

Bugis-Makasar Culture in Poem Collections Mata Badik Mata Puisi (Badik Eyes Poetry Eyes) Written by D. Zawawi Imron: An Ecological Perspective

Kaswadi¹, Bekt Wirawati²

¹Faculty of Language and Science, Wijaya Kusuma Surabaya University, Jl. Dukuh Kupang XXV/54 Surabaya, Indonesia

²Faculty of Language and Science, Wijaya Kusuma Surabaya University, Jl. Dukuh Kupang XXV/54 Surabaya, Indonesia

Email address: ¹Kaswadi_fbs(at)uwks.ac.id, ²Bektiwirawati_fbs(at)uwks.ac.id

Abstract— This research aims to describe the natural ecology and culture in the Mata Badik Mata Puisi (MBMP). It is hoped that this research theoretically contributes to the strengthening of the theory of literary ecology. Practically this research is expected to (1) reveal the ecological aspects of the MBMP in order to uncover the meaning of the MBMP; (2) be an example of MBMP understanding which in turn can be used in learning literary works, especially poetry. This research used an ecological approach. Data collection techniques using the technique of documentation with data collection instruments are researchers. Data analysis techniques used was descriptive analysis techniques. The data analysis procedure uses the text comprehension procedure proposed by Ricoeur which includes three steps, namely (1) symbolic steps, namely understanding symbols, (2) giving meaning to symbols, and (3) thinking using symbols as starting points. The creation of the MBMP appears to be inspired by the cultural ecology of the Bugis-Makasar Land. Cultural ecology inspired the creation of the MBMP is in the form of cultural objects, food and drink, myths, history, and values or norms. The cultural and natural elements are used metaphorically, simile and symbolically to construct various poetic meanings in order to convey the poet's response to various realities in the Land of Bugis-Makassar.

Keywords— literary ecology, cultural ecology, Bugis-Makassar, ecological perspective, elements of culture.

I. INTRODUCTION

This paper discusses the cultural ecology of one of Zawawi Imron's poem collections entitled *Mata Badik Mata Puisi* (MBMP) (Esensi, 2012). Zawawi Imron is known as a Madurese poet, born in Batang-Batang, Sumenep district, East Java. Batang-Batang is a village which is located about 23 kilometers from Sumenep, a district town on the easternmost tip of the Madura island. His poem was first published in *Mingguan Bhirawa* (Weekly Bhirawa) (Surabaya) in 1974. In 1979, he won the national poetry contest held by *Pengurus Pusat Perkumpulan Sahabat Pena Indonesia* (the center of the Indonesian pen pals association). He also won the writing competition for elementary school books in 1981 held by Department of Education and Culture. In 1982, in the meeting of young poets in *Taman Ismail Marzuki*, famous Indonesian literary critics, Subagio Sastrowardjo, chose him as one of the best poets with Kriapur. Imron's writings are widely published in central and regional newspapers and magazines such as *Suara Karya*, *Bhirawa*, *Berita Buana*, *Sinar Harapan*, *Horizon*, *Zaman*, *Liberty*, and *Panji Masyarakat*. His book collection of poems among others are *Semberak Mayang* (1977), *Madura*,

Akulah Lautan (1978), *Bulan Tertusuk Ilalang* (1982), *Nenek Moyangku*, *Air Mata*, *Celurit Emas*, *Derap-Derap Tasbih* (1993), *Bantalku Ombak Selimutku Angin* (1996), and *Mata Badik Mata Puisi* (2012). The collection of *Nenek Moyangku Air Mata* get the main book foundation prize. The work of his prose is in the form of a teenager story books that take Madura folklore, like *Cempaka* (1979), *Ni Peri Tanjung Wulan* (1980), and *Bangsacara Ragapadmi* (1980), (Badan Pengembangan dan Pembinaan Bahasa, 2020)

The limits of cultural ecology in this paper refer more to Carey's writings (1986). In his research entitled *Ekologi Kebudayaan Jawa dan Kitab Kedung Kebo*, Carey studied three chronicles describing Dipanegara War, known as the Java war, namely the *Autobiographical Chronicle Dipanegara*, *Kedung Kebo* book, and the *Place of Surakarta Chronicle* in the context of Javanese culture. Javanese cultural context meant is Javanese knowledge and appreciation of wayang and Jayabaya prophecy about the just queen and the spiritual world of the early nineteenth century Javanese people.

According to Carey, in all these chronicles, the images drawn from the puppets stories, especially *Arjuna Wiwaha* and *Bratayuda*, are used to describe the individuals who play a role and events that occur during the course of events Javanese war. Javanese people at the beginning of the nineteenth century, especially the palace group, were strong in understanding puppets, so it was not impossible for them to generalize war in the country as in the *Baratayuda* war. The three chronicles also show the role of the *Jayabaya* prophecy in Javanese society at the beginning of the nineteenth century. Javanese understanding of fortune-telling predictions supported by the chaos of the political economy before the outbreak of war formed hopes for the emergence of a Just Queen who was the motive for the continuation of war. In the three chronicles also explained the problem of the Javanese spiritual world which had significance for the historical understanding of Javanese concepts of power at that time, including the concepts of revelation, heirlooms, holy places, dreams, etc.

The understanding of cultural ecology in this case is thus different from the understanding of cultural ecology in echocritical theory. In essence the echocritic as put forward by Glotfety and Fromman (1996, p. xix), is the study of literary relations and the physical environment, the study of literature centered on the world. The study which is also called the green

study, among others, discusses the way nature is represented in poetry, how to explain the characteristics of the genre of natural literature around, the way the natural crisis around entering contemporary literature, etc. Ecocritics have a special feature, namely its partiality in ecological damage or crisis (Bertens, 2008, p. 203). According to Garrad (2004, p.14) ecological knowledge is not only to see the harmony and stability of the environment but also to find out human attitudes and behavior. Therefore, according to him, interdisciplinary analysis penetrates other disciplines, namely literature, culture, philosophy, sociology, psychology, environmental history, politics and economics, and religious studies. Several books that apply the theory of ecocritics, for example, Egan (2006) discusses the ecopolitics of Shakespeare's works, Gairn (2008) discusses the ecology of Scottish literary works, and Estok (2011) discusses the ecophobia of Shakespeare's works.

As a cultural product, the phenomenon of literary works has paralleled the phenomenon of human life. The level of complexity of literary works is parallel with the level of complexity of human life. This was caused by literary works basically sourced from, talked about, and for human life. In this regard, the ecology that surrounds has an important role in the emergence of literary works as sources, media, atmosphere, and targets of literary works (Kaswadi, 2015).

Therefore, literary works always have a relationship with the ecology, whether the relationship is implicit or explicit. If the relationship is implicit, the existence of ecology in literary works only seems vague. If the relationship is explicit, the ecological presence in literary works seems clear and can easily be identified.

The poems contained in the MBMP show an explicit relationship between literary work and its ecology. It can easily be said that the background of the MBMP poems is Makassar's nature and culture. The traces of *Makassar* in the MBMP are found in almost the poetry section: in the title and line, in the diction and the problem being addressed. The relation between Makassar and MBMP was also stated by the poet in the introduction to the poetry collection. According to Imron (2012, p. viii) during a visit to the Land of *Bugis-Makassar*, almost what was seen and heard seemed to offer beauty, both mere outward beauty and beauty in the form of the enigma of life that must be and spiritual brightness. The experience from the *Bugis-Makassar* Land was increasingly roaring, like there was a passion that moved the fingers to write poetry whose inspiration was drilled in South Sulawesi.

In his introduction to the MBMP, Ram (in Imron, 2012, p.xi) also expressed that the relationship of the MBMP with the socio-cultural *Bugis-Makassar* seems dominant. According to Ram, the MBMP is the result of Zawawi Imron's wandering in the *Bugis-Makassar* Land that is unique and interesting because the traveler is not from the *Bugis-Makassar* socio-cultural environment but from the Madurese socio-culture. In this connection, Zawawi Imron, said by Ram, tried to describe and analyze the *Bugis-Makassar* culture in poetic form using the power of imagination and the power of reflective and contemplative imagination.

It is precisely what was stated by Mahayana (2007, p. 4) that literary works are always born through a long process of anxiety

that concerns social, cultural, even political-ideological problems, and intellectual dissatisfaction. The process is rolling, jumping, even becoming an explosion, following the movements and dynamics that occur in the community. Literary and community relations often provide mutual influence, showing power, dominance and influence each other.

Pujiharto (2010, p. 65) states that the appearance of certain characteristics in works of fiction (read: literary works) is not something that is unique to itself. That has a relationship with other aspects outside himself: economic, social, and cultural aspects. Taine (Swingewood, 1971, pp.31-40; Junus, 1986, p. 19) states that certain characteristics of literary works are related to the material basis of a society, namely race, time, and environment. Race is associated with hereditary psychic nature, feelings, body shape, and so on. Time is connected with the soul in one era. The environment is related to climate, geography, and socio-political background. This relationship has a variety of properties. Some see the relationship among the two are causality, homological, resistance, or similarity (Pujiharto, 2010, p. 66).

In a functional view, literature is considered as one of the functions of the development of society and culture, with the consequence that developments in literature must be seen in relation to other functions in society and culture, such as economic conditions, the composition and building of social classes, the formation of power and distribution power in a political system, whether or not a dominant culture exists, or the role and position of religion in a culture. The relationship between literature and other functions is like the relationship between trees and green leaves and the quality of the fruit of a tree (Kleden, 2004, p.10).

With this background, the cultural aspects of the MBMP are examined with an ecological perspective. In that perspective, MBMP is placed as a literary organism in the ecology of literary creation. MBMP is a response to the cultural reality which is the ecology of its creation. Ecological studies of literary works bring ecology together with literary works. The ecological paradigm for literary studies means applying an ecological approach to approaching literary works. In the ecological view, the existence of organisms is influenced by the environment or there is a reciprocal relationship and interrelations between organisms with their environment (McNaughton and Wolf, 1998, p.1; Odum, 1996, p. 3). Environment means all external factors that directly affect the life, growth, development, and reproduction of organisms. In the ecological paradigm, literary works are positioned as a species or component in an ecosystem. The life and development of a literary work is the result of ecological actions and reactions in certain complex and hooked ecosystem conditions (Kaswadi, 2015). Certain aspects of ecology can be emulated and utilized in literary research. This is possible because ecologically, there is a parallel between the phenomenon of literary works and the phenomena of organisms in their environment. Both are components of a particular ecosystem and grow and develop in relation to other components of the ecosystem. Cultural ecology in the context of this research is a cultural reality that is the context of the creation of literary works. In the ecological context, human culture is the result of two complementary processes. The first

process is development as a result of human relations with their natural environment. These relationships encourage humans to adjust to their environment by responding actively from time to time so that a culture is created. The second process helped shape the culture of human ability to think metaphorically. With that ability, humans can expand or narrow the range of symbols in a meaning system that develops in such a way that it is separated from the original understanding (Alland Jr. in Sudikan, 2001, p.2).

Culture as a cultural system is a set of ideas that shape the behavior of a person or group in an ecosystem. In the framework of the process of cultural inclusion, adaptation is needed which refers to the process of interaction between changes caused by an organism in an environment and changes caused by the environment of that organism. With its culture, for a long period of time that has been lived, human beings develop and survive because they are able to make the process of reciprocal adjustment (Poerwanto, 2005, p.61). Therefore, culture as a creation or heritage of community life is the result of the creativity or creativity of its supporters in order to interact with its ecology (Poerwanto, 2005, p.91).

Referring to the opinion, literary works, which are cultural products, are also forms or ways of conveying and patterns of community behavior in achieving certain goals that are related to their environment. The environment is an important and even determining factor in the process of creating a literary work.

II. RESEARCH METHODS

The type of research approach used is an ecological approach. In an ecological view, the existence of an organism is influenced by its environment. Environment means all external factors that directly affect the life, growth, development, and reproduction of organisms. The ecological approach in this study views the MBMP as a literary work not departing from a cultural vacuum (Teeuw, 1982, p.59), having relations with other aspects outside of itself (Pujiharto, 2010, p.65) which form the context of the creation of literary works, which in research this is called cultural ecology. The data source in this research is a collection of MBMP poems by D. Zawawi Imron published by Essensi (2012). This research data is information about the focus of this study which includes the natural ecology and culture in the MBMP. To get research data, it is necessary to do the data collection step. Collecting data in this study used documentation or library techniques, namely data collection techniques by identifying and inventorying research data in the form of library materials in the form of MBMP. Data collection instruments are also a major factor determining the quality of research. The data analysis procedure uses the text understanding procedure proposed by Ricoeur (2003, p.120) which includes three steps, namely (1) symbolic steps, namely understanding symbols, (2) giving meaning to symbols, and (3) thinking by using symbols as starting points. In the first step, data identification, data coding, data classification and data categorization are in accordance with the focus of the study. In the second step carried out the collection of data from the MBMP findings with culture. In the third step an interpretation of the meaning of the data is carried out by involving all information that can potentially produce holistic

findings. Although theoretically the three steps are described sequentially, in research practice, the three steps are intertwined before, during, and after data collection in parallel forms to build a general insight called

analysis. In this view, the three types of analysis and data collection activities are cyclical and interactive (Miles and Huberman, 1992, p.19).

III. FINDINGS AND DISCUSSIONS

MBMP Cultural Ecology

According to Zawawi Imron, the poet (2012, p.vii – x) downstream of the flow of poetic ideas in the MBMP is the experience of the poet from the Land of *Bugis-Makassar*. In 1986, the poet received a five-day seminar invitation in Makassar. At that moment, Zawawi Imron had the opportunity to visit and familiarize with the nature and culture of *Bugis-Makassar*. After the visit, Zawawi Imron became even more anxious to explore the culture of *Bugis-Makassar* by reading various anthropological and historical books of *Bugis-Makassar*, *papasseng*, and others. The fruit of the trip to and reading about the *Bugis-Makassar* Land then rumbled to fulfill the poet's obsession and burst into hundreds of poems collected in the MBMP. Zawawi Imron argues that the poems in the MBMP are not intended to teach others. The most appropriate is to learn to know yourself by reflecting on life in the Land of *Bugis-Makassar*.

There are several elements of *Makassar's Bugis* culture that are dominant in the MBMP. The cultural elements in question are (1) typical or dominant objects in the *Makassar Bugis* region, namely *badik*, *pinisi*, *lute*, *lontara*, and *latoa*, (2) *Makassar Bugis* specialties such as passion fruit, pudding *waji*, *barongko*, (3) myth, (4) history, and (5) values or norms.

Cultural Elements of Things

In the MBMP found the use of objects typical of *Makassar's Bugis* culture as a means of expressing poetry. The objects in question are *badik*, *pinisi* or boat, *lute*, *lontara*, and *latoa*. Of these, the most used *badik*. Examples of the use of cultural objects are such as the following poems.

Badik is a distinctive cultural object that has an important role in the *Bugis Makassar* community. *Badik* form is a traditional weapon. However, for the people of Makassar the meaning of *badik* is not just a weapon. Although the three major tribes in South Sulawesi (Bugis, Makasar, Toraja) have a variety of different traditions, there is one in common, namely, a special weapon which is then sacred called a *badik*. This traditional weapon is also used by the Mandar tribe in West Sulawesi, which is a division of South Sulawesi Province. *Badik* for the three big tribes in South Sulawesi are considered to have the same function, besides being considered as heirlooms as well as protectors. *Badik* is used to defend self-esteem, both individual and family. Self-esteem for the people of South Sulawesi and West Sulawesi is generally referred to as *Siri* or *Siri 'Na Pacce* (Hakim, 2016).

Judging from the number of poems that use the word *badik*, it can be concluded that the existence of dominant *badik* as a characteristic of *Bugis-Makassar* people has given endless inspiration to poets. This is understandable given that in

Indonesian culture, *badik* is identical for *Bugis-Makassar*, as sick as Madura, a *keris* for Java, *rencong* for Aceh.

In MBMP, *badik* has been empowered in a variety of possible meanings. *Badik* becomes new and distinctive metaphors with meaning that is also typical of Zawawi Imron's poems. The imaginary buildings of the *badik* metaphor have made the poems in the MBMP wild and fresh. This is one of the strengths of the MBMP.

In Makassar's cultural ecology, *badik* has various roles. *Badik* for the people of Makassar is a weapon, identity, heritage, traditional culture, a source of strength, and possibly other roles. It is the role of those who make the meaning of the bad metaphor rich in meaning. *Badik* looks flexible and elastic empowered poet in expressing the idea of poetry. The various meanings of bad metaphor in the MBMP are weapons in the sense of *kias*, for example living weapons, weapons of struggle, weapons to uphold justice, knowledge, values (especially traditions), civilization, spirit, conscience, courage, and identity.

Badik dalam Hitam

*Badik yang lain ialah badik yang
Terbentuk dari darah korban
Kekerasan. Anehnya badik yang ini
Seperti takpunya rasa haus. Ia akan
Menyusun kekuatan tapi tidak
Untuk membalas dendam. Ia
Hanya merindukan simfoni yang
Digubah bumi, bulan, dan
Semua galaksi, agar segenap
Makhluk bisa menyaksikan
Matahari sembahyang dalam*

Pelukan warna hitam yang hakiki (MBMP, hal. 11)

Badik in the poem above is a metaphor of enthusiasm or determination which becomes a weapon of struggle that is formed from pain and suffering, victims of abuse. Apparently, this poem was inspired by the history of the struggle of the *Bugis-Makassar* tribe in fighting colonialism. Like other regions in the archipelago, the Land of *Bugis-Makassar* is also inseparable from the cruelty of Dutch colonialism. One of the cruel acts of the invaders was Westerling's act of carrying out a massacre of the people of Makassar. In the struggle against colonialism, the best sons of the land of Makasar have died, such as Sultan Hasannudin, I *mukkarempa Daeng parani, Wolter Monginsidi*.

Interestingly, in the Black *Badik* poem, *Badik*, which is a metaphor for the resistance of the *Bugis-Makassar* people, is not used for hatred and revenge, but is intended for, first, peace on earth and everything goes as it is intended by nature / God.

*hanya menrindukan simfoni
Digubah bumi, bulan, dan
Semua galaksi,...*

Second, so that the universe, including humans, can calmly worship and get the ultimate love from their Lord.

*...agar segenap
Makhluk bisa menyaksikan
Matahari sembahyang dalam
Pelukan warna hitam yang hakiki.*

The poem appears to be inspired by the socio-cultural and religious ecology of the *Bugis-Makassar* people, which is a history of the struggle of the *Bugis-Makassar* people in resisting colonialism and the religious *Bugis-Makassar* society. *Badik* in the poem is also used as a messenger to the message that the sharp *badik* is not always blood and cruel, but also signifies a struggle and even religious.

Other cultural objects such as *pinisi, harp, lontara, latoa* are also used as metaphorically. In general, these cultural objects are used as a metaphor of traditional values that must be maintained from the ferocity of modern culture that is plaguing today's generations.

Nyanyian Gadis Mandar

*Di sisi bulan dan kecapi
kutenun kasihmu, Abang!
Lembah selatan kabur diterpa hujan
menyanyikan rahmat yang biru
O, di jauh mana engkau berdebar
di laut apa peluhmu jadi garam?
Sebagai bukti kau anak Mandar
Petiklah kecapi, Abang!
Tuk mengalahkan gelombang dalam diri
Awan putih akan hinggap di lehermu
mengalungkan setiakmu yang membaca
lembar-lembar jejakmu dengan membisu
Kalau matahari
nanti tak terbit lagi di Tinambung
Mesti tenunanku belum selesai
Kucari mayatmu ke gunung ombak
Di sana sajadah kuhampar*

Sebagai bukti: dalam diri ada Mandar (MBMP, hal. 100)

Poetry of the *Mandar Girl Song* describes a *Mandar* girl who still holds the traditional values. These traditional values are symbolized by the cultural objects of the harp and the weavings, as well as the waves and waves as a fishermen's metaphor that characterizes the *Mandar* people. For *Mandar* girls, traditional values (harps) must be firmly held (harp picking harps) to face the challenges or temptations of the times (overcoming the waves in the heart).

Cultural Elements of Food And Beverage

In general, each region has typical food and drinks. Food and drinks are part of the characteristics as well as the attractiveness of an area. Eating food and drinking typical drinks of an area is a separate experience. Not infrequently the experience of enjoying special foods and drinks gives a deep and unforgettable impression. At the very least, the experience is a sweet memory for those who experience it.

Such experience was apparently also experienced by Zawawi Imron while visiting *Bugis-Makassar* City. In this area there are many regional foods and drinks that are sometimes enjoyed in a unique way too, for example enjoying roasted bananas or roasted bananas at Losari Beach. The advantage, for a poet, the impression can be processed creatively or ignited the imagination into poetry ideas. Cultural treasures in the form of food and beverages typical of *Bugis-Makassar* also became a source of inspiration in the creation of poetry collected in the MBMP.

The use of food and beverage names in the MBMP is only found in a few poems. However, to show cultural ecology, it needs to be explained. Some of the names of food and drink in question are *sarabba*, passion fruit, *waji* cake, *surabeng*, *konro* soup, roasted banana, and *barongko*.

The following are some of the poems in the MBMP that are inspired by the typical *Bugis-Makassar* food and drinks. The following selected poems are expected to represent the ecological role of the typical food and drink in the Zawawi Imron poem.

Makan Barongko

*Aku tak yakin yang kumakan ini barongko
Dibuat dari cinta atau dendam, tak tahulah Bugis-Makassar
Tapi mengapa malamku jadi bernyawa
Dan
Jauh-jauh sebelum pagi
Matahari telah berlayar di sungai nadi
Ada kecipak air
Yang mampu melanjutkan zikir tak henti-henti
Jauh ke dalam rimba-rimba rohani (MBMP, hal. 99)*

Barongko Eating Poetry, there is a name *barongko* security, a type of food made from bananas. *Barongko* in the poem is used metaphorically by saying whether it is made of love or revenge, because it is able to provide encouragement for the me lyrics to stay up all night (the night I became animate) and also provide encouragement in the morning (And long before morning the sun has sailed on the river nadi). The poem has made *barongko* a source of imagination and interpreted *barongko* is not just food.

Cultural Elements of Myths

Although only a few, the creation of the MBMP was also inspired by the Buginese myths of Makassar. The encounter of poets with various *Bugis-Makassar* myths seems to have enriched the imagination and contemplation of life which was later set forth in poetry. This is evident in some MBMP poems that use the names of *Bugis Makassar* mythological figures, namely the myth of *Sawerigading*, *Puangnge ri Lampulungeng*, and *wajo* trees.

Ada Tari dalam Diam

*Nafasmu yang ditahan pohon-pohon kabur mencampakkan
Bercak-bercak ke langit senja dan bunga-bunga yang
Mencoba baca jadi buta
Tangispun menjadi pohon cuaca yang melindungi tugu
Garam, yang segera akan cair mendengar lagu aneh
Dari zaman Puangnge ri Lampulungeng ... (hal. 117)*

Poetry There is Dance in Silence featuring the character *Puangnge ri Lampulungeng*, the first person to rule in the Wajo area. This poem, like most of the breaths of poetry, is an expression of concern for the age of degradation and the younger generation who fail to understand it (your breath being held up by the fog trees dumps the spots in the twilight sky and the flowers that try to read become blind). Thy lyrics are the age or the soul of the present age, while the meaning of the flowers is the younger generation who are increasingly stuttering to the challenges of the times. According to the poem, the ones who

are able to overcome the problem are the values of the past which are often considered strange (it will soon be liquid to hear strange songs from the *Puangnge ri Lampulungeng* era). The mythical figure *Puangnge ri Lampulungeng*, in this poem, is a metaphor for traditional values.

Cultural Elements of History

The creation of poetry in the MBMP also seems to be inspired by history in Makassar, especially historical figures who are glorified by the people. This is proven by the appearance of historical figures in the MBMP, for example Sultan Hasanuddin, Arung Matao Wajo Ke X, I Makkarumpa Daeng Parani, Wolter Monginsidi, Emy Saelan, and Karaeng Galesong. These poems are poems of praise to historical figures whose names have been fragrant because of the fruits of their struggle. Apparently, the poet's encounter more closely with visiting the area of origin of the historical figures has aroused more admiration, so he was moved to write praise on his poetry. The poems in question, for example is the poem Wolter Monginsidi. The poem titled Wolter Monginsidi is a compliment to Hero Wolter Monginsidi and the poem titled

Wolter Monginsidi

*Tulisan dalam kerangkeng itu
adalah kesadaran saawah ladang
yang menumbuhkan pohon-pohon untuk berbunga
Justru dengan eksekusi itu
Kau bisa menjelaskan kata merdeka
Agar pulau-pulau ini menari
Dalam gemerlap warna kain sutra
Karena engkau mengerti
Detak arloji dalam jantungmu
Kematian dan cintamu
Semerbak dalam satu bahasa
Hingga renunganku mengentalkan dahaga biru (MBMP, hal 49)*

Cultural Elements of Values or Norms

Ram (2012) in his review of the MBMP stated that the life of the *Bugis-Makassar* people is always guided by a set of cultural values that are core siri'na pesse (*siri* 'and *pesse*). In general, siri 'is defined as shame related to honor and self-esteem. Embarrassed to do something that is blind (bad), ashamed if self-respect is humiliated, and ashamed when self-esteem is trampled. This cultural value always refers to the interests of *Maega* (people or people), justice, and truth. Pesse (*pacce*) in general can be interpreted as feeling the same fate. This cultural value is the glue to create a sense of community in the community. When every element in society is united in a 'na pesse' sirical agreement, this condition is called massedi siri '(the singular siri)'.
The *Bugis-Makassar* cultural values, especially siri 'na pesse, are also a source of inspiration for poems in the MBMP. In this case, the poems in the MBMP many argue that the values in siri 'na pesse are noble values that must be maintained and guided even though the times have changed and new values have usurped their existence. *Bugis-Makassar* is no longer *Bugis-Makassar* without siri 'na pesse, because siri 'na pesse is the identity and soul of *Bugis-Makassar*. MBMP is a response to the degradation of cultural values which are related to traditional values, including siri 'na pesse. In this modern era,

traditional values should not be discarded, but strengthened for a better society.

The following is an example of a poem on the topic of *siri*. The poem in question is a poem titled *Siri* '.

Siri

*Di mata badik aku tak melihat mata
Tapi badik itu dengan tajam menyorot mataku
Seperti bertanya, apakah aku ini manusia?*

*Lalu kupinjam mata badik
Untuk melihat ke dasar sumur
Di relung diriku*

*Alangkah tua daun lontara
Hingga aku temukan sosok dalamku
Ada sumur, perigi yang azali*

Menjelaskan alangkah jernihnya rasa malu (MBMP, hal. 57)

The poem titled *Siri* 'shows the position of *siri*' as the identity and guideline of community life (*Bugis-Makassar*). Without *siri* ', *Bugis-Makassar* people are not considered human (like asking, am I human?). In order to be human, according to *Bugis-Makassar* values, one must introspect oneself by reflecting on the values of tradition.

IV. CONCLUSION

In the ecological paradigm, the MBMP is the poet's response to the various realities of the *Bugis-Makassar* Land. The poet's encounter or interaction with various realities of the *Bugis-Makassar* Land, both directly during the visit and indirectly through reading material, has stimulated impressions and responses. Compared with people in general, poets have advantages in the tenderness and intuition sensitivity, and sharpness of imagination. Therefore, certain certain realities which are generally considered to be ordinary things, for poets are unique realities that can be raised as material for contemplation of life and set forth in poetry.

The creation of the MBMP appears to be inspired by the ecology of the *Bugis-Makassar* land, both cultural ecology and natural ecology. Cultural ecology inspired the creation of the MBMP in the form of cultural objects, food and drink, myths, history, and values or norms. These cultural elements are used metaphorically, simile and symbolically to construct various poetry meanings in order to convey the poet's response to various realities in the *Bugis-Makassar* Land.

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