

APPALILI AND KATTO BOKKO AGRARIAN RITES OF THE INDIGENOUS PEOPLE OF KEKARAENGAN MARUSU IN MAROS REGENCY

Muhammad Azhar Husnan ^{a*)}, Alya Daniyah Rosyadah ^{a)}, Andi Usrawi Mappaseng ^{a)}

^{a)} *Maros Agricultural Rites Research Project, Maros, Indonesia*

^{a)} *Corresponding Author: workofazhohusnan@gmail.com*

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Abstract. This research will examine the existence, changes, and social impacts of two agrarian rites belonging to the Kekaraengan Marusu Indigenous People in the Kassi Kebo Environment, Bajubodoa Village, Maros Baru District, Maros Regency. Namely the *Appalili rite*, as a marker of the rice planting season and the *Katto Bokko rite* as a marker of the harvest season. Motivated by the threat of the sustainability of these two rites in line with the shift in the economic structure of Maros Regency from the agricultural sector to the increasingly massive transportation, warehousing, and processing industry sectors, as stated in the "Maros Regency RPJPD 2025-2045". The objectives of the research include: (1) tracing the existence and background of the *Appalili* and *Katto Bokko* agrarian rites; (2) track changes in both rites historically from the time span in 2000 to 2025; and (3) the impact of the rite on the community, especially regarding social interaction and food security of indigenous peoples in the Kassi Kebo Environment. The research uses a multi-method qualitative approach with primary data sources through observation, interviews, documentation, and secondary data sources through literature search. The theoretical approach or framework used in this study belongs to Émile Durkheim, James C. Scott and Giorgio Agamben. Then it was analyzed using triangulation methods and data. The results of the study show that: (1) The *Appalili Rite* has been present since the 16th century through the discovery of *pajekko* (sacred plow tools) during the 6th Karaeng Marusu period, along with the existence of *Katto Bokko*; (2) Changes that have occurred since 2000 include the loss of the role of *pappananrang* as an expert in determining time or "good days" based on the reading of constellations, weather and climate. There are also in terms of heirloom materials and the involvement of the Regional Government since 2014; (3) How the two rites have proven to serve to strengthen social solidarity, as well as a means of preserving local agricultural biodiversity through the management of *bandaq* and *punuq* rice varieties as the backbone of community food security.

Keywords: *Appalili; Katto Bokko; Marusu's Garden; Agrarian Rites; Indigenous Peoples; Totem pomegranate; Metis; Food Security*

I. INTRODUCTION

South Sulawesi is a province that has a very rich cultural heritage, influenced by four majority tribes: Bugis, Makassar, Mandar, and Toraja. Regarding culture, Syaiful Arif (2010) in "Cultural Rephrilosophy: Post-Structural Shift" once said that culture is a human effort to cultivate life to be more humane, in other words, to be cultured means to be humane. It is through culture that humans order their minds through their efforts to order nature. This action in ordering is also a form of human adaptation in the midst of nature. So, these things are also considered in preserving culture, including in carrying out this research.

Related to the statement of Pelras (2021) that, long before the ancestors of the Bugis-Makassar people used the sea to trade at the end of the 16th to 17th centuries, they were the majority of farmers and planters. The importance of agriculture in the Bugis-Makassar civilization is also described in the chronicle of the 17th century wars, as noted

by Leonard Y. Andaya (2021: 117) in "The Heritage of Arung Palakka: The History of South Sulawesi in the 17th Century":

"Houses and entire villages were burned down, and coconut, sago and areca nut trees were cut down or their shoots cut down. However, one rule that is strictly followed by the Bugis and Makassar parties is to prevent the act of destroying rice fields". Similarly, in the traditional rural tale of Makassar, Sinrili' Kappala Tallumbatua: "If there are three men in a household, one is sent to fight and two are sent to plant rice. If there are two men in a family, one goes to war and the other goes to plant rice. If there is only one man in the house, don't send him to war right

away. Only if it is really necessary can he be sent" (Andaya, 2021: 117).

During the heyday of the Gowa-Tallo Kingdom's maritime trade before 1669, rice was the main commodity traded. There are two main areas that support this commodity, namely Maros and Polombangkeng (Andaya, 2021). Ironically, on the other hand, based on the "Regional Long-Term Development Plan (RPJPD) of Maros Regency 2025-2045" (BAPPELITBANGDA, 2024), the role of the main sector in the economic structure of Maros Regency has undergone changes such as: the transportation and warehousing sectors which now dominate the GDP with a contribution of around 40 percent, while the agricultural sector has dropped to second place with a contribution of around 25 percent, followed by the processing industry sector by 10 percent. This shift was caused by massive economic growth in sectors other than agriculture, in line with changes in the GDP calculation method in 2015. It is feared that this will erode the values of agrarian culture that support the *Appalili* and *Katto Bokko* rites.

Previous studies have examined partial aspects of these two rites. Nurhalimah (2018) studied the dynamics of the *Appalili* tradition in the period 2005-2017 using a heuristic approach. Megawati, Jumadi, and M. Rasyid Ridha (2020) discuss the *Katto Bokko* rite in the context of social change 2000-2019. Zainuddin (2021) analyzes the elements of Islamic culture in *Katto Bokko*. Rismawati and Nurlala (2022) examined the role of youth in *Appalili's* traditional activities. However, there has been no qualitative research that examines both rites at once, and records their changes until 2025. Thus, this study seeks to fill the gap in these various studies by taking the time span from 2000 to 2025.

Based on the above background, this study formulates three main questions: (1) How to trace the existence and background of the *Appalili* and *Katto Bokko* agrarian rites? (2) How has the two agrarian rites changed historically from the time span of 2000 to 2025? (3) What is the impact of the rite on the community, especially regarding social interaction and food security of indigenous peoples in the Kassi Kebo Environment?

II. RESEARCH METHODS

This study uses a multi-method qualitative approach. Primary data sources were obtained directly through three main techniques: (1) conducting observations on the indigenous people of the Kassi Kebo Environment, Baju Bodoa Village, Maros Baru District, including during the *Appalili* and *Katto Bokko* periods; (2) semi-structured interviews based on principles, rules or ethics in research. The informants interviewed included the 24th *Karaeng Marusu* Andi Abdul Waris Tadjuddin Karaeng Sioja as the stakeholder and leader of the Indigenous Peoples, A. Isbullah Karaeng Tajo as a local writer and historian, Muslimin as the family of *Karaeng Marusu*; and (3) direct documentation in the research, along with tracing the archives of the *Agrarian rites of Appalili* and *Katto Bokko* owned by the traditional stakeholders of *Kekaraengan Marusu* in previous years.

Secondary data sources are obtained through literature studies that include books, documentation,

archives, scientific journals, and policy documents. Among the main sources used are "The Potpourri of Maros History" (Makkasau and Pallawagau, 2022), "The Heritage of Arung Palakka" (Andaya, 2021), "The Bugis Man" (Pelras, 2021), "The Science of History An Introduction" (Madjid and Wahyudhi, 2014), "Seeing Like A State" (C. Scott, 1998), "Émile Durkheim" (Rudyansjah, 2015), "What Is Aparatus?" (Agamben, 2021) and "RPJPD Maros Regency 2025-2045" (BAPPELITBANGDA, 2024). These sources are obtained online and offline,

Data analysis was carried out through two types of triangulation. First, triangulation methods, which are approaches that use various data collection techniques (such as interviews, observations, and documentation) on the same case. And data or source triangulation, which is verifying each data finding obtained from various data collection techniques, to test the consistency of the data and avoid bias. The results of these two types of triangulation are then interpreted descriptively (Madjid and Wahyudhi, 2014: 226).

The research location is in the Kassi Kebo Neighborhood, Bajubodoa Village, Maros Baru District, Maros Regency. Baju Bodoa Village is located in a lowland area with an altitude of 0-10 meters above sea level, located at the coordinate point "5°00'21.63"S 119°34'04.65"E", 4 km from the center of the sub-district, 2 km from the center of the district, and 32 km from the center of the provincial government in Makassar City.

III. RESULTS AND DISCUSSION

A. History of the Marusu Kingdom

Before going into the specific description of the rite, it is important to understand the history of the Marusu Kingdom and the historical context that underlies the existence of the rite. The Marusu Kingdom is thought to have been established around 1463, since the arrival of Karaeng Loe ri Marusu (King Marusu I) in a village area called Pakere. Karaeng Loe ri Marusu is believed to be one of the *tomanurung* (Bugis) or *tumanurung* (Makassar), which is someone who "descends from the upper world", as a drop of the god, or who comes from a place of unknown origin. Its presence marks the end of the "*sianre bale*" era as an era that is likened to fish that prey on each other, *chaos* and uncivilized (Makkasau and Pallawagau, 2022).

Based on the book "Bunga Rampai Sejarah Maros" (Makkasau and Pallawagau, 2022), the Marusu Kingdom once built a friendly relationship with the Kingdom of Gowa through a marriage between the grandson of King Gowa IX (Karaeng Tumapparisi Kallongna) and the daughter of Karaeng Marusu II (I Sangaji Gaddong Batara Marusu). However, in 1533, realizing that the marriage was a political strategy to control Marusu and take the *banner of pangka langotinga*, the Marusu Kingdom chose to help the Tallo Kingdom fight against the Gowa Kingdom. Although the Kingdoms of Tallo and Marusu were later successfully pushed back, since then, the relationship between the three kingdoms (the Kingdoms of Marusu, Gowa and Tallo) has been restored and good relations have been established.

Another version in the book, it is said that this good relationship was manifested in the appointment of King Marusu in the structure of the Gowa Kingdom as Tumailalang (Minister of Home Affairs). Like King Tallo who was appointed as *the pabbicara butta/baligau sombayya* (Prime Minister).

Over time, the center of government of the Marusu Kingdom eventually settled in the Kassi Kebo Neighborhood after moving from one location to another, where *Balla Lompoa* (*saoraja*/royal palace) stands as the center of the implementation of *the Appalili* and *Katto Bokko rites* until now (Rismawati and Nurlela, 2022). The social system of the community in the Kassi Kebo environment reflects the Bugis-Makassar stratification which, if summarized, consists of three layers: the descendants of *Arung* or *Karaeng* (nobles), *tau maradeka* (free people), and the *ata* (slaves) group which is no longer applicable. The population of Baju Bodoa Village in 2018 reached 8,208 people, with various professions such as Civil Servants, private employees, traders, and farmers.

The *Appalili* and *Katto Bokko rites* are closely related to the concepts of *gaukeng* (Bugis) or *gaukang* (Makassar) and *arajang*. In the past, *the gaukang* was an important factor in the formation of the early Bugis-Makassar settlement and was believed to be a spirit creature that guarded the community. The shape can be anything, for example, dried fruit seeds, tree stumps, but more often in the form of stones. Since ancient times, *this gauge* has played a very significant role such as being considered a bringer of good luck or also a catastrophe. It is the inventor of *the echo* who is then used as a community leader, both in spiritual and secular matters, as a spokesperson for the *echo*. Meanwhile, *arajang*, are heirloom objects or greatness (*kalompoang*) guardians of *the crow*. According to A. Isbullah Karaeng Tajo, since long ago (pre-Islamization period) *Appalili* (also *Katto Bokko*) has been carried out, in addition to hoping for a good harvest and avoiding disturbances that usually reduce production by participating in providing food dishes to guests and indigenous peoples, as well as as a form of offering to *the crow* and *arajang*. *Pajekko*, as an old ploughing tool that is also a royal heirloom or *arajang*, is what is used to cultivate agricultural land.

Crows are also related to Émile Durkheim's theory of totems formulated through Spencer and Gillen's ethnographic records of Australian Aboriginal tribes. For Durkheim, the totem has always been sacred. It is a representation of collective consciousness or "*collective conscience*" which is the basis for integrating and binding collective identity, as well as a form of a religion (beliefs and rites) (Rudyasjah, 2015).

B. Existence and Background of the Appalili Rite

The origin of this *Appalili* rite, based on oral tradition confirmed through direct interviews, dates back to the discovery of *pajekko* which emerged through the dreams of royal dignitaries or dignitaries during the 6th leadership of *Karaeng Marusu*, namely *Karaeng Angsakayai Binangayya ri Marusu*, at the end of the 16th century. Later, the *pajekko* was found against the river current, however, it

seemed to stop. Seeing this anomalous phenomenon, one person was assigned to take this *pajekko* customarily, after previously it could not be lifted (taken) even when it was done en masse. Andi Abdul Waris Tadjuddin Karaeng Sioja as the 24th *Karaeng Marusu* or heir to the King's throne, said as follows:

"This is *pajjeko*, according to the story, it was in line with the appearance of the 6th King Marusu. At that time, he died in the form of mairat. The grave is unknown, only the mairat's knowledge. Soon there appeared *this pajekko* on the Marusu river, whose existence came against the current. If at the time of the tide receding to the estuary, this actually moves up. And arriving at that particular place is as if it stops. *Eh*, as he said the royal officials dreamed of the same thing, so at that time this *pajekko* was considered a gift from the Creator and had to be used. When there was already an order to retrieve this device, he said that no one was able to lift this object at all, even when it was tried en masse. So, it was decided at that time *to be customarily ambili*, through sounds, what kind of *noodle* drum it was. It turns out that after doing it like that, only one person, it is already able to lift it *pajjeko*."

This statement was also confirmed by A. Isbullah Karaeng Tajo:

"The *pajekko* was originally in the river apparently, but the special thing is, he went against *the current*. Then, the people saw it, but no one could take it, until the sound of the drum sounded. Only then *are the noodles* easy to take, it's *pajekko*."

Muslimin as the royal family added:

"So *this pajekko* started with *Karaeng Marusu's* dream. *Eh*. I don't understand that very well. *Karaeng Marusu* is it the 14th, or the 13th, or the 12th. But what is clear is that it is, that is what I have heard from the ancestors."

The form of *this pajekko* is black with a length of 3.64 meters wrapped in white cloth in the middle of the bar and has no marks of cuts or joints between one part and another. The only part that can be replaced, usually once every 2 years, is the eye or tip of the *pajekko* which is made of taper coconut buds. In addition, no one knows for sure about the type of wood from *this pajekko*, so the local people conclude that the *pajekko* is not an ordinary object (man-made). This object was then used as one of the *arajang* (royal heirlooms) and was used to cultivate or plow the royal rice fields called *Tana Kalompoang in the Appalili agrarian rite*.

Appalili is an agrarian rite that is still practiced by most of the people of South Sulawesi, especially in the Kassi Kebo Neighborhood, Maros Regency. "*Mappalili*" (Bugis) or "*Appalili*" (Makassar) comes from the word "*palili*"

which means "to go around". In terminology, "*Appalili*" means "to protect the rice from disturbances that can destroy it". *Appalili* is a marker of the beginning of the rice planting season as well as a manifestation of the indigenous people's hopes for good harvests.

Appalili is held once a year for 2 days, namely on November 16-17, unless it coincides with certain holidays such as the month of Ramadan. The first day included preparation, gatherings and banquets at the *Balla Lompoo* traditional house of the Kekaraengan Marusu Indigenous People. The second day is the core procession of this agrarian rite. Where the technical organizers (royal employees) bersama the local indigenous people flocked in a line carrying royal flags and heirlooms, to *Tana Kalompoang* or the royal rice field. Upon arrival there, a rice field ploughing procession was carried out using two cows that attracted *pajekko* by going around the rice fields 3 times.

C. Existence and Background of the Katto Bokko Rite

Meanwhile, the agrarian rite of *Katto Bokko* was present, along with *Appalili*. "*Katto Bokko*" in Makassar consists of two words, "*katto*", which is meant to describe the activity of cutting rice using a tool called *paqkatto* (ani-ani), and "*Bokko*", which is intended to describe a large bond of rice after being gathered in a certain way, so that it appears large (Megawati et al., 2020). *Katto Bokko* is not just a technical activity of harvesting rice, but a rite to mark the harvest season as well as a form of gratitude of indigenous peoples for the harvest obtained.

The *Katto Bokko Rite* has been firmly rooted in the psyche of the local community so that it continues to be carried out every time the rice harvest season arrives. The local indigenous people believe that the implementation of the ceremony also brings abundant harvests (Zainuddin, 2021). *Katto Bokko* is held 1 time a year for 2 days in April after the implementation of the *Appalili* agrarian rite in the previous year. The first day included preparation, gatherings and banquets at the *Balla Lompoo* traditional house of the Kekaraengan Marusu Indigenous People. The second day is the core procession of this agrarian rite. Where technical organizers (royal employees), indigenous people and local farmers harvest rice in the *Tana Kalompoang* rice fields. The harvested rice is tied in small bundles as well as 2 large bundles called *buraqne* (men) which symbolize strength, courage, and masculine elements. In the context of agriculture, it is interpreted as a strong natural element in cultivating the soil. Then, *baine* (woman) which symbolizes prosperity, well-being, and feminine elements that are identified with soil fertility. The two complement each other and create harmony. The rice will then be carried by the community in a procession to *Balla Lompoo*. Until arriving there, prayer readings and banquets were carried out.

D. Organizing Structure and Equipment of the Appalili Rite

Every traditional ceremony that is magical-religious or traditional ritual cannot take place without the role of technical organizers who have integrity and understanding of the procedures for its implementation (Nurhalimah, 2018). In the *Appalili* rite, the structure of technical organizers has existed since ancient times and is

carried out by the big family of *Karaeng Marusu*, along with the farmers or communities led by a main *pinati*.

The positions of technical organizers in the *Appalili* rite are as follows. The main *pinati* is 1 person, tasked with coordinating and controlling the course of all traditional rituals. *Pallelluq* consists of 2 women who hold the *lelluq* tool, which is a rectangular cloth-shaped protector supported by four supporting stalks at each corner, used to shade *Karaeng* and higher-ups in traditional activities. *Paq erang oiye* consists of 4 women who hold *oiye*, which is an object made of woven palm leaves in a long shape and serrated blunt. *Paq erang pajung*, consisting of 1 man holding a *pajung*/cloth umbrella with a long support, is often next to the *paq erang oiye* when the procession to the *Tana Kalompoang* rice field. *Anaq bacing* and *pakkancing* consist of 2 people each who hold and play the *bacing* musical instrument (an iron shaped like a spoon whose stem is connected by a rope) and a *button* (an iron shaped like a button in the middle connected to a rope). *Paq lae-lae* consists of 2 *lae-lae* players, which are bamboo-shaped musical instruments that have been split on their sides.

Pagganrang consists of 2 drum drum beaters (*ganrang*). *Paq pui-pui* and *Paq gong* are blowers, respectively, musical instruments similar to loud-sounding flutes and gong players. *Pangngulu bembeng* and *pabbembeng* are a kind of waitress or those who give banquets to *Karaeng Marusu* and guests. Consisting of 1 man as the *pangngulu bembeng* and at least 3 women as the *pabbembeng*. *Paq ngaru* is someone who performs an "*aru*" procession, as a form of pledge or oath of allegiance to *Karaeng*, God, ancestors, *arajang*, or to their homeland. Special employees are employees who are assigned to care for and maintain heirlooms in the *ammajiki* procession. *A pajekko rod* is a person who is tasked with caring for and carrying a plow or *pajekko* tool. *A cow lambaraq* is someone who is tasked with taking care of a cow pulling a *pajekko*/plow tool. *Sulewatang* is a deputy king who is often in charge of leading the implementation of the *apparuru bungasa panggajai* procession. *Karaeng Marusu* was the king who became the supreme leader of the community and its agrarian rites. In addition to the technical organizers, there are still many involved in the ritual, including informal leaders, community leaders, farmer groups and the people of Maros Regency, especially those living around the Kassi Kebo Neighborhood, Maros Baru District.

Appalili rite equipment is classified into two parts. First, the equipment is in the form of offerings, each of which contains a symbolic meaning: four handfuls of glutinous rice in white (water), black (soil), red (fire), and yellow (wind) represent the four elements of human events; betel leaves that are folded and have similar Arabic letters in the Qur'an as a hope of fertility; areca nut means as a hope that the harvested rice grains will be as large as areca nuts; five free-range chicken eggs symbolize each number of fingers and toes that have a big role in life, especially as an agricultural instrument; *bente* (white glutinous rice that has been fried without oil) as a hope for the sustainability of the harvest which is getting better and better every year; one banana comb as a symbol of well-being and happiness in

life; one glass of water as a symbol of cleanliness and life; granulated sugar and fresh betel leaves contain the meaning of fertility; incense (*paddupang*) as a means of calming the nerves and smelling fragrant when praying; four-fruit gambir as a symbol of intimacy between humans and God, ancestral spirits, and nature; candles (*jajakang*) as a symbol of the light of goodness; *kanjoli* (a small torch placed on a basket filled with rice from the previous year) as a symbol of calmness in the community; and rice from the previous year in two large baskets (*bakuq*), each of which is covered with red (*buraqne* rice symbolizing men) and yellow (*baine* rice which symbolizes women). The rice varieties used throughout the procession are a combination of *ase* or *bandaq* rice (*ase lapang*) and *ase* or *punuq* rice, as stated directly by the 24th Karaeng Marusu:

"So starting in the previous procession of selecting seeds, which will be planted in that season, because we are the essence, there are two types of varieties, there are main varieties, namely the type of '*ase bandaq*' or '*ase lapang*' and in certain plots, it must be paired with '*ase punuq*'."

Second, equipment in the form of royal tools and objects: *teddung arajang* (a great umbrella as a symbol of protection), *kipasaq Karaeng* (a royal fan as a symbol of welfare), *the arajang flag* (a three-color flag: white as purity, yellow as glory, red as courage), *poke* or *sorompoke* (arajang spear as a symbol of strength), *bassi banranga* (a weapon studded with a horse's tail as a symbol of strength and loyalty), *alameng* (a type of sword as a rice guard in *bakuq Karaeng*), *lelluq*, *oiye*, *lae-lae*, *kanstud*, *anaq bacing*, *gandrang* (drum), *pui-pui* (flute), *gong*, *sulo langiq* (A long, flameless torch made of bamboo woven and split in such a way as to accommodate straw, is often used by technical organizers who are in the front row when flocking to the rice fields *Tana Kalompoang*, its soaring smoke is used as a marker to the local community that a group of technical organizers and indigenous people are about to cross to *Tana Kalompoang* to carry out the core procession of the *Appalili* agrarian rite); And finally, is *the pajekko* itself.

E. Stages of the Appalili Rite Procession

Based on observations, the procession on the first day (November 16, 2025) consisted of the following series. *Appasadia* is a procession that marks the start of the implementation of the activity, taking place starting at 07:00 WITA, where Kekaraengan employees prepare and complete all the tools and materials to be used. The *appasadia* procession ended marked by the sound of the Kekaraengan Marusu royal musical instrument as well as a notification to the public that *Appalili* would soon begin.

The *ammajiki procession* begins after the zuhur prayer time or around 13:00 WITA, is a series of maintenance, replacement and maintenance activities or washing of royal tools and heirlooms by each employee according to their duties. This includes *the treatment of pajekko* and the procession of sewing *kalompoangnga* mosquito nets, which can only be sewn by the royal family after ablution. Furthermore, the replacement of the mosquito net was carried out on the *pammakkang* (attic room in the

architecture of the Bugis-Makassar traditional house) *Balla Lompoa*. Based on the results of the researcher's observation on November 16, 2025, the 2x2 meter white cloth was sewn by close family only, and other people were not allowed to go upstairs, let alone document the procession, because according to A. Isbullah Karaeng Tajo, this mosquito net is the covering cloth where *the crow* is stored. This is in accordance with Émile Durkheim's theory of religion which separates something as "sacred" and "profane". What is sacred to Durkheim also has the character of being respected in a special way, protected by taboos, and always used as an object of collective ritual (Rudiyasjah, 2015). *Gaukang*, or specifically *pajekko* as one of the *arajang* that functions as a ploughing tool, is also related to Giorgio Agamben's theory of the sacralized apparatus. That a tool or technology becomes sacred, when it is separated from public use, is also moved to a separate realm (special place) (Agamben, 2021).

The *massiara* procession or *appabattu* begins after the Maghrib prayer time, consisting of a series of other processions. The first is *maq bembeng* (banquet) which is a procession of serving food dishes to Karaeng Marusu and guests by women *paq bembeng* and 1 man as *pangngulu bembeng*. After all guests/attendees get their own dishes, Karaeng Marusu can only enjoy the dishes. The dish can then be enjoyed together after Karaeng first eats his dish. This can be understood as an ethical guide understood by the indigenous people of Bugis-Makassar. Second, it is *an assombo*, which is a place for gathering, deliberation or discussion about agricultural issues, customs, and so on.

Third, is the *procession of apparuru bungasa pangngajai* led by the deputy king or *Sulewatang*. The procession is an activity of stringing *bungasa* which will later be taken to *pammakkang*. In this procession, *Sulewatang* and other employees sat in the place that has been provided according to their duties. While accompanied by traditional music, *Sulewatang* sat cross-legged facing the available offerings, while being *lelluq* or umbrellaed by 2 *lelluq* holders and also 4 people holding *oiye* who were sitting side by side behind *the pallelluq*. When the royal servants lit candles, *Sulewatang* began to perform *the bungasa pangngajai* (offerings) very carefully while continuing to recite prayers and mantras solemnly. By *Sulewatang*, all the objects of the offering are smoked with incense, then take only one part of each offering that has been smoked and place it in one of the containers that have been prepared to be lowered to the *pammakkang*. The fourth is the *procession of the maq dewata*. It started after midnight, which was at 23:00 WITA. This procession is carried out when the *sulewatang* walks slowly to the upper room or *pammakkang*. During this procession, royal musical instruments must continue to be played. The fifth is the *appasili procession of tedong*. This procession is led by *the pajekko trunk* which is carried out at the same time as the *procession of the maq dewata*. *The pajekko stems* will go to the animal (cow) that will pull *the pajekko* the next day to be rubbed and smoked on its head with incense smoke, while still reciting prayers. The sixth is the closing procession on the first day, namely *the paalakanang*. Where the guests asked for permission to go home, as well as promising

Karaeng Marusu that they would be present at the main procession the next day. This procession was accompanied by traditional music to mark the end of the entire series of processions on the first day.

The procession on the second day (November 17, 2025) begins after the Fajr prayer time. *Appasadia baribasa* is a preparation and breakfast in the form of *kaqddo bariqbassa* (songkolo made from glutinous rice and *palopoq* made from eggs and brown sugar). After everything was ready, the royal employees formed a line and flocked to the traditional rice fields while carrying arajang and other equipment to hold an *aluku* procession or ploughing the rice fields. Next is the *aluku procession*, which is the ploughing of rice fields using *pajekko* which is pulled by two cows and accompanied by a cow *lambara paq* and *pajekko stems*. The hijacking was carried out by circling the *Tana Kalompoang* rice fields 3 times. Then the last procession was *ammoliq*, that is, all royal employees and indigenous people brought home the tools that had been brought to *Balla Lompoo*.

The ecological dimension of the *Appalili* rite, especially the practice of *Tana Kalompoang* piracy which is only carried out once a year, has an important agronomic aspect. Ploughing of rice fields is limited to only one time and is carried out at the right time according to the planting season cycle, keeping the soil structure from excessive mechanical degradation. A number of agronomic studies show that the intensity of tillage is negatively correlated with the health of soil ecosystems: conventional tillage systems that are carried out too often have been proven to produce lower populations of soil fauna and microbial biomass than minimal tillage systems (Nunes et al., 2020). This indirectly maintains the balance of the micro-ecosystem of the *Tana Kalompoang* rice fields, because it provides a sufficient time interval for the soil microorganism community to recover its biomass between one planting cycle and the next (Geisseler and Scow, 2014).

Moreover, the berries period that lasts between one planting cycle and the next provides an opportunity for the soil to recover its natural nitrogen content through biological fixation by microorganisms and decomposition of plant residues. The remaining straw and rice stalks left in the rice fields after *Katto Bokko* will become organic matter that decomposes naturally and enriches soil humus. This practice, which in contemporary agricultural science is known as *crop residue management*, has been proven to contribute to increasing soil organic carbon (SOC) which is the main indicator of long-term soil fertility (Minardi, 2002; BRIN, 2024).

The offerings brought from *Balla Lompoo* in the *aluku* procession, including leaves and other organic matter, also contribute to the periodic addition of soil organic matter. Thus, the *Appalili* rite is not only an agrarian rite, but also a land management mechanism based on local wisdom that unconsciously maintains the fertility of the *Tana Kalompoang* rice fields for centuries.

F. Structure of Organizers and Equipment of the Katto Bokko Rite

Like the *Appalili* rite, *Katto Bokko* also requires technical organizers who have a deep understanding of

customary procedures (Nurhalimah, 2018). Based on the research of Megawati et al. (2020) and Zainuddin (2021), the technical organizer of the agrarian rite, *Katto Bokko*, has the same role as *Appalili*. Likewise in terms of equipment. It's just that in the *Katto Bokko* agaris rite there is a tool called *pakkatto* or *ani-ani*, which is a rice cutting tool made of wood or bamboo.

G. Stages of the Katto Bokko Rite Procession

Based on observations, the procession on the first day (April 3, 2026): is the *appasadia* procession, which is a procession that marks the start of the implementation of activities, taking place from 07:00 WITA to 22:00 WITA, where Kekaraengan employees prepare and complete all the tools and materials to be used, while other indigenous peoples work together to clean the yard and roads that the *bokko* will pass through when paraded. The *appasadia* procession ended marked by the sound of the Kekaraengan Marusu royal musical instrument as well as a notification to the public that *Appalili* would soon begin. The *massiara* procession or *appabattu* begins after the Maghrib prayer time. It consists of a pilgrimage procession by *Sulewatang* and Karaeng Marusu to the *Balla Lompoo Pammakkang*. Where prayers are recited and fumigation from incense is carried out on all heirlooms or *arajang*. The next procession, which is still a series of *appabattu* processions, is *assombo*, which is a place for gathering, deliberation or discussion about agricultural issues, customs, and so on.

The procession on the second day (April 4, 2026): takes place after the dawn prayer time, starting from the *akatto procession* which is the core stage of harvesting in *Tana Kalompoang* using *pakkatto* or *ani-ani* with technical divisions: *alele* (removal of cut rice, which is usually done by children), *appisi* (cleaning and sorting of rice feasibility, which is mostly done by women), and *atatta* (uniformity of the size of rice stalks, usually done by men). *Assikko* is the gathering of rice in special bonds called *bokko* through three techniques: *massalaq ase* (uniformizing the volume of rice in one set), *abasse* (tying the set), and *attanraq* (tightening and finalizing it into one whole *bokko*).

After the *akatto*, there is an *abbule* which is a procession of parading *bokko* around the village to *Balla Lompoo*, accompanied by royal musical instruments, *lelluq*, *bandera*, and *arajang teddung*. The people who watch are expected not to pass in front of the group that is running as a form of respect and vigilance. *Anruppa* is a traditional pick-up upon arrival at the *bokko* in *Balla Lompoo* by traditional stakeholders, government representatives, farmers, and all guests. *Anttarima* is the official acceptance of *bokko* into *Balla Lompoo*, where *Paq ngaru* vows and takes an oath of allegiance while unwrapping *badik*. *Abembeng Pajaq* is a traditional banquet that takes place at 13:00 WITA, where Karaeng Marusu and all guests are served by *pabbembeng* with the same procedure as in *Appalili*. Next, *accuriang* is carried out, which is a procession of aborting rice from the stalk into grain, then the other part is set aside as *ulu ase rice* (seeds to be reused in the *Appalili* rite the following year). Then the *ammoli* procession is the restorage of all royal tools and objects that have been used in the procession to the original place at the

Balla Lompoa pammakkang. Each of the government officials made improvements according to their duties. Then finally, there is an optional procession whose procurement depends on the situation and financial conditions in the implementation of Katto Bokko, which is *appadendang* which is usually held at night at 20:00 WITA. It is an art event of pounding grain rhythmically using pestles (punching sticks) and mortars (long wooden containers). This is done as a form of gratitude for the harvest. In addition, it is usually coupled with other traditional art games such as *arraga*, which is a game of dexterity using balls made of woven rattan. Combines elements of athletics and acrobatics where players *juggle* and pass the ball into the air using their legs, knees, or chest without being able to touch the ground.

H. Development and Changes of the Appalili and Katto Bokko Rites (2000-2025)

As is customary agrarian rites or cultural practices. *Appalili* and *Katto Bokko* are also not spared from the dynamics between conservation and adaptation efforts related to developments or changes in the times. However, some of the changes that have occurred have consequences that are not so significant to the sustainability of the local knowledge and skills that underpin the substantive function of this rite.

1. Period 2000-2010: Early Dynamics and Structural Change

Among the various changes that have occurred, is the loss of the role of *pappananrang* from the structure of the *Appalili rite organizers*. In the traditional system of Kekaraengan Marusu, *pappananrang* is a position that specifically holds authority in determining "good days", especially related to the determination of agricultural time in the *Appalili* and *Katto Bokko* rites. This determination is based on the ability to read the constellations, weather and climate, which is called the "*acciniq*" process. This is in line with the statement of the 24th *Karaeng* Marusu:

"At the time of determining the time, the language is '*acciniq*', it is done by the employee, who has the title of *pappananrang*. In the past, *pappananrang* for the *Appalili* traditional ritual, it was really Son, using his knowledge, related to climate knowledge, weather knowledge. Now in our era, his employees, there are no more descendants or successors who have such knowledge."

This change is also confirmed by Rismawati and Nurlela (2022), who note the absence of a successor to the *pappananrang* position in the implementation of the *contemporary Appalili* rite, and the results of an interview with A. Isbullah Karaeng Tajo. According to A. Isbullah, one of the markers to determine the right time or "good day" in doing *Appalili* and *Katto Bokko*, is the appearance of a constellation in the form of a plow/*pajekko* (orion) tool:

"There used to be said to be *pappananrang*. But because there is no successor noodle that has kahlian in the time reading, so it was decided to noodles this November. Usually, one of the markers if you want *Appalili* is when you

appear in the form of a *pajekko*-shaped constellation noodle."

The determination of "good days" in farming in several districts in the province of South Sulawesi has different mentions, although the markers are the same, namely based on the appearance of the constellation orion or, in Javanese culture, referred to as "*Eight*". For example, in Fatmawati's (2022) research in the indigenous people of Lise Village, Panca District, Sidrap Regency, the constellation *pajekko* was referred to as "*tekkosorong*". According to Nur Aisyah (2024), for the people of Makassar, the constellation is named "*Pajekko*", while the Bugis refer to it as "*bintoeng rakkalae*".

In addition to relying on the expertise of a *pappananrang* in reading the constellations, as was done in the past by the Indigenous People of Kekaraengan Marusu to determine "good days", especially in farming. In several areas such as in Lise Village, Panca Lautang District, Sidrap Regency (A. Hafid, 2019) and; Mattiro Ade Village, Patampanua District, Pinrang Regency (Juirah, 2023), actually refers to the reading of manuscripts as a guide that is often referred to as "*Lontara Pananrang*" or "*Lontara Kutika*". Likewise in the research of A. Zulfiah (2022) in Tottong Village, Donri-Donri District, Soppeng Regency. It's just that the study examines how the indigenous people of Tottong Village use *Lontara Pananrang* to determine the "good day" in the wedding.

According to Juriah (2023), there are two types of societies regarding the determination of "good days". First, those who have the *Lontara Pananrang* manuscript, as well as understand the procedures for using it. Second, are those who do not have the *Lontara Pananrang* manuscript, but have trust in someone who has and understands the procedures for using it. This second type usually only relies on "*pallontaraq*" or someone of the first kind. However, until now, no one we have met among the Kekaraengan Marusu Indigenous People, knows the existence of this *Lontara Pananrang* manuscript. We suspect that a *pappananrang* which was once owned by the Kekaraengan Marusu Indigenous People, used to own and use *Lontara Pananrang* in determining "good days".

The consequence of the disappearance of *Pappananrang* was the timing of the *Appalili* rite on November 16-17, and April for *Katto Bokko*. The 24th *Karaeng* Marusu explains the basis for this designation:

"Why is that decided, because according to knowledge and experience, on the 16th, 17th, even though the dry season or drought is a bit long, it is certain that on that date, if it does not rain once in a while, it is estimated that it has started to rain around it."

Pappananrang's expertise in *acciniq* based on readings of constellations, weather and climate to determine the time or "good day" is also related to James C. Scott's theory of "*metis*". The term comes from ancient Greece, which means practical ingenuity or everyday knowledge that is not universal because it requires the sensitivity of the body trained through long and intimate experiences with

nature. This metis ability is commonly possessed by traditional or indigenous peoples (C. Scott, 1998).

In the same period, the *button* musical instrument in the *Appalili* and *Katto Bokko* rites underwent changes in the way it was played. This instrument was initially played by banging while chanting certain verses. However, since the death of Karaeng Karra around 1979, this instrument is no longer played with the chanting of verses because there is no successor who can chant it (Megawati et al., 2020). In the *pajekko* itself, as the nature of the wood ages, an iron support in the shape of the letter "T" is installed as a preventive measure so that it does not break during the plowing process.

In terms of leadership, the *Katto Bokko rite* in this period was under the leadership of H. Abdillah Hafid Karaeng Mambani as the 5th Traditional Ruler. Because he was often unable to attend, the responsibility for implementation was often carried out by *Sulewatang*, namely A. Abd. The heir of Tadjuddin Karaeng Sioja at that time. Nevertheless, the rite still runs well (Megawati et al., 2020).

2. Period 2010-2019: Formalization and Expansion of Reach

The next change is the involvement of the Maros Regency Government. Before 2010, the Maros Regency Government had not provided active support, even considering this rite as potentially deviating from the religious values of the majority (Islam) of the community (Nurhalimah, 2018). In this phase, the two purely agrarian rites are driven by the familial bonds of the Kekaraengan Marusu indigenous people who work together voluntarily.

In 2010-2017, the Maros Regency Government, through the Education and Culture Office, began to facilitate financial and logistical needs. Even the Maros Baru Sub-district Head instructed all Village Heads to be involved in crowdsourcing and materials. In 2016, the Regent of Maros issued Decree Number 071/kpts/556/III/2016 concerning the "Establishment of the Management Committee for the Activities of the *Katto Bokko* and *Appalili Cultural Festivals*" at the Maros Regency Culture and Tourism Office, which marked the involvement of the government (Megawati et al., 2020).

Although government support is strengthening, formal determination efforts still encounter obstacles. The proposal of the *Appalili rite* as a Cultural Heritage of Maros Regency, which is often voiced in the Musrenbang, was rejected by the local government because the heirloom and the *Balla Lompoa* site still belong to the Marusu Kingdom family. It is not an asset of the local government (Nurhalimah, 2018). This is a tension between the value of cultural preservation and the legal-formal regulations of the state bureaucracy. The desire to make the *Balla Lompoa* site an asset owned by the local government is in line with James C. Scott's theory of "*legibility*" which is the tendency to simplify reality by the state through bureaucratic efforts such as archiving or recording. These efforts are represented as abstract concepts that have gone through positivistic-empiristic justification so that they allow for readability, ease of intervention and "*top-down*" control in any situation,

for the sake of more targeted economic income (C. Scott, 1998).

At the end of 2015, the structure of the *Appalili* event was modified with the addition of a souvenir giving session to royal representatives from outside the province, such as representatives of the Kingdom of Lampung who had been guests (Nurhalimah, 2018). This adds to the function of an agrarian rite as a means of intercultural diplomacy.

In 2019, the Maros Regency Communication and Information Service documented the ritual using *drone technology* and uploaded it to the official "YouTube" platform owned by the local government (Megawati et al., 2020). The documentation is able to reach the attention of guests from various kingdoms or traditional preservationists more broadly, including from the Suppa Sovereignty, Belawa Harmony, Bonto Bangun Customary Institution, Tanete Kingdom from Selayar, and Jariminassa Customary Institution the successor of Kekaraengan Tanralili. The presence of Datu Suppa from Kedatuan Suppa, used to be one of the most respected Bugis kingdoms in the Ajatappareng area. This is quite a source of pride for the Indigenous People of Kekaraengan Marusu.

As for the mosquito net sewing procession, which was originally carried out traditionally with thread and needles only, now it uses modern sewing machines by the royal family, while still requiring ablution in accordance with cultural values that have gone through the process of acculturation after the Islamization of the Bugis-Makassar kingdoms (Rismawati and Nurlala, 2018). This reflects the process of adaptation and negotiation of indigenous peoples in the midst of the modern era.

3. Period 2019-2025: Continuity in the Midst of Regional Economic Pressure

In 2025, both rites will continue to be held consistently, but face challenges in the economic aspects of Maros Regency. Based on the "Regional Long-Term Development Plan (*RPJPD*) of Maros Regency 2025-2045" (BAPPELITBANGDA, 2024), the role of the main sector in the economic structure of Maros Regency has undergone changes such as: the transportation and warehousing sector which now dominates the GDP with a contribution of around 40 percent, while the agricultural sector has dropped to second place with a contribution of around 25 percent, followed by the processing industry sector of 10 percent. This shift was caused by massive economic growth in sectors other than agriculture, in line with changes in the GDP calculation method in 2015. This can be a threat to the sustainability of the agrarian rites of the Kekaraengan Marusu Indigenous People.

However, the compliance of the Kekaraengan Marusu Indigenous people or the Kassi Kebo Environment to this rite is proven to be very strong. People who own rice fields around *Tana Kalompoang* are still reluctant to start planting and harvesting before *Appalili* and *Katto Bokko* are implemented. There is a taboo in the indigenous peoples' belief that harvesting rice before these rites will bring about crop failure, which has been rooted for centuries.

4. Community Reaction and Adaptation to Rite Changes

An analysis of the shifts that have occurred since 2000 would not be complete without examining how the Kekaraengan Marusu Indigenous People in the Kassi Kebo Environment responded to these changes. One of these changes is related to the loss of *the role of pappananrang*, when the regeneration of those who have *acciniq* expertise does not continue. However, indigenous peoples did not leave this void alone. *The 24th Karaeng Marusu* together with other traditional elders, held a long deliberation before setting November 16-17 as the time for implementation. The determination of the date is not arbitrary, rather, it is decided based on deliberation and consensus. The way the Kekaraengan Marusu Indigenous People negotiate with the changing times is not passive acceptance, or total rejection, but as a form of adaptation.

However, related to changes in the way of playing *the button* musical instrument since the death of Karaeng Karra around 1979. There has been no active effort from indigenous peoples to revitalize or find a more capable replacement for *pakkacing*. This is because in the belief system of indigenous peoples, all positions in this agrarian rite cannot be transferred haphazardly to people who do not have the right lineage or customary legitimacy. The absence of a qualified successor is seen as a destiny that must be accepted with open arms.

In addition, the addition of materials to heirlooms, such as the installation of iron supports on *pajekko*, is a precautionary measure. This decision was also not taken unilaterally, but through customary deliberation involving *Karaeng Marusu* and other traditional elders. In this way, material change gains communal legitimacy and is far from the presumption of betraying customary values.

I. Implications for Social Solidarity

The dimension of social solidarity that brings together people from various backgrounds has become increasingly widespread since the participation of kingdoms, communities or traditional preservationists in other regions, districts, and outside the province. Such as the involvement of Datu Suppa from the Suppa Sovereignty in 2019, to representatives of the Kingdom of Lampung. The wide range of engagement between indigenous peoples can be understood as an indicator that *the Appalili* and *Katto Bokko* rites have transcended the status of ordinary agrarian rites, becoming part of the collective identity and pride recognized by the indigenous preservation network in the archipelago.

J. Implications for Food Security

The first dimension of food security, from these two rites, is the management and preservation of local varieties of rice. Based on the direct statement of *the 24th Karaeng Marusu*, the rice used during the *processions of the Appalili* and *Katto Bokko* rites is a combination of two local varieties: *ase bandaq* (or *ase lapang*) as the main variety, and *ase punuq* as a companion variety that is planted in pairs in certain plots. The obligation to use these two local varieties in each ritual cycle effectively maintains the

existence of these varieties amid the pressures of agricultural modernization that tend to encourage the adoption of mass hybrid varieties and imported seeds. This system is functionally equivalent to an in-situ conservation program that in the modern agricultural world requires special policy intervention, but in the indigenous communities of the Kassi Kebo Environment, it takes place organically through inherent ritual obligations.

The concrete relevance of this mechanism for preserving local varieties becomes even clearer when viewed in the context of the real pressures faced by local agriculture. Since the era of the Green Revolution in the 1970s, a massive national agricultural intensification program has encouraged farmers to switch from local rice varieties to New Superior Varieties (VUB) and hybrids that promise higher productivity in the short term. In various parts of Indonesia, this pressure has succeeded in shifting local varieties to the brink of extinction. The Agency for Agricultural Research and Development (IAARD) noted that thousands of local rice varieties in Indonesia are threatened with extinction due to homogenization triggered by the dominance of commercial hybrid varieties.

Similar pressure was felt by the Indigenous People of Kekaraengan Marusu. However, the ritual admonition to always use local varieties such as *ase bandaq* and *ase punuq* in each cycle of the *Appalili* and *Katto Bokko* rites presents an act of resistance to market logic. A farmer who neglects these two varieties not only loses the opportunity to participate in the rite, but also loses his status as a responsible member of the community. It is a much more powerful and more sustainable social mechanism than any ex-situ conservation program, because it is attached to communal identity and self-esteem, not to economic incentives that can change at any time as market logic works.

In terms of resilience to food crises, local varieties such as *ase bandaq* generally have adaptive advantages that modern hybrid varieties do not have. The two local varieties have been naturally selected for hundreds of years within specific local ecosystems, resulting in better tolerance to local environmental conditions, including variations in rainfall, soil type, and local pest pressure. When hybrid varieties fail to harvest due to climate change or unpredictable pest attacks, local varieties preserved through ritual systems can become genetic reserves that save communities from total crop failure. Thus, this seed maintenance system based on agrarian rites is not just a cultural heritage with symbolic value. Rather, it is a form of food security that depends on the sustainability of *the Appalili* rite and *Katto Bokko* itself.

The second dimension is customary-based seed management system. The *accuriang* procession in *Katto Bokko*, which is the abortion of rice produced by *Tana Kalompoang* into grain and the other part as *ulu ase* rice (seeds for the next season), is a seed management system that ensures the availability of local seeds in a sustainable manner. The rice produced by *Tana Kalompoang* stored in this basket will then be reused in *the Appalili* procession, the following year. Creating an unbroken cycle between harvesting and planting that takes place in a sacred way. This

system not only maintains the genetic quality of local seeds, but also ensures that communities always have a stockpile of seeds that are guaranteed quality from season to season.

The third dimension is the social regulation of harvesting based on communal beliefs. The function of *Katto Bokko* as a marker of the beginning of the harvest season creates a customary-based regulatory system that effectively prevents premature and uncoordinated harvesting. People who own rice fields around *Tana Kalompoang* are reluctant because of the taboo that harvesting rice before these rites will bring crop failure (Megawati et al., 2020; Zainuddin, 2021).

Obedience to this ritual-based harvest regulation also has sociological implications that go beyond its technical function. When all communities work together to voluntarily crowd together, lending each other agricultural tools, the *Katto Bokko* harvest (*kanre ase lolo*) is distributed in appadendang processions or processed into various dishes to be enjoyed together, creating a net of resource redistribution that effectively reduces the harvest gap between communities with large and narrow land. In other words, rite-based harvest time regulation indirectly functions as a mechanism for economic equity and communal ownership of means of production that work without the need for state intervention or formal financial institutions. This belief is functionally equivalent to a collective harvest management system that ensures ecological readiness before mass harvesting begins, which in modern agriculture is known as simultaneous harvesting to reduce the risk of pest attacks and maximize grain quality.

CONCLUSION

This research yields three main conclusions. First, related to the history of the *Appalili* and *Katto Bokko* rites as an inseparable agrarian cycle, starting from the discovery of *pajekko* at the end of the 16th century in the historical archives of the Marusu Kingdom. Second, the transformation that has occurred since 2000, which includes the determination of the time of the agrarian rite to a fixed date, how to play the *button musical instrument*, the addition of heirloom materials, the involvement of local governments since 2014, the expansion of the involvement of the kingdom or the preservation of the archipelago's customs, and the use of new technology. These transformations are mostly adaptive and do not damage substance.

Third, the *Appalili* and *Katto Bokko* rites make a real contribution to the social solidarity and food security of indigenous peoples. Socially, both rites function as a means of cross-class interaction. Ecologically, the management system of *local varieties of Ase Bandaq* and *Ase Punuq*, customary-based seed management through *accuriang* processions, and harvest social regulations that prevent early harvesting are mechanisms of community food security that have been tested for centuries. For the sake of the sustainability of these two rites, it is hoped that the Maros Regency Government will be able to present alternative solutions to overcome administrative obstacles related to the status of family asset ownership. So that *Appalili* and *Katto*

Bokko can be immediately designated as Intangible Cultural Heritage at the district and national levels.

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