, cultural practices, cosmological beliefs, and Bugis cultural identity. Recent studies continue to position *La Galigo* as an important source for understanding Bugis cultural and literary heritage. Secondary data consist of scholarly articles, books, and academic publications concerning Bugis literature and culture, comparative literature, local wisdom, cultural identity, and world literature.

The data are textual and consist of passages containing cultural values, ethical principles, representations of social relationships, cultural symbols, descriptions of community practices, and expressions of Bugis identity and worldview. The units of analysis are selected textual passages rather than individual words or isolated expressions. The data are organized into four analytical categories: cultural values, cultural identity, social relations, and locality. Cultural values refer to principles concerning appropriate human conduct and social responsibility. Cultural identity refers to representations of characteristics, beliefs, traditions, and collective meanings associated with Bugis society. Social relations refer to representations of relationships between individuals, families, communities, and social groups. Locality refers to the cultural, geographical, social, and symbolic elements through which Bugis identity is represented in the texts.

Data collection is conducted through documentation and close reading. First, the researcher collects the relevant textual materials of *Pappaseng* and *La Galigo*. Second, both corpora are read repeatedly to identify passages relevant to the research focus. Third, the relevant passages are documented and classified according to the four analytical categories. Fourth, textual data from *Pappaseng* and *La Galigo* are arranged comparatively to facilitate the identification of similarities, differences, and distinctive representations. The researcher also consults relevant scholarly studies to establish the cultural and literary context of the textual data. Previous studies concerning *Pappaseng* are used particularly to contextualize the interpretation of Bugis values and traditions (Abbas et al., 2024; Fatimah et al., 2023; Fitriani et al., 2021; Sari et al., 2022; Syamsuri, 2023).

Data analysis is conducted through comparative textual interpretation. The first stage involves interpreting the selected *Pappaseng* passages within their Bugis cultural context. The second stage examines the selected passages from *La Galigo* using the same analytical categories. The third stage compares the two corpora to identify

corresponding cultural values, similarities in the representation of social relations, differences in literary representation, and distinctive forms of cultural identity. The fourth stage interprets the comparative findings in relation to the concept of locality. Particular attention is given to how Bugis cultural meanings are preserved, represented, or transformed through different literary forms. The final stage relates the findings to comparative literature and the broader discussion of Indonesian literary diversity. This analytical procedure enables the study to understand *Pappaseng* and *La Galigo* not as isolated cultural artifacts but as interconnected expressions of Bugis literary and cultural heritage.

The validity and reliability of the data are maintained through source triangulation, theoretical triangulation, and repeated textual reading. Source triangulation is conducted by comparing textual evidence from *Pappaseng* and *La Galigo* with relevant scholarly studies concerning Bugis cultural traditions and literary interpretation. Theoretical triangulation combines comparative literature, cultural identity, locality, and world literature perspectives. Repeated close reading is conducted to verify the consistency of the identification and interpretation of relevant textual passages. Interpretations are checked against the cultural context of the texts and are not based solely on isolated statements. The study also distinguishes textual evidence from interpretive conclusions in order to avoid attributing direct literary influence between *Pappaseng* and *La Galigo* without supporting evidence. Through these procedures, the analysis seeks to maintain interpretive consistency while recognizing the contextual nature of comparative literary research.

RESULTS AND DISCUSSION

Result

The comparative analysis of *Pappaseng* and *La Galigo* demonstrates that both literary traditions represent Bugis cultural identity through interconnected values, social relations, and conceptions of locality. Although the two corpora differ in literary form and mode of expression, they share a cultural orientation toward the relationship between individual conduct, communal life, and inherited traditions. *Pappaseng* primarily expresses cultural values through counsel, ethical principles, and reflections on appropriate human conduct, whereas *La Galigo* represents cultural meanings through epic narratives, characters, social relationships, ritual practices, and cosmological representations.

The analysis identifies four major findings. First, both corpora represent ethical values as an important foundation of social life, although *Pappaseng* tends to formulate these values explicitly through advice and moral statements, while *La Galigo* presents them through narrative situations and the actions and relationships of its characters. Second, both texts construct Bugis cultural identity through representations of social norms, traditions, kinship, leadership, and collective values. Third, social relationships constitute an important mechanism through which cultural values are represented. In *Pappaseng*, social relationships are generally articulated through principles governing appropriate behavior, whereas *La Galigo* dramatizes social relationships through narrative interactions among characters and communities. Fourth, locality in both corpora extends beyond geographical reference. It encompasses cultural memory, social

practices, values, worldview, and symbolic representations associated with Bugis society.

Table 1. Comparative Analysis Between Pappaseng and La Galigo

Comparative dimension	*Pappaseng*	*La Galigo*	Comparative finding
Cultural values	Expressed through counsel, ethical principles, and guidance	Represented through narrative events, characters, and actions	Both position cultural values as foundations of social life
Cultural identity	Constructed through inherited principles and Bugis traditions	Constructed through epic narrative, genealogy, social order, and cultural practices	Both preserve and represent Bugis collective identity
Social relations	Emphasizes appropriate conduct and responsibility toward others	Dramatizes relationships among individuals, families, communities, and social groups	Social relations become a medium for transmitting cultural values
Locality	Expressed through cultural principles and community worldview	Expressed through cultural landscapes, traditions, rituals, and cosmological representations	Locality functions as cultural identity rather than merely geographical space
Literary form	Counsel and proverbial/ethical expression	Epic narrative	Different forms produce different modes of cultural representation

These findings indicate that comparison between *Pappaseng* and *La Galigo* does not depend on direct textual influence. Rather, their literary relationship can be understood through cultural correspondence and differences in the ways Bugis locality is represented. The comparison therefore provides a basis for understanding Bugis literary heritage as internally diverse while maintaining identifiable cultural continuities.

Discussion

Cultural values in Pappaseng and La Galigo

The first significant finding concerns the representation of cultural values. *Pappaseng* is characterized by its direct articulation of advice and ethical principles. Its function as a repository of inherited counsel has been documented in previous research on Bugis cultural traditions. Fitriani et al. (2021) identify *Pappaseng Toriolo* as a cultural expression functioning within Bugis Soppeng society, while Syamsuri (2023) positions *pappaseng* as a reflection of Bugis traditions and culture. Fatimah et al. (2023) further demonstrate that figurative language in *Pappaseng To Matoa* contributes to the expression of cultural meanings.

Within this study, these characteristics are interpreted from a comparative literary perspective. The ethical orientation of *pappaseng* provides an explicit formulation of how individuals are expected to behave within their social environment. Values are therefore presented through a discourse of guidance. The literary significance of this

form lies not only in the content of the advice but also in the way cultural knowledge is condensed into memorable linguistic expressions.

La Galigo, by contrast, represents cultural values primarily through narrative. As an epic literary tradition, it constructs cultural meanings through characters, events, relationships, and the broader social and cosmological world of its narrative. Recent scholarship continues to identify *La Galigo* as an important source for understanding Bugis cultural identity and inherited knowledge. This difference in literary form is significant: while *pappaseng* tends to state or advise, *La Galigo* tends to represent or dramatize.

The comparison therefore demonstrates that the same broad cultural domain can be communicated through different literary strategies. *Pappaseng* gives cultural values a concise and prescriptive form, whereas *La Galigo* embeds cultural meanings within narrative structures. This finding extends previous studies that have primarily examined *pappaseng* in relation to moral education, cultural values, or social practice (Ilham & Rahman, 2024; Nur Ramadani et al., 2024; Sudirman, 2022). Through comparison with *La Galigo*, the values contained in *pappaseng* can also be understood as part of a wider Bugis literary system in which ethical principles and cultural worldviews are represented through different textual forms.

Cultural identity and Bugis literary representation

The second finding concerns the construction of cultural identity. Cultural identity in the two corpora is not represented as a single abstract concept but emerges through relationships among values, traditions, social structures, and collective memory. In *pappaseng*, identity is closely connected to inherited principles concerning appropriate conduct. The repeated transmission of such principles contributes to the continuity of Bugis cultural identity across generations.

Research on *pappaseng* supports this interpretation. Fitriani et al. (2021) emphasize its function within Bugis society, while Abbas et al. (2024) demonstrate that Bugis textual traditions can preserve forms of local knowledge. Saleh et al. (2025) further show that Bugis cultural heritage continues to have relevance in educational and diaspora contexts. These findings suggest that cultural identity does not disappear when traditional knowledge enters new contexts; rather, it can be reproduced through new forms of transmission.

In *La Galigo*, cultural identity is constructed differently through the representation of an extensive social and cosmological world. Characters, genealogical relationships, social positions, traditions, and ritual dimensions contribute to the construction of a distinctly Bugis cultural universe. Recent research also continues to approach *La Galigo* as an important cultural foundation and source of Bugis identity.

The comparison demonstrates that *pappaseng* and *La Galigo* contribute to cultural identity through complementary literary mechanisms. *Pappaseng* provides a more concentrated articulation of cultural principles, while *La Galigo* provides a broader narrative environment in which cultural identity is experienced through characters, relationships, and events. Consequently, locality should not be understood only through explicit references to particular places. It can also be located in the values and worldview through which a community understands human conduct and social existence.

Social relations as a medium of cultural transmission

Social relations constitute another important point of correspondence between the two corpora. In *pappaseng*, social life is represented through principles concerning how individuals should relate to others and how personal conduct affects the wider community. Values such as respect, responsibility, dignity, and social solidarity become meaningful through interpersonal relationships.

Studies of Bugis cultural values have consistently demonstrated the importance of social relationships. Ilham and Rahman (2024) relate Bugis local wisdom to moral formation, while Zulkifli et al. (2023) discuss moral values in *pappaseng* as part of Bugis cultural wisdom. Saleh et al. (2022) also demonstrate the importance of cultural values in areas such as marriage and communication. These studies provide a cultural context for understanding the social dimensions represented in *pappaseng*.

In *La Galigo*, social relations are expressed narratively through interactions among characters, families, communities, and social groups. The epic form enables cultural values to be represented through actions and consequences rather than solely through direct advice. Social relationships therefore become part of the narrative mechanism through which cultural order is represented.

From a comparative perspective, this difference is significant. *Pappaseng* presents cultural norms through an explicitly reflective or advisory mode, while *La Galigo* presents social values through narrative experience. The two literary forms consequently demonstrate that cultural transmission does not occur through one uniform mechanism. Cultural knowledge may be transmitted through counsel as well as through stories, characters, and narrative events.

Locality as cultural identity rather than geographical space

The most important implication of the comparison concerns the concept of locality. The analysis indicates that locality in Bugis literary traditions cannot be reduced to geographical references. It includes cultural values, inherited knowledge, social practices, traditions, collective memory, and worldview.

This interpretation corresponds with the broader development of comparative literary studies, which increasingly considers literary texts in relation to cultural and historical contexts rather than treating them as isolated national objects (Nugraha, 2021; Wang, 2021). In the case of *pappaseng*, locality is embedded in the cultural principles and worldview transmitted through the text. In *La Galigo*, locality becomes visible through the narrative construction of Bugis society and its cultural and cosmological environment.

The comparison consequently reveals a form of internal cultural plurality within Bugis literary heritage. The same cultural tradition can be represented through different literary forms, each emphasizing different dimensions of cultural experience. This is important for comparative literature because comparison does not necessarily require texts from completely different national cultures. Comparison can also reveal significant differences and relationships within a cultural tradition. *From Bugis locality to Indonesian literary space*

The comparison between *Pappaseng* and *La Galigo* also has implications for understanding Indonesian literature as culturally plural. Indonesian literature consists of diverse literary traditions that emerge from different linguistic, ethnic, and cultural environments. Bugis literary heritage therefore represents one component of the broader diversity of Indonesian literary culture.

This perspective is relevant to discussions of Indonesian literature in wider literary spaces. Angelianawati et al. (2025) show that the international circulation of Indonesian literature involves questions of representation and positioning. Rosliana (2024) demonstrates the significance of translation in the circulation of Indonesian literature, while Huang and Valdeón (2022) emphasize the relationship between translation and world literature. These perspectives suggest that the movement of Indonesian literary culture into broader literary contexts requires attention to the specific cultural traditions that constitute Indonesia's literary diversity.

The present comparison contributes to this discussion by demonstrating that Bugis locality can be approached through its literary forms rather than merely through ethnographic description. *Pappaseng* and *La Galigo* provide two different modes of representing Bugis cultural identity. Bringing them into comparative literary analysis makes it possible to position Bugis literary heritage as part of the wider Indonesian literary field while retaining its cultural specificity.

From this perspective, the movement toward transnational literary space should not be understood as the disappearance of locality. Rather, local literary traditions can become more meaningful within broader literary conversations precisely because they offer culturally specific forms of experience and knowledge. The comparative study of *Pappaseng* and *La Galigo* therefore provides a basis for considering how Indonesian literary diversity can participate in broader discussions of comparative and world literature.

Comparative synthesis: negotiating Bugis locality

The comparison ultimately demonstrates that *Pappaseng* and *La Galigo* share a cultural foundation while differing significantly in literary form and representational strategy. *Pappaseng* condenses cultural knowledge into counsel and ethical expression, whereas *La Galigo* develops cultural meanings through epic narrative, characters, relationships, and cosmological representation. Their differences should not be understood as contradictions but as evidence of the plurality of literary forms through which a cultural community represents itself.

This finding is consistent with comparative literary approaches that emphasize variation and relationships among literary traditions (Wang, 2021). It also corresponds with approaches to world literature that regard literary circulation and cultural encounter as processes involving reinterpretation and mediation (Murnane, 2021; Wiemann et al., 2021). Although the present study does not examine translation or international reception empirically, its comparative findings provide a foundation for understanding how local Bugis literary traditions may contribute to broader Indonesian and transnational literary discussions.

Thus, locality emerges not as a limitation on literary participation but as one of the principal sources of cultural meaning through which literary traditions can enter

comparative dialogue. In the case of Bugis literature, *pappaseng* and *La Galigo* demonstrate that cultural identity can be preserved through different literary forms while remaining open to reinterpretation. This makes Bugis literary heritage relevant to contemporary comparative literary studies and to broader discussions of the diversity of Indonesian literature.

CONCLUSION

This study concludes that *Pappaseng* and *La Galigo* represent Bugis cultural identity through different but complementary literary forms. *Pappaseng* primarily communicates cultural values through counsel, ethical principles, and reflections on appropriate individual and social conduct, whereas *La Galigo* represents cultural meanings through epic narrative, characters, social relationships, traditions, and cosmological dimensions. The comparison demonstrates that cultural values are not confined to a single literary form but can be transmitted through both direct ethical discourse and narrative representation. This finding reinforces the significance of Bugis literary traditions as sources for understanding cultural memory, social values, and collective identity.

The comparative analysis also shows that locality should not be understood merely as geographical origin. In both *Pappaseng* and *La Galigo*, locality encompasses cultural values, social relations, inherited traditions, collective memory, and ways of understanding the relationship between individuals and their community. The differences between the two corpora demonstrate that Bugis locality is dynamic and can be represented through diverse literary strategies. Therefore, comparative reading does not eliminate cultural specificity but makes visible the internal diversity of Bugis literary expression.

The principal implication of this study is methodological. Placing *Pappaseng* and *La Galigo* within comparative literary analysis expands the study of Bugis local wisdom beyond educational, moral, or anthropological perspectives toward a literary understanding of cultural identity and locality. Previous studies have established the importance of *pappaseng* in reflecting Bugis traditions and values (Syamsuri, 2023), while recent scholarship continues to examine *La Galigo* as an important source of Bugis cultural and intellectual heritage. The present study connects these traditions through comparative literary analysis and thereby contributes to a broader understanding of Indonesian literary diversity.

The study also has implications for the position of local literary traditions within Indonesian and transnational literary discussions. Bugis literary heritage can participate in broader literary conversations without requiring the removal of its cultural specificity. *Pappaseng* and *La Galigo* demonstrate that locality can function as a source of literary meaning and cultural identity rather than as a barrier to wider literary engagement. Future research may extend this comparison to other Indonesian literary traditions, translated versions, or international receptions to further examine how local Indonesian literatures enter comparative and world-literary spaces.

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