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A STUDY OF AL QURAN TOWARDS ENVIRONMENTAL ISSUES OF BUGINESE *ELONG-ELONG* (ECOCRITICAL APPROACH)

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Abstract

This research aims to analyze environmental issues in Buginese elong-elong in terms of form and the relationship between humans, nature and God by using ecocritical theory. This research used qualitative approach to get an overview of integration with the interpretation of the Qur'an in Buginese elong-elong. This research used some instruments such as: documentation, questionnaire recording and guideline of focus group discussion (FGD). This research used content analysis technique with Miles and Hubberman theories in analyzing data. There are three steps in analyzing data namely data reduction, data display, and drawing conclusion after verification. Furthermore, the researchers got that nature element is implicitly contained in Buginese elong-elong. Ecocentric and theocentric are most forms occurred as the relationship between humans and nature.

Keywords: Ecocritic; Elong-Elong; Buginese; Nursery Rhyme

ملخص

تهدف هذه المقالة إلى تحليل القضايا البيئية في الغناء البوغيسي (elong-elong) من حيث العلاقة بين الإنسان والطبيعة والله باستخدام النظرية (ekokritik) يتم استخدام نهج نوعي للحصول على صورة تكامل معرفة التفسير القرآني لبوغيس الغناء البوغيسي. أما الأدوات المستخدمة فتكون من الوثائق وتسجيل الاستبيان ومناقشة مجموعة التركيز التوجيهية (FGD) تحليل محتوى باستخدام تقنية Miles and Huberman المستخدمة في تحليل البيانات. هناك ثلاث مراحل لتحليل البيانات وهي تقليل البيانات، عرض البيانات، استنتاجات. تم التحقق الباحث ان فيالغناء عناصر العلم موجودة في الغناء البوغيسي اشاريا .، الباحثان تجدان ان اكثر ما وجد في العلاقة البشرية والطبيعية هي ايكوكريتق (ekosentris) و تبوسنتري (theosentris).

الكلمات الرئيسية: الغناء البوغيسي; ايكوكريتق; غناء مقدمة للنوم

Abstrak

Penelitian ini bertujuan untuk menganalisis isu-isu lingkungan pada elong-elong Bugis dalam hal wujud dan hubungan antara manusia, alam dan Tuhan dengan menggunakan teori ekokritik. Penelitian ini menggunakan pendekatan kualitatif untuk mendapatkan gambaran bentuk integrasi ilmu tafsir Al Qur'an dalam elong-elong Bugis. Penelitian ini menggunakan beberapa instrumen antara lain: dokumentasi, pencatatan angket dan guideline focus group discussion (FGD). Penelitian ini menggunakan teknik Content Analysis dengan teori Miles dan Hubberman dalam analisis data. Ada tiga tahap analisis data yaitu: reduksi data, penyajian data dan kesimpulan setelah diverifikasi. Selanjutnya, peneliti mendapatkan bahwa unsur alam terkandung secara tersirat dalam elong-elong Bugis. Ekosentris dan teosentris adalah bentuk yang paling banyak muncul terkait hubungan manusia dan alam.

Kata Kunci: Ecocritic; Elong-Elong; Buginese; Lagu Anak-Anak

A. Introduction

Humans are one of God's creatures created with a mandate as caliph on earth. Human devotion to the creator carries the mission of life within the scope of family, work, environment, country is the scope of the task humans as khalifah (Khalifah fil Ard). Realizing this task, human requires knowledge and skills to work for the sustainability of human life in a balanced manner. Related to this situation,¹ it is said that nature was created by God for human needs that will serve and facilitate human life in the world, at the same time become the place to carry out the missions of his creation. Conversely, if the goal of human creation is neglected, then nature will destroy mankind. In the Qur'an², it is stated that being a caliph on earth is not by doing damage but by building peace, a peaceful life with full of justice. So, humans who do destruction on earth automatically violate their human attributes as caliphs (Q.S. Al Baqarah/2:30). Destruction of nature is a rejection of God's verses and away from God's mercy (Q.S. Luqman/31:20). All forms of exploitation and destruction of nature are serious crimes (Q.S. Al A'raf/7:56) and a form of disobedience to God.

In Islamic teachings, the relationship between humans, nature and God is a must. Man was recommended by God as caliph with some of his duties are for managing, using and maintaining nature. Human sanctity depicted spiritually, socially, and ecologically. From a theological point of view, faith is not perfect

¹ Busri Endang, "Futurologi Dan Fenomenologi Nilai Spritual (Hubungan Allah, Manusia Dan Alam)," *Jurnal Visi Ilmu Pendidikan* 2, no. 1 (2012): 241–58, <https://doi.org/10.26418/jvip.v2i1.366>.

² Kemenag, *Al Qur'an Dan Terjemahan* (Jakarta, 2012).

when there is no concern for the environment. Faith is not only measured from the strength of the ritual in a house of worship, but a form of care, and care for nature is something fundamental in the perfection of human faith. It has become an issue that religion and literary value can become entrypoints for the maintenance issues of environment.

The relationship between humans, nature, and God in the Javanese school of thought, is maintaining a balanced relationship between humans and nature is an obligation (*memayu hayuing bawana*). Maintaining a harmonious relationship with nature is the same as maintaining harmony with God, the creator of nature. Therefore, the balance of relations between physical and metaphysical humans is the way to achieve unity (*jumbul/manunggal*) of happiness and security in this world and hereafter³.

Ecocriticism is a literary genre that is very concerned about the environment; considering literary works in an ecologically based evaluative way. Literary ecology is a literary extrinsic science that explores the problem of the relationship between literature and the environment⁴. According to Garrad,⁵ ecological knowledge is not only to see the harmony and stability of the environment but also to know human attitudes and behavior.

Cheryl Glotfelty in his book *The Ecocriticism Reader* explains that Ecocriticism is the study of the relationship between literature and the physical environment (Glotfelty, 1996: xviii). Greg Garrad (2013: 5) defines the term as “the study of human and non-human relations throughout the history of human culture and involves an analytical critique of the term 'human' itself.

Dreese (2002) states that Ecocriticism addresses issues concerning landscape and the environment that have previously been overlooked by the literary academy⁶. The aim of Ecocriticism is to provide a home, community, and some academic legitimacy for the work of a new generation of literary scholars to discover, discuss, and interpret literary texts about the environment; second, to examine the representation of natural and environmental values in literary texts; third, to explore the relationship between nature and culture; fourth, and most importantly, to respond

³ Samidi Samidi, “Tuhan, Manusia, Dan Alam: Analisis Kitab Primbon Atassadhur Adammakna,” *SHAHIH: Journal of Islamicate Multidisciplinary* 1, no. 1 (2016): 13, <https://doi.org/10.22515/shahih.v1i1.47>.

⁴ Suwardi Endraswara, “Ekokritik Sastra,” Yogyakarta: Morfalingua., 2016.

⁵ G Garrad, *Teaching Ecocriticism and Green Cultural Studies*, 2016.

⁶ NK Budi and Ali Mustofa, “Ecological Crisis in Into The Forest by Jean Hegland,” *Journal.Uncsa.Ac.Id*, 2008.

to the environment contributing to environmental recovery⁷. Ecocriticism, the study of human-nature relations in literature, nature and culture⁸.

Ecocriticism studies the relationship between literature and the science of ecology by applying the concept of ecology to literature. The aim is to synthesize literary criticism and environmental attention by focusing on literary analysis of the representation of nature in literary texts, and the construction of environmental crisis of literature in eco-literary discourse⁹. In religion, nature plays an important role in the history of the search for God by several Prophets, namely Prophet Ibrahim AS, Prophet Musa AS, and Prophet Isa AS.¹⁰ explains that in religion, nature is perceived to play a crucial role. For example, Moses is recorded to have received the Ten Commandments on a mountain; Jesus goes into the wilderness to pray; Muhammad received his first revelation while in a cave. Natural forces like mountains and water bodies, therefore have significant representations in our spiritual lives. Nature is everything that can be observed by the five sense.¹¹ said that nature is that which we observe in perception through the sense. In this sense perception we are aware of something which is not thought and which is self contained for thought. This property of being self-contained for thought lies at the base of natural science. It means that nature can be thought of as a closed system whose mutual relation do not require the expression of the fact that they are thought about. Talking about the macro cosmos and micro cosmos, it is believed about the Cosmos Trilogy: The macro cosmos is the universe in general, the micro cosmos is human, and the meta cosmos is God. Humans are nature in a micro context. Everything in the structure of the human body is a miniature form of the micro nature (earth). All human activities and their interactions with living things and other creatures are included as elements of nature.

The concept of the relationship between nature, man and God is very much depicted in the world and the local literary works. Literature has a broad scope, not only for adult humans, but there are also works specifically meant for children which is also called children's literature (children literature). Literature of this type is a special genre created for the consumption of children. Children's literature plays an important role in a child's growth. Children know a lot about the world through stories which they read or are recited to them earlier in their lives. One of the types of children's literature that has been introduced to children ever since those in the womb are nursery rhymes or bedtime poems. Every region

⁷ G Gaard, "Children's Environmental Literature: From Ecocriticism to Ecopedagogy," *Akjournals.Com*, 2009.

⁸ Astrid Bracke and Margu rite Corporaa, "Ecocriticism and English Studies: An Introduction," *English Studies* 91, no. 7 (November 2010): 709–12, <https://doi.org/10.1080/0013838X.2010.518038>.

⁹ Oppermann, "Ecocriticism: Natural World in the Literary Viewfinder. Hacettepe  niversitesi Edebiyat Fak ltesi Dergisi, 16(2).," 1999.

¹⁰ Elias Gbadamosi, "Ecocriticism: The Literature of Ecology," 2017, 6.

¹¹ AN. Whitehead, "Concept of Nature Whitehead. University of Illinois," 1919, 29–46.

has such poetry which of course is full of messages and knowledge that parents want to instill in their children. One of the areas the writer wants to raise in this research is the Buginese, one of the big tribes is in South Sulawesi which is known to have a wealth of deep local wisdom in various forms. One of them is the nursery rhymes called *Elong-elong*.

Buginese *elong-elong* or Buginese songs is a form of children's literary work passed down from generation to generation, in the form of oral literature. This *Elong-elong* has made a deep impression on researchers' memories that are often sung by mothers or grandmothers from the cradle to approximately elementary school age. These *elong-elong*s are loaded with meaning, moral lessons, knowledge of nature which of course corresponds to the concept of religion.

Along with the times, the Buginese *elong-elong* began to be forgotten. This thing which then encourages the writer to raise the Buginese *elong-elong* in the concept of integration, associated with the Qur'an as a way of life with the Buginese community hope that can be a guide for similar researchers as well as preserving it again local cultures in the field of children's literature.

In connection with the background this article uncovers the environment issues appear in the Buginese children *elong-elong*, the relationship between humans and nature in the Buginese children *elong-elong*, and the interpretation of the Qur'an regarding the description of the environment in that lyrics. The author through this research hopes to provide information to readers regarding the ecological messages contained in the local works which are appropriate to be guarded and preserved, especially for children. In addition, researchers also want to conveyed that literature which cares about the environment will encourage readers to be wiser or environmentally friendly so that it can encourage more works to be produced, especially for children who are the next generation whom at on his shoulders lie the hope of preserving the environment in the future.

Farida¹² in her research entitled *Kritik Ekologi sastra Puisi "Perempuan lereng Gunung"* written by Ika Permata Hati's work in the anthology of women's poetry *Perempuan di Ujung Senja* through the Ecofeminism of Susan Griffin which examines a response to the ecological crisis as well as criticizes of the development approaches that do not pay attention to sustainability of ecological and at the same time marginalizing one of the human entities in it, namely women. A similar research was conducted by¹³ with the title *Kajian Ekologi Sastra*, a collection of short stories selected by Kompas in 2014 on the Tarra's body in a tree womb. This research is discussing about literary ecological analysis as a scientific study of

¹² Farida, "Kritik Ekologi Sastra Puisi Perempuan Lereng Gunung Karya Ika Permata Hati Dalam Antologi Puisi Perempuan Di Ujung Senja Melalui Ekofeminisme Susan Griffin," *Journal2.Um.Ac.Id*, 2017.

¹³ Ande Wina Widiyanti, "Kajian Ekologi Sastra Dalam Kumpulan Cerpen Pilihan Kompas 2014 Di Tubuh Tarra Dalam Rahim Pohon," *Jurnal Diksatrasia* 1, no. 2 (2017): 1–9.

patterns of relationships, plants, animals, and humans towards each other and towards the environment. Research results are categorized into two aspects: natural ecology and cultural ecology. (1) natural ecology, namely the relationship between literature and efforts to conserve nature and literary relations with nature as the source of human life, (2) cultural ecology. The research that is conducted by Rahayu¹⁴ about the Study of Ecological Literature (Ecocritic) toward the novel *Sebuah Wilayah yang tidak ada di Google Earth Karya* by Pandu Hamzah found that the aspects of the ecology of Kuningan Regency, especially the many slopes of Mount Ciremai which written mostly by Pandu Hamzah in his novel. Green literary nuances, the novel SWYTADGE raises the theme of the natural locality of the Mount Ciremai region, this novel talking about the concept of tree preservation, and the balance of life in the Mt. Ciremai, also talked about community unrest about the threat of activities geothermal exploration of Mount Ciremai which is controlled by foreign parties. pack up the understanding about the importance of a harmonious relationship between humans, animals and creatures Another God (Ulu-Ulu) with the nature, the forests, with trees in its territory. This article is certainly different from some of the previous articles. It does not only reveal issues of nature and the environment in Buginese literature, but also analyzes verses of the Quran about nature and the environment with the intention of seeing the relevance between the messages of nature and the environment in Buginese literature with Islamic values about nature and environment contained in the verses of the Quran.

A study of Al Quran toward environmental issues in Buginese elong-elong is revealed by three main focuses: (1) the natural elements of Buginese *elong-elong*, (2) the relationship between human and nature in Buginese lullaby, (3) the interpretation of Al Quran on the depicted of the environment in Buginese *elong-elong* for children.

B. The Natural Elements in Buginese Lullaby

Buginese *elong-elong* or Buginese song Is a form of children's literary work passed down From generation to generation orally. This song has made deep impression on writer's memories that are often sung by her mothers and grandmother from the cradle to approximately elementary school age. The eels are loaded with meaning moral lesson, knowledge of nature which of course corresponds to the concept Of religion. The *elong-elong* below were taken from internet and also from informants.

1. Innawa Sabbarae

Innawa Sabbara'e 2X (Ketulusan Dan Kesabaran)(sincerity and patience);

¹⁴ Ira Rahayu, "Kajian Sastra Ekologi... - Google Scholar," Prosiding seminar Internasional Sastra Bandung, Balai Bahasa Propinsi Jawa Barat., 2015.

Lolongeng Gare' Deceng (Konon Mendapatkan Kebaikan)(It is said to get good);
Ala Tosabbaraede (Jua Orang Penyabar)(Be Patient);
Pitu Taunna Sabbara' 2X (Tujuh Tahun Bersabar)(seven years of patience)
Tengginang Kulolongeng (Belumlah Kudapatkan)(I haven't got it yet);
Ala Riyasengnge Deceng (Jua Namanya Kebaikan)(the name is Kindness)
Deceng Enre' Ki RiBola 2X (Kebajikan Naiklah Di Rumah)(kindness, come home)
Tejjali Tetappere (Tanpa Tikar Permadani) (no tapestry mats)
Ala Banna Mase-Mase (Jua Dalam kesederhanaan)(in simplicity)
Mase-Mase Idi' Naga 2X (Kesederhanaan Inilah)(this simplicity)
Risuro Mattarana (Ditasbihkan Mengasuh Anak)(ordained in taking care children)
Ala Mutea Mabela (Jua Engkau Tak Menjauh) (even you don't walk away)
Mabelampi Kutiroki 2X (Dari Jauh Kumelihatmu)(from afar I see you)
Mujoppa Ale-Ale (Engkau Berjalan Sendiri)(You walk alone)
Ala Mutellu Sitinro (Jua Engkau Bertiga)(the three of you)
Tellu Memengnga Sitinro 2X (Tiga Memang Saya Jalan Bersama)(I walk with the three of me)
Nyawaku Na Tubuku (Nyawaku, Dan Tubuhku)(my life and my body)
Ala Passengerenggede (Jua Amal Perbuatan)(about deed)
Sengerengmu Pada Bulu 2X (Kebajikan Setinggi Gunung)(mountain-high kindness)
Adatta Silappae (Walau Satu Kata Saja) (Even if it's just one word)
Alla Ruttungeng Manengngi (Semua Akan Runtuh)(Everything will fall)
Source: (<https://www.youtube.com/watch?v=r7P9nK5wFBs>)

The song of *Ininnawa Sabbara'e* conveys the importance of sincerity, patience, and steadfastness to obtain goodness in this world. Everybody who wants to do something good, must always be initiated with good intentions and carried out sincerely and sincere. This song emphasizes that a person is who always strong in facing all tests will definitely get good results too.

In this *elong*, it is mention numbers 7 and 3. These numbers become the symbols of many things in this realm, both physical and non-physical in this realm, for example 7 days a week, 7 layers of heaven, 7 layers of earth, 7 levels of heaven, 7 levels hell, and others. This figure is a number that is considered hold many mysteries which is always associated with many things in human life.

As liked number 7, the number 3 which is also performed in this song becomes numbers that are often associated with spiritual things. Example shown in the song *ininnawa* is that human as the most glorious creatures created by Allah is

blessed with creativity, taste, and initiative. The embodiment of number 3 in the song above is emphasizing the elements that exist in humans, namely the body, life and deeds.

These three elements must always be in line in order to achieve goodness. Other macro elements that appear in this song include mountain (Feather). The word mountain is a natural element that is always used to express high hopes for something. Apart from that, there are the words *jali* (mat) and *tappere* (rug). Both of these objects are the results of human handicrafts that are used for sitting or as decoration in the house. *Jali* is widely used in the traditional houses, while the rugs (*tappere*) are used in homes that are more modern.

2. Cakkaruddu Atinrono

Cakkaruddu atinrono (Jika mengantuk, tidurlah)(If you are sleepy, then sleep)

Cakkaruddu atinrono (Jika mengantuk, tidurlah) (If you are sleepy, then sleep)

Matinro tudangngammo (Nanti malah tertidur dalam duduk)(or you fall asleep while sitting)

Allana salanippimu (Hingga terganggu mimpimu)(Until your dreams are disturbed)

Sumange'na rewetona (Semangatnya telah kembali)(the spirit has returned)

Sumange'na rewetona (Semangatnya telah kembali) (the spirit has returned)

Ana' macenningekku (Anak kesayanganku)(my lovely kid)

Allari wakkang matinro (Terlelap di dalam tidurnya)(asleep in his sleep)

Tuwonomai labaco (Bangkitlah atau hiduplah La baco)(Rise up or live La Baco)

Tuwonomai labaco (Bangkitlah atau hiduplah La baco) (Rise up or live La Baco)

Muenri malongi-longi (Naik setinggi-tingginya)(Go up high)

Allatinroang ngideceng (Menatap masa depan yang lebih baik buat kami)((Looking forward to a better future for us)

Labaco' mikurennuang (Hanya Labaco yang kuharapkan)(onluy La Baco that I hope)

Labaco' mikurennuang (Hanya Labaco yang kuharapkan) (onluy La Baco that I hope)

Renreng ngaridecengge (Mengantarku ke masa depan yang lebih baik)(Take me to a better future)

Alla ku allongi-longi (Hingga kugapai bahagia tertinggi)(Until I reach the highest happiness)

Longi-longi 'nilabaco (Telah tinggi labaco) (La Baco is already tall)

Longi-longi 'nilabaco (Telah tinggi labaco) (La Baco is already tall)
Iyya' pikuellau (Dan satu hal lagi yang kupinta)(And one more thing I ask)
Alla Assalamakenna (Semoga selamat menyertaimu)(good luck with you)
Tonrong-tonrongi la baco (Telah membukit peraduan Labaco)(La Baco's bed is hilly)
Tonrong-tonrongi la baco(Telah membukit peraduan Labaco)(La Baco's bed is hilly)
Naterri temmasennang (Menangis bahagia)(Happy crying)
Alla narewe ambo'na (Andai saja ayahnya kembali)(If only his father came back)
Rekkonirewe ambo'na (Jika ayahnya kembali)(If only his father came back)
Engka gapassengereng (Adakah rasa terimakasih, kesyukuran)(Is there a sense of gratitude)
Alla nataro nalao (Dititipkan sebelum pergi)(Deposited before leaving)

Source: (<https://www.youtube.com/watch?v=r7P9nK5wFBs>)

In the lyrics of Buginese *elong* "Cakkaruddu Atinrono" above are implied meanings and messages in deeply great hopes and prayers of a mother for her child to get succeed in achieving his goals. That hope is said in her prayer asking for her child's safety in life and a good future for their children.

This song also shows an expression of the feeling of a mother who raises her child alone after being left by her husband. Although it is not described for purposes why the father left. However, this can be related to the traditions of the men in Buginese to go wanderers looking for a better life and livelihood for himself and his family.

The element of macro nature that appears in this song is the sky (*longi-longi* or *soar*). Like mountains, the sky is too a diction which is always used for describing high expectations for something. The sky is considered as the highest natural element and contains many important elements for the earth. Among them are the sun, the moon, rain, clouds and other celestial bodies.

Furthermore, for the matters related to micro-natural elements, namely humans, there is mentioned diction *tonrotonrong* which means hill. Hill element on the song above almost the same as the use of the word mountain. However, hills are used in this song because it is associated with the hopes of a child who is still in the cradle.

3. Ana Malie

Ku ucapu ucampa'ko (Kutepuk elus dirimu) (I clap and pet your head)
Paradde' nironyawamu (Tenangkanlah jiwamu) (calm your soul)
Oana' aja' muterri (Oh anak, jangan menangis) (o kid, con't cry)
Upakuru' sumange'mu (Kubesarkan hatimu) (I enlarge your heart)
Ku ucapu ucampa'ko (Kutepuk elus dirimu) (I clap and pat your head)

Paradde' nironyawamu (Tenangkanlah jiwamu) (calm your soul)
Oana' umammasewe (Oh anak yang kukasihi) (o my beloved child)
Ana' tabberiambo'na (Anak yang ditinggal ayahnya) (The child who was abandoned by his father)
****Mabelaniropale' (sudah begitu jauh) (it has been so far)*
Ambo' murilaona (kepergian ayahmu) (your father's departure)
Latemmari angngerang (pergi tanpa teringat) (go without remembering)
Nawelai wijana (meninggalkan anaknya) (leaving his child)
Iyyatonaropale (namun seperti itulah) (but it is)
Pawale' nadecengnge (balasan kebaikan) (the reward of kindness)
Ulaomanrurui (kupergi mengikuti) (I am following)
Namalle' perrumua (namun dia tetap kejam)
Oana' malie (oh, anak terlanjur) (but he's still cruel)
Ku ucapu ucampa'ko (kutepuk elus dirimu) (I clap and pet your head)
Sukkuni ropabbereta' (cukuplah pemberianmu) (your giving is enough)
Oana' ammaseangngi (oh anak kasihanilah) (o kid, have mercy)
Anamali' rilinoe (anak terlantar di dunia) (abandoned child in the world)
Oana' ammaseangngi (oh anak, kasihanilah) (o kid, have mercy)
Anamali' rilinoe (anak terlantar di dunia) (abandoned child in the world)

Source: (<https://www.youtube.com/watch?v=r7P9nK5wFBs>)

This *ana' malie* lyric tells about a mother who persuades her child crying. The sad voice of a mother who was abandoned by her husband, father of the child in his cradle. Husband who releases his responsibility in raise her child so that this child is called an abandoned child (*ana' malie*).

Regardless of sadness, the mother always gives thanks for sustenance (*pabbere*) or a gift from the Almighty for his child even though he has to be raised alone by his mother.

The natural elements in this song are mostly human elements, in this case the mother and his son who is lamenting his sorrow. Meanwhile, the macro element is only mentioned in one diction, namely *lino* (world).

4. Yabe Lale

Cakkaruddu atinrono 2x (Jika mengantuk, pulaslah 2x) (If you are sleepy, go to sleep 2x)
Matinro tudangammao (Nanti terpulas dalam duduk) (or you will sleep while sitting)
Alla nasala nippimmu (Hingga terganggu mimpimu)
Nippi magi mumalewe 2x (Mimpi apa yang terus berulang) (What dreams keep repeating)
Leweno makkawaru (Berkali-kali berharap) (Many times of hope)

Alla todongigo peddi (Menghapus kepedihan)(Erase the pain)
Peddi keganamutaro 2x (Pedih apa yang engkau simpan) (hurts that you keep)
Kegani muppalinrung (Dimana engkau sembunyikan) (Where are you hiding)
Alla tomasallelolang (Sendiri berpetualang) (Adventuring alone)
Lolannomussalleangngi 2x (Bertualanglah dan hempaskan) (Be adventurous and throw)
Sarae riatimmu (segal asedih/khawatir di dalam hatimu) (all sadness / worry in your heart)
Alla aja mumadoko (Jangan hingga dirimu kurus)(Don't let yourself be skinny)
Madokodoko nilaoe 2x (Sudah memudar kepergian itu) (The departure has faded)
Makkalerojong-rojong (Sendiri sebatang kara) (all alone)
Alla toriwelaimmu (Orang yang pergi meninggalkanmu)(The person who left you)
Toriwelaimmugare2x (Orang yang pergi itu, katanya) (The one who left, he said))
Tudang ritengngalaleng (Duduk terdiam ditengah perjalanan) (Sitting in silence in the middle of the trip)
Alla mappaseng naterri (Meninggalkan pesan seraya menangis)(Leaving a message while crying)
Toripaseng teamette 2x (Orang yang berpesan membisu tanpa kata)(The person who gave the message was silent without a word 2x)
Tonapolei paseng (Sedangkan orang yang diberi pesan) (While the person who was given the message)
Alla tea makkutana (Justru tidak balik bertanya) (Just don't ask back)
Pekkogana makkutana 2x (Bagaimana caranya mau bertanya) (How do you want to ask? 2x)
Rilaleng tennunengnga (Saya sementara menenun) (I am currently weaving)
Alla napole pasetta (Ketika pesan itu sampai) (When the message arrived)

Source: (<https://palontaraq.id/2019/03/17/lagu-pengantar-tidur-Buginese-yabe-lale/>)

After listening to music and paying attention to the lyrics of this *elong*, the researchers found that this song (Elong) is another version of the song *Ininnawa* and *Cakkaruddu Atinrono* that has been described previously. This version also tells the same thing about a mother who expressed her advice for his beloved son to sleep quickly by fixing his sleeping position first.

In addition, the mother also delivered messages for the child not to fall asleep with the pain of being left behind by his father. The departure caused deep wounds to the mother. Furthermore, it is said that her husband overseas has not found her decent living. It then encourages the wife not to have much hope to her husband in overseas lands so she tries to weave as a means of living.

The elements of macro nature are not mentioned either in words or as symbol. The thing that is described is only about human and the life's problems experienced. The new thing that appears in this elong is the effectiveness of weaving (*mettennung*) which is one of the main livelihoods in an area inhabited by the Buginese tribe in South Sulawesi, namely Sengkang. Sengkang silk woven is one of the cultural products that many people are looking for when visiting South Sulawesi.

C. The Relationship between Humans and Nature in The Buginese Elong-elong Lullaby

Basically, *elong* is a cultural product of the traditional Buginese community that become a description of the social and cultural conditions which of course is either directly or not will involve the relationship between humans and humans, humans and the natural environment and man with God.

All of the above shows the image of the Buginese people who are happy to study and seeking experiences for good. This is what drives so many Buginese people, especially men choose to wander far apart to make a living feasible, as well as to study and to get life experience. Buginese people are known as tough in holding firmly to their principles and never step down before achieving their goals,

The form of relationship that appears from the Buginese elong-elong above is mostly shows ecocentric and theocentric indicators. Ecocentric element depiction shown in all of *elongs* while all of them indicate ;a culture of Buginese man who choose for wandering overseas in looking for a fortune. They left their homes for a hope of a life in another area that they think can provide a better life and livelihood. Even, they are willing to leave his young children in order to improve his destiny by wandering.

Since the ancient times, the Buginese people have migrated through the oceans (maritime). Buginese sailors struggle to conquer the ferocious waves in the sea for the sake of carrying out trades and fishing. As we know that one of their main livelihoods is fishing in the sea besides farming.

Sompe is the Buginese language from the word wander, which is to move from their origin region to another area either to stay for a long time or temporarily. Generally, wandering is categorized as *sompe'* when the wanderer goes by crossing oceans from where they came from. The aim of the Buginese community to do *sompe'* is usually influenced by two main factors. The first is

economic factors. They wander to other countries when they feel that life in their village or origin area is insufficient to support their life.

The second is to study. Since the ancient times, the Buginese have been willing to leave their hometown to find knowledge in the foreign land. Among others are studying religion. As we know that one character that should be owned by the Buginese is *amaccangeng* (intelligence).

Furthermore, the ecocentric form that appears in the Buginese *elong-elong* used in this research is about the Buginese women who make weaving (*mattennung*) as their livelihood. In weaving, the traditional Buginese community uses natural ingredients materials. They made thread from cultivated cotton. Apart from that, there is also other materials taken from cultivated caterpillars as the material for spinning. The price of silk cloth produced depends on the quality.

This weaving tradition is a cultural form that has been going on for generations from ancient times to the present. It is even narrated in a the famous saga in the Buginese community, namely *To Mampu*, which is a story about an area that was cursed into stone and buried in a cave that is currently became one of the cultural heritages of the Buginese community, namely *Mampu Cave*. In the story, one of the causes of the curse is because of one woman who was weaving has violated the taboos believed by the local community at the time she is doing the weaving activity.

The relationship between man and God is something that really stands out in all Buginese *elong* which became the object of this research. As we know that the Buginese are majority Muslims. The faith in God very firmly held by the Buginese community. This has also been instilled in children from infancy. One of the mediums of delivering this is through these *elongs*.

Since their childhood, the children in the Buginese tribe have been introduced to the concept of God through the traditional sings and legends which are full of religious elements. This can be seen from the lullabies above where the mother reminds her children to pray regularly, remember and give everything to the will of the Almighty. The children since in the cradle have been reminded to always be grateful and patient as well strive to gain the pleasure and mercy of the Creator.

From the explanation above, a conclusion can be drawn from the children Buginese *elong-elong* that the elements of macro nature are not really highlighted. things as the main object in all these *elongs* studied. Furthermore, the instilling ideology of man as a micro nature that must be formed from the beginning to be able to grow into a noble human being so that he could return to glory that is on the side of the Creator.

D. The Interpretation of Al Quran on The Depiction of The Environment in Buginese Elong-elong for Children

Elong Innawa Sabbara'e conveyed the importance of sincerity, patience, and steadfastness to obtain goodness in this world. Everybody who wants to do something good, must always be initiated with good intentions and carried out sincerely and full of heart. This song emphasizes that a person who always be strong in facing all the life tests will definitely get good results too.

In this elong-mentioned number seven. This number becomes a symbol things in the nature, both physical and non-physical in this realm for example seven days a week, seven layers of heaven, seven layers of earth, seven levels of heaven, seven levels of hell, and others.

The specialty of number seven is widely explained in the Qur'an. The mentioned of the number seven in the Qur'an firstly is found in al-Baqarah verse 29, "He is Allah, who is made everything on earth for you and He created the heavens, then he made seven heavens. And He is all-knowing all things." In the Qur'an, Allah SWT explains that he has created nature by choosing number seven to be used as the number of levels of heaven and earth. The explanation of the creation of seven layers of the sky is also presented in seven verses of the Qur'an. "Allah is the one who created seven heaven and like the earth. Allah's commands apply to him, so that you will know that Allah has power over all things, and indeed Allah His knowledge is true encompasses all things" (Surah at-Thalaq: 12).

The prophet Nuh, for example, explained the creation of a seven-layers of sky. Prophet Yusuf often mentions the number seven in his dream interpretation. Two verses of the word of Allah among them in the story of the Prophet Yusuf is in surah Yusuf verse 43 "The king said (to the prominent of his people): Truly I am dreamed of seeing seven fat cows being eaten by seven cows a skinny female and seven green ears (of wheat) and seven green heads dry ". O people who are prominent:" Tell me about the *ta'bir* of my dreams that is if you can make the *ta'bir* of dreams.

Likewise the torment that was inflicted on the people of Prophet Hud, the people of Ad. "The Ad has been destroyed by a frigid hurricane. Allah strikes the wind to them for seven nights and eight days continuously," (Surah al-Haqqah verses 6-7).

Other macro elements that appear in this song include mountain (Feather). The word mountain is a natural element that is always used to express high hopes for something. The meaning of the mountain symbol in *Innawa sabbara'e elong* contains a message of that parents high hopes to their children for every attainment of goodness and become a person who is strong, tough and sturdy as solid as a mountain. As the mountain is described in the Qur'an surah Al-Anbiya verse 31: "And it has been We made strong mountains on this earth so that the earth would (not) shake with them ... "In Surah Al-Naba verses 6-7, Allah SWT said, " It has not

been We make the earth as a stretch. And We made the mountains as peg?" Why is the mountain termed a peg? Then the word of God in surah An-Nahl verse 15: "And He planted mountains on the earth so that the earth would not rock with you."

Geologists have long studied the function of mountains as reinforcing the foundations of the Earth surface. One of geologists, Professor Emeritus Frank Press from Washington, USA United (USA), who studied the mountain as the earth peg. Furthermore, a science advisor of US President Jimmy Carter, wrote in his book "the mountains, like pegs, have deep roots embedded in the ground". Through the book entitle "The Mountain, Like a Stake, is Rooted in the Earth", it revealed that if the mountain is splitted in the form of a wedge, it will show roots or grooves with lava that binds firmly at the ground. It also reveals the function of the mountain plays an important role in stabilizing the earth's crust. The results of that scientific research actually has been mentioned in the holy Qur'an, since 1400 years ago. According to Prof. Press, in fact, the Earth's crust floats on top of liquid. The outer layer of the earth stretches 5 kilometers from the surface. The depth of the mountain layer fell as far as 35 kilometers. As such, mountains are a kind of peg that is pushed into the earth. So this mountain serves as a peg to stabilize the earth's crust," said Prof. Press.

The same thing was also expressed by Professor Siaveda, a geologist from Japan. According to Siaveda, when the plates of the earth collide with each other, the stronger plates will slip under the other plate. While the ones above fold and shape highlands and mountains. This is what holds firmly at the bottom of the earth's surface. The inventions proves that the Qur'an is a miracle

In the lyrics of Buginese elong *Cakkaruddu Atinrono* above are implied deep meanings and messages. It described how the great hopes and prayers of a mother for her child to be succeed in achieving his goals. That hope is said in a prayer asking for safety and good future life for their children. This song also shows an expression of the feeling of a mother who raises her child alone after being left by her husband. Although it is not described for what purposes the father left. However, this can be related to the traditions of the men in Buginese to go overseas in search of a better life and livelihood for himself and his family.

The element of macro nature that appears in this song is the sky (*longi-longi* or soar). Like mountains, the sky too is diction which is always used for describing high expectations for something. The sky is considered a natural highest element and contains many important elements for the earth. Among them are the sun, the moon, rain, clouds and other celestial bodies.

Furthermore, for the matters related to micro-natural elements, namely humans, there is mentioned hill as an object. Hill element is almost the same as the use of the word mountain. However, hills are used in this song because it is associated with the hopes of a child who is still in the cradle.

This universe is one of Allah's most powerful creations. In the universe, there are various kinds of objects from gas, liquid or solid. One of nature this universe is the sky. There are also a large numbers of verses in Al- Quran mentions the sky.

In the Qur'an, the word sky, especially "the seven heavens (*sab'a samawat*) is also repeated frequently. Sometimes it is used in the singular (*sama'*) and sometimes in plural form (*samawat*). Among these verses are: "He is Allah, who is make all that is on the earth for you and He wills towards the heavens, then He made seven heavens. And He is All-Knowing all things ". (Surah al-Baqarah / 2: 29). Another verse, "Who created the seven heavens in layers, you do not look at them now creation of God the Most Gracious something that is not balanced. Then look at it over and over repeat, do you see something that is not balanced?" (Surat al-Mulk / 67: 3). Furthermore, it is also mentioned in Surah al-Isra (17: 44) "Heaven is seven, the earth and all that is in it pray to Allah. And nothing but praising Him, but you do not understand their tasbih. Truly He is the Supreme Trustees Forgiving ". Thus the sky (*tonrong-tonrong*) in Buginese *elong-elong* is the element of nature which is implicitly carries the mission of understanding about Islamic teachings contained.

Allah not only gives life to humans in the world, but also prepares the means life in the world. Allah Almighty who has created everything on earth for the continuity and comfort of human life.

From the forementioned verse, a lesson can be drawn that we should have good thinking, do not be prejudiced against Allah, for all the things He created on earth. Allah has created this universe for the comfort and well-being human so that we should have faith in Allah and do good on this earth. Doing good here, for example, is planting trees, enjoying the results and not greedily exploits the nature.

Elong **ana'malie** tells a mother who persuades her son who is crying. The sad voice of a mother who was abandoned by her husband, the father of the child in cradle. Husband who releases his responsibility in raising his child so that this child is called as an abandoned child (*ana 'malie*). Regardless of the sadness, the mother always gives thanks for sustenance (*pabbere*) or a gift from the Almighty for his child even though he has to be raised alone by his mother. The natural elements in this song are mostly human elements. In this case, the mother and his son who is lamenting their sorrow. Meanwhile, the macro element is only mentioned in one diction, namely *lino* (world).

Nature is everything that exists or is thought to exist by humans in this world besides Allah and His Essence and attributes. Nature can be divided into several types, among them are the realm of *ghoib* and the realm of *shahadah*. The realm of *shahadah* in the English term is called universe which means the whole, which is colloquially referred to as the universe. The universe is God's creation that is taken care of by God's will and concern. Allah created this universe in a different

organized order according to scientific principles. The universe itself is everything that exists in humans and outside themselves which is a unique and unified mysterious system. The macro cosmos is the universe in general, the micro cosmos is humans, and the meta kosmos is God. "Humans as creatures that have form most perfectly, the body is made from the parts of all nature.

Humans were created as caliph (person in charge) on earth. Humans have responsibilities both to the universe as a whole and its integrity, as well as to its existence and its sustainability of every part and thing in this universe. Human was created by God with their respective goals, regardless of whether those goals are for the benefit of humans or not. Therefore, humans, as part of the universe, are responsible too to maintain and preserve it.

Humans in religion are part of their environment, so humans appointed as caliph on this earth. As in the word of God, which means: "Remember when your Lord said to the angels: "Verily I will make a caliph on earth." They said: "Why would you make (caliph) on earth that person who will do damage to him and shed blood, but we always praise You and always sanctify You?" God says: "Truly I know what is not you know"(Surah Al-Baqarah [2]: 30).

Humans are part of this universe, part of the world. Therefore, the word *lino* (world) contains a message that humans must synergize with the natural world, synergize with the natural laws of the world for the sake of happiness in life. This goes hand in hand with the purpose of nature which was not created to be destroyed and polluted. However, it is to be functioned as much as possible in life, managed, cultivated. In the end, the natural world was created just as mere facility for humans to know and get closer to God.

The researchers found that the song (*Elong*) of *Yabe Lale* is another version of the song *Ininnawa* and *Cakkaruddu Atinrono* which has been described previously. In this version also tells the same thing where the mother expressed an advice to her beloved son to sleep soundly by fixing his sleeping position first. Besides that, the mother also delivered message for the child not to be complacent with the pain of being left behind by the child's father. The departure caused deep wounds to the mother. Furthermore, it is said that her husband overseas has not found his decent living. It then encourages the wife not to have much hope to her husband in overseas lands so she tries to weave as a means of living for her their little heart. The elements of macro nature are not explicitly mentioned either in the word as well as a symbol. The only thing that is described is about people and problems of life that's going on. The new thing that appears in this elong is its effectiveness of weaving (*mettennung*) which is one of the main livelihoods in an area which is inhabited by the Buginese tribe in South Sulawesi, namely Sengkang. Sengkang woven silk many are one of the cultural products that many people are looking for when visiting South Sulawesi.

Implicitly, the weaving activity described in this elong, according to the researchers have to do with nature. The message conveyed from this elong is that life must go on. Life should not depend on other people. Then weaving is an activity to make traditional cloth made from silkworms. The ability in making the silkworms used is actually one of the meanings implied in this elong. From this activity we can understand indirectly that parents want to teach their children how to make good use of natural resources so that the nature will also provide the good for humans. Then one of the fundamental teachings in Islam is the obligation to maintain cleanliness and environmental preservation. Not on the contrary, because if it is manage it or even damaged wrongly, then the nature and the environment are actually devastating for humans because they are not maintained well. Humans as mandate holders are responsible for managing nature in the universe, including the earth and everything in it.

Buginese *elong-elong* for children does have a high philosophical value. The expressions of advice are delivered in simple language but they imply deep meaning. Science is the door in understanding the universe. The simple messages from the *elongs* have deep meaning. The advice to study since childhood for instance contains meaning that is closely related to the universe as the door to the wide knowledge.

The researchers see an effort to instill a love for nature since childhood through implied messages in Buginese *elong-elong*. Children will grow up to become young people who will become the next generation of nature preservers. The youth with noble and superior character are who will try to do the best things to the almighty god. The desired character of the youth is those who have sensitivity to the issues that cause environmental damage. It means that young people must know the environmental damage occurs as a result of human carelessness in carrying out their activities. The youth always think ahead (think in the future) that is always think about the rights of society and the next generation. What enjoyed today must be preserved because it is entrusted from the next generation. The expected youth are those who always understand the function of the environment.

This studying according to the researchers is a form of synergy between humans and nature. Without knowledge or in other words, by ignorance, we will not understand the universe.

E. Conclusion

The four *Elong-elongs* show that nature is not introduced directly to children. In other words the natural elements of nature implicitly contained in the Buginese *elong-elong*. This is indicated by the very few elements of macro nature exist in these *elongs* diction. Things which dominate is about human (micro realm), how the culture, characteristic and the moral teachings of the Buginese community for their children from their cradle.

Next, regarding to the relationship between man and nature, the most form appear mostly is related to ecocentric (or centered on nature) and theocentric (centered to God). Nature-centered (ecocentric) is shown in almost all the songs which tells about migration (*sompe'*) and weave (*mattennung*) traditions in the livelihoods of the Buginese community which of course rely on nature as a source and the material provider.

One of the fundamental teaching of Islam is the obligation to maintain the cleanliness and environmental preservation. Human as mandate holder that has responsibility for managing nature including the earth and everything in it. This obligation is embodied as symbolic messages in Buginese *elong-elong*.

In addition, the theocentric element is found that the Buginese people as a tribe who uphold their beliefs in living their days. They always believe and surrender to God, and are always patient and surrender to the path of life they have lived.

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Example in footnotes:

¹Mircea Eliade (ed.), *The Encyclopedia of Religion*, vol. 8 (New York: Simon and Schuster, 1995), h. 18.

²Norman Daniel, *Islam and the West* (Oxford: One World Publications, 1991), h. 190.

³Syeikh Ja’far Subhānī, *Mafāhim Al-Qur’ān* (Beirut: Mu’assasah Al-Tarīkh Al-’Arabī, 2010), Juz 5, h. 231.

⁴Syeikh Ja'far Subhānī, *Maḥāhim Al-Qur'ān*, h. 8-9.

Example in bibliography:

Subhānī, Syeikh Ja'far. *Maḥāhim Al-Qur'ān*. Beirut: Mu'assasah Al-Tarīkh Al-'Arabī, 2010.

Eliade, Mircea (ed.). *The Encyclopedia of Religion*, vol. 8. New York: Simon and Schuster, 1995.

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Shihab, Muhammad Quraish. *Sunnah-Syiah Bergandengan Tangan: Mungkinkah? Kajian Atas Konsep Ajaran Dan Pemikiran*. Cet. III. Jakarta: Lentera Hati, 2007.

Detail informations of the footnotes:

1. Holy book

Al-Qur'ān, Al-Baqarah/2: 185.

Perjanjian Baru, Mrk. 2: 18.

2. Qur'anic translation

¹Departemen Agama RI, *al-Qur'an dan Terjemahannya* (Jakarta: Darus Sunnah, 2005), h. 55.

3. Book

¹Muḥammad 'Ajjaj al-Khaṭīb, *Uṣl al-Ḥadīth: 'Ulumuh wa Muṣṭalahuh* (Beirut: Dār al-Fikr, 1989), h. 57.

4. Translation Books

¹Toshihiko Izutsu, *Relasi Tuhan dan Manusia: Pendekatan Semantik terhadap al-Qur'an*, terj. Agus Fahri Husein dkk (Yogyakarta: Tiara Wacana, 2003), h. 14.

5. Voluminous book

¹Muḥammad al-Ṭāhīr b. 'Ashur, *al-Taḥrīr wa al-Tanwīr*, Vol. 25 (Tunisia: Dār al-Suḥūn, 2009), h. 76.

¹Muḥammad b. Ismā'īl al-Bukharī, *al-Jam' al-Ṣaḥīḥ*, Vol. 2 (Beirut: Dar al-Kutub al-'Ilmiyah, 1999), h. 77.

6. Article in book

¹Sahiron Syamsuddin, "Metode Intratekstualitas Muhammad Shahrur dalam Penafsiran al-Qur'an" dalam Abdul Mustaqim dan Sahiron Syamsuddin (eds.), *Studi al-Qur'an Kontemporer: Wacana Baru Berbagai Metodologi Tafsir* (Yogyakarta: Tiara Wacana, 2002), h. 139.

7. Article in encyclopaedia

¹M. Th. Houtsma, "Kufr" dalam A. J. Wensinck, at al. (ed.), *First Encyclopaedia of Islam*, Vol. 6 (Leiden: E.J. Brill, 1987), h. 244.

8. Article in journal

¹Muhammad Adlin Sila, "The Festivity of *Maulid Nabi* in Cikoang, South Sulawesi: Between Remembering and Exaggerating the Spirit of Prophet", *Studia Islamika* 8, no. 3 (2001): h. 9.

9. Article in mass media

¹Masdar F. Mas'udi, "Hubungan Agama dan Negara", *Kompas*, 7 Agustus 2002.

10. Article in Internet

¹Muhammad Shaḥrūr, “Reading the Religious Teks: a New Approach” dalam <http://www.shahrou.org/25> Februari 2010/diakses 5 Juni 2010.

11. Thesis or dissertation

¹Syahrudin Usman, “*Kinerja* Guru Pendidikan Agama Islam pada SMAN dan SMKN Kota Makassar”, *Disertasi* (Makassar: PPs UIN Alauddin, 2010), h. 200.

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