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Ecological Satra as a Means of Instrumenting character values

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This theme “Human Values and Peace Through Literature” was chosen for the reason of bringing attention to the academic world about the importance of maintaining human values and peace through literature, so that a living environment can be created that lives side by side and respects each other. In order to create a prosperous and prosperous life in society, it is necessary to have a basic foundation or ideology that reflects values, norms and morals so that it can be used as a guide to life for people with diverse ethnicities, nations, cultures, races and religions.

National academics have produced a lot of research on the importance of maintaining human values and peace in the face of globalization, but much of it has not been widely disseminated and published, so it cannot be accessed by people who need it. On this basis, this International Seminar is an opportunity for national academics to present their research, as well as exchange information and deepen research problems, as well as develop sustainable collaboration.

This seminar was attended by researchers from various fields of science from all over Indonesia, who discussed various fields of study in the field of literature, in order to provide ideas and solutions to strengthen Indonesia's role in maintaining humanitarian values and peace.

Makassar, 11 May 2023

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PROCEEDING INTERNATIONAL SEMINAR HISKI

“HUMAN VALUE & PEACE THROUGH LITERATURE”

*Universitas Muhammadiyah Makassar,
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**ECOLOGICAL SATRA AS A MEANS OF INSTRUMENTING
 CHARACTER VALUES**

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Abstract

Ecological literature is literature that connects human life with the surrounding natural environment. The focus of the study is how literature parses its environment so that it can be a concern for its readers that the natural environment is an ecosystem for human life so that it needs to be maintained and or preserved. The literary works (poems) that are the object of study in this article are Aspar Paturusi's poems entitled Boat Badik Reading the Sea. Perahu Badik Membaca Laut is the title of an anthology of poems. When reading the title of the anthology, it comes to mind that the poems in it talk a lot about marine ecology, about what and how the sea is. The sea as a vast source of livelihood, Aspar Paturusi was interested in writing in his work so that readers understand the sea as one of the ecosystems that is very urgent in the life of mankind in the universe / on this planet earth. To reveal the character values of the selected poems, an ethnoprismatic approach is used.

Keywords: *Ecological Satra, Cultivation of Character Values, and Ethnopratics*

1. INTRODUCTION

The word value is synonymous with the word value in English and valere in Latin, as well as valoir in Old French, which means worthiness or goodness [1]. In the Bugis language, value is referred to as akessingeng (goodness) and in Makassar akkabajikan (virtue/goodness). The word value when perceived in a certain context can be something phenomenal and unique in human life. It is phenomenal because not everyone agrees to define value uniformly and very distinctive because not necessarily everyone gives the same assessment of an observed object. For example, two young men are offered a watch made of beautiful agate and its shell (the band) is made of silver. The first young man may say that the watch is a good watch and therefore tries to own it, while the second young man may say that the watch is not good because the shape is not to his liking so he is not interested in owning it. In another example, a Bugis-Makassar person would consider it bad or impolite to open a gift from someone in his presence, while a Westerner would consider it good or still consider it polite to open a gift from someone in his presence (in the presence of the person giving the gift). Iskandar [2] states that value is the degree, quality, quality, nature of the height of thought religion, and society. This shows that value is something that is very meaningful, very valuable, and very necessary in human life. In line with Iskandar's opinion is Gazalba [3] who states that value is something that is considered valuable by humans or human groups. Ali bin Abi Talib [4] states that human value is found in the good deeds he does. Therefore, a person's knowledge, manners, generosity, worship, and morality are his true values and not his face, gayah, and position. This statement is also in accordance with (QS.Al-Baqarah:221) which means, "Indeed, a believing slave is better than a polytheist, even if he attracts you."

Ecological means things that are ecological. Ecology in the Big Indonesian Dictionary (KBBI, 1997) is the science of the reciprocal relationship between living things and their natural surroundings. Therefore, ecological literature is literature that connects human life with the

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surrounding natural environment. Ecological literature is literature that focuses on how literature parses its environment so that it can be of interest to its readers. The natural environment as a place for human growth and development becomes an ecosystem for human life and therefore needs to be maintained and or preserved. Related to that, Glotfety [5] stated that literary ecology is a combination of two families of science, namely literature and the environment because literature becomes a conservation tool for nature, while nature or the environment becomes a source of inspiration in literature. The literary works (poems) that are the object of study in this article are Aspar Paturusi's poems entitled *Perahu Badik Membaca Laut* (Reading the Sea). *Perahu Badik Membaca Laut* is the title of an anthology of poems. When reading the title of the anthology, it comes to mind that the poems in it talk a lot about marine ecology, about what and how the sea is. The sea as a vast source of livelihood, Aspar Paturusi was interested in writing in his work so that readers understand the sea as one of the ecosystems that is very urgent in the life of mankind in the universe / on this planet earth.

To reveal the character values of the selected poems, an ethnoprismatic approach is used. Below is one of Aspar Paturusi's poems, which is about the sea. This poem is addressed to his friend named HD. The HD in question is probably Husni Djamaluddin. If so, he is a Panglima Poisi, who comes from Mandar, West Sulawesi. It (Panglima Poisi) is a nickname given by his friends because of his agility and skill in stringing words into poetry.

SUKMA LAUT (buat HD)

Oleh: Aspar Paturusi

benarkah aku menukik atau hanya mengapung
ketika kuselami dasarmu yang paling dalam
di tengah pukulan arus dan gelombang
kucoba menggenggam segumpal keyakinan
namun sekumpulan riak gelisah dan bimbang
menjadikan aku sibuk mencari arah yang hilang
jika memang engkau memiliki dasar
di dasar mana aku membaringkan mautku
dan kemilau birumu masiakah menawarkan tenteram
dasarmu yang dalam
warnamu yang biru
di sana bermukim
lumut-lumut rahasia
dan celaknya, terlanjur aku hanyut oleh arusmu
sukma tak henti mengalirkan arus dan gelombang
sukmamu terguncang-guncang dalam diam dan bimbang

Aspar (I) measures himself by using the sea as an analogy. She eloquently uses symbols of the sea, such as: I explore your bottom / amidst the blows of currents and waves // your deep bottom // your blue color. This shows that Aspar understands the sea intimately and utilizes and or expresses it in his works, such as: *Noah's Boat I and II*, the novel *Island*, and *Current*.

2. METHODS

Ethnopragsmatics is a perspective of understanding literature (poetry) in the frame of. ethnic insight. Ethnicity becomes the core of understanding the pragmatics of literature or poetry [6]. Aspar's poems, which tell a lot about the sea, are very appropriate to be recuperated (raised in value) with an ethnoprismatic approach. Ethnopragsmatics seeks to examine literary works by prioritizing the concept of cultural territoriality. This means that ethnopragsmatics is an applied form of literary pragmatics. Literary ethnopragsmatics has functions, such as: (1) for occult medicine, magic spells,

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(2) literature to accompany various rituals so that their sacredness is maintained, (3) literature to instill noble teachings to readers or connoisseurs, and (4) literature that is useful for purifying (catharsis) the hearts of its audience. Related to this function, Meyer [7] states that literary pragmatics is always related to the context of use or function, the natural environment, and the reality of sociocultural life. Thus, literary ethnopr pragmatics tries to study or understand literary works in terms of their usefulness or benefits to readers or enjoyers. The use can be in the form of entertainment and the cultivation of moral values or noble morals, which can be used as examples in life, especially in the life of locality or ethnicity. However, literature not only contains things that are local (local wisdom) but also contains things that are universal.

3. RESULT AND DISCUSSION

The existence of poetic form and structure is a symbiosis as well as a metamorphosis of the poet's experience, knowledge, and recognition of the existence of space and time that he has traced towards his hopes and desires [8]. In this context, space and time precede the poet's wishes and hopes. This is understood because the idea exists after the poet's sensory function touches and interprets another signal of existence, namely the context. Without context, the idea in the inner space never exists because context always exists before the existence of the writer or poet. In this reciprocal event, the space and time of ability are natural and socio-cultural phenomena that are deliberately interpreted and placed in the space of experience and knowledge, in the empirical realm of the poet. On the other hand, space and time are wills and expectations that are deliberately constructed in the space of literary ideas to be realized in the form and structure of poetry, as formal objects or objects of artificial signs. Therefore, in every poem's existence, space and time can be recognized as something or things that are explicit and highlighted, namely words, lines, and stanzas, while the existence of space and time can be recognized as implied, namely the content, theme, message (intention), and or thoughts that are deliberately inscribed by the writer.

This understanding certainly also applies to Aspar Paturusi in his entire poetic process. Therefore, the existence of all Aspar Paturusi's poems as read in his poetry collection entitled *Perahu Badik: Reading the Sea* can be understood as a symbiosis and at the same time a metamorphosis of his experience, knowledge, and recognition of space and time or natural and socio-cultural phenomena that he has traced towards his hopes and desires. That way, Aspar Paturusi's identity, knowledge, experience, and recognition of space and time, as well as his hopes and desires in his poetic process will be recognized again in the form and structure of his poems. In this paper, the author chooses two poems by Aspar Paturusi [9] that contain or nuance literary ecology to be examined with an ethnopr pragmatic approach. The poems in question are the poems, "Boat" and "Boat of My Life". The poem "Perahu" is about courage, while the poem "Perahu Hidupku" is about loyalty. The poems will be described sequentially below.

1) PERAHU

sebuah perahu dengan layar sobek
bergerak melawan angin dan ombak
adakah cemas mengguncangkan sang awak
tapak tangannya kokoh pada kemudi
tangan boleh luka
layar boleh sobek
dan angin yang pernah hilang di utara
kini menderu dari timur
angin menghalau arah
angin memainkan nasib para awak
adakah jiwa yang telah menyelami laut dalam
adakah kulit yang telah berbau lumut karang

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menyerahkan nasib pada ombak dan angin
(Makassar, 1980)

Aspar's poem entitled "The Boat". He wants to express the courage of the fisherman in sailing the sea, as stated in all the lines in stanza 1 as follows: a boat with a torn sail / moves against the wind and waves // does anxiety shake the crew // his hands are firmly on the wheel. The slash mark // is a conjunction between the lines in each stanza. Boats are a means of transportation used between islands within a region and are also commonly used on rivers for crossing. Boats are small and use a bise (rowing device) or sail to propel them so they move slowly. Although its movement is very slow because it only depends on the strength and skill of the person who commands it, it is an important means of transportation between islands and or river crossings until today, especially in certain areas. The courage in stanza 1 is emphasized in stanza 2, as illustrated below: hands may be wounded// sails may be torn// and the wind that was once lost in the north// is now roaring from the east. The affirmation of courage is seen in the lines hands may be wounded, sails may be torn, and the wind that was once lost in the north, is now roaring from the east. This means that a wounded hand does not cause the ideals that have been planted to be dismissed; a torn sail does not cause the boat to recede; a roaring wind does not cause the spirit to slacken. Courage comes from the word dare. In KBBI, courage means having a steady heart and great confidence in facing dangers, difficulties, challenges and so on.

Thus, courage is a character value that must be possessed by someone because it contains positive values, which can provide enthusiasm and or motivation for everyone to rise to face challenges in life, not avoiding and let alone frustration. The courage referred to here is courage based on careful consideration and the principle of prudence in acting in order to achieve the expected goals. The second stanza of the poem above adheres to the principle of courage. It can be related to the Bugis-Makassar tribe's principle of life that "Takunjunga' bangung turu', nakugunciri' gulingku, kuallengi tallanga natoali". This means, "I have furled the sails, I have set the rudder, I would rather sink than recede to the shore." This principle is implemented when all operational standards have been prepared properly and completely in accordance with the provisions they set in sailing. It can be interpreted that safety in sailing is the main thing so they sail optimistically. If in sailing, they get a disaster then they return to God that it is their destiny. Destiny has been determined by God and humans only work and pray, the results are completely left to Him. As stated in the Quran (At-Taubah: 105) which means: "...Work, then Allah and His Messenger and the believers will see your work, and you will be returned to (Allah) Who knows the unseen and the real, then He will tell you what you have done."

The 3rd stanza reminds the reader of the Bugis-Makassar tribe's principle of determination or courage that kuallengi tallanga natoali/ I would rather drown than have the boat recede to the shore despite severe challenges, such as: the wind dispels the direction// the wind plays the fate of the crew// is the soul that has dived into the deep sea// is the skin that has smelled of coral moss// surrendering fate to the waves and the wind. The wind blocking the direction indicates that the boat may turn back and not as expected if this happens, then the crew is ready to accept their fate. They do not regret anything that happens to them because they have thought it through and have prepared everything they need. This is the implicit meaning of the courage of the Bugis-Makassar tribe.

Aspar Paturusi's poem "Boat" is inseparable from the background of his ancestors' lives, in Tana Beru, Bulukumba, South Sulawesi, which is very famous for the Pinisi boat. Pinisi as a product of Tana Beru's ancestors continues to be developed by the current generation. Pinisi no longer belongs to the Bugis-Makassar community, South Sulawesi alone, but pinisi has become a world property/world heritage after Unesco decided that the art of pinisi making from South Sulawesi was selected as an Intangible Cultural Heritage of Humanity on December 7, 2017 [10]. Poetry born from the womb of a writer is inseparable from the results of contemplation after he struggles with his environment through the five senses, and Aspar

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Paturusi is no exception. Environmental conditions can inspire the birth of imaginative works or literary works. In this regard, literary ecology was born. Literary ecology is a combination of two families of science, namely literature and the environment because literature becomes a conservation tool for nature, while nature or the environment becomes a source of inspiration in literature [5].

The character value of courage has been implied by Aspar Paturusi in his poem "Boat". This is actually a manifestation of literary ecology. That is, how literature and the environment can be published simultaneously to the wider community as a medium for character learning so that readers can benefit from what they read and apply it in their lives. If this happens, then the hope of writers as mediators of better and wiser life messages has been realized.

2) PERAHU HIDUPKU
aku terhuyung di geladak
ombak mengayum perahu
aku teringat leluhur
menjelajahi pulau demi pulau
sungguh aku malu bila mabuk
di mana itu darah pelaut
di mana gemuruh ombak
di mana deru angin laut
kau geluti di masa kanak
perahu, dekatkan aku ke pantai
kakiku sudah tak kukuh berdiri
tentu aku harus sadar diri
sudah lama laut kujauhi
perahu hidupku terus melaju
walau tak tampak arah tuju
terhalang oleh sergapan badai
datang bagai hantu
tak pernah kita tahu
tiba-tiba membanting perahu
aku masih di geladak hidupku
terhuyung ke sini ke situ
entah di mana tertambat perahu
berlabuh sepanjang waktu

(Jakarta, Mei 20210)

The poem entitled "The Boat of My Life" refers to the meaning of loyalty. Loyalty comes from the word loyal. In KBBI, the word loyal means 'holding fast' (to a promise, stance, obedience, and so on). Loyalty is formed from the confix ke-an, which means determination, obedience, and compliance. The 1st stanza contains the story of the ancestors, who were faithful to their past life as fishermen. Fishermen, boats and the sea are a unity of life, which cannot be separated. A fisherman without a boat is like a turtle longing to fly to the moon. This means that boats are a vital means of transportation for fishermen, both for shipping between islands, fishing, and for raising seaweed (which many people are currently engaged in). The sea holds more necessities for humans than the land. Indonesia is known as an archipelago/maritime country. Indonesia's water area is 3,257,483 square kilometers, while its land area is only 1,922,570 square kilometers. Perhaps this is one of the factors that encourage many poets to be interested in raising the themes of poetry about the sea, about fishermen, and about boats, such as Aspar Paturusi, the title of his poetry anthology Perahu Badik Membaca Laut. His poem "The Boat of My Life" implies the value of loyalty to the sea, as in the

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following 1st stanza: I staggered on the deck// the waves swayed the boat// I remembered my ancestors// exploring island by island. The I in stanza 1 is remembering his ancestors (the ancestors of sailors) who faithfully depended on the sea for their lives. He has become friends with the sea, he has dived into the sea, his life is in the sea, and his death is in the sea, truly the sea is melted in him. The second stanza is as follows: I am ashamed to be drunk// where is the blood of a sailor// where is the roar of the waves// where is the roar of the sea breeze// you struggled in childhood. The me in the second stanza feels awkward because I haven't played with the sea for a long time. In fact, the me in his childhood was chatting with the sea, living in the sea like his ancestors. However, now the me has another place to play and therefore feels awkward or unfamiliar when he wants to return to the sea, as in childhood.

The 3rd stanza is as follows: boat, bring me closer to the shore// my legs are no longer strong enough to stand// of course I have to realize myself// I have been away from the sea for a long time. The me in the 3rd stanza wants to return to the sea after he stayed away from it. His sea blood reappears as a person who grew up in the sea and or a family of fishermen. This is something that is natural if there are people who want to return to their previous lifestyle, such as going to the sea or struggling with the sea, farming, and or gardening as a pleasure in life and or they also want to benefit others. In the poem "The Boat of My Life", Aspar Paturusi tells the story of the lyricist, who struggles faithfully. He faces many life challenges that are so complicated, as described in the following 4th stanza: the boat of my life continues to move / although there is no visible direction / / obstructed by the storm / comes like a ghost / / we never know / / suddenly slams the boat. How difficult life is that only hangs on the boat. The boat referred to here is a small boat (also called lepa-lepa), which only holds two to three people, uses bise (oars) to move it, and is located around the coast because it is very risky if it is too far from the coast, so the income must also be small. Nevertheless, they remain faithful to their craft because it is their way of life, their specialty. Sudden storms that can turn the boat upside down are part of the risk of their work. All of this is left to Allah Swt. so that it does not become a heavy burden for him when disaster strikes. The boat of my life can be perceived that his life and death are in the boat. The boat is part of his life. The boat for the lyricist has become an integral part of him and or inseparable in his life.

CONCLUSION

Based on the results of the discussion, character values in the form of courage in the poem entitled "Boat" and loyalty in the poem entitled "Boat of My Life" were found. The courage in question is the readiness to take action without hesitation despite getting challenges that he does not want because he has previously prepared carefully all the aspects he needs. Meanwhile, loyalty is the willingness to pursue the life he experiences without blaming himself and especially others.

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