

Re-Interpretation of Makassar's Kingdom Space as Spices Route in *Kappalak Tallumbatua Sinrilik* Using Literary Geography

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ABSTRACT

Sinrilik is one of Makassar's oral traditions recording the civilization and knowledge of Makassar society. Of *sinrilik*, *Kappalak Tallumbatua* depicts the fight between a father and his son. Some researchers relate the story to the Makassar war. The war shows Makassar's kingdom as an essential spices route and its defeat at the time. Using literary geography, the writer intends to explore the interpretation of spaces in *Kappalak Tallumbatua sinrilik*. Literary geography aims at highlighting spatial elements, the mapping of aspects related to the text, and identity construction of the space. The data is *Kappalak Tallumbatua sinrilik* published by Yayasan Obor Indonesia in Jakarta, 1993. It is edited by Aburaerah Arief, Zainuddin Hakim, and Roger Tol. The methods of collecting data are: (1) reading the *sinrilik* carefully, (2) classifying the plot (beginning and ending), (3) putting it on the map (dividing real and imaginary places), and (4) finding the meaning of the map. The writing uncovers that there are reality and uncertainty between real and imaginary places in the *sinrilik* of *Kappalak Tallumbatua*. The war occurs for years, but the war areas are Mallengkeri, Parang Tambung, Bulussari, Jongaya, Balang Baru, and Bonto Marannu. hopefully describes the geography in shaping narrative structure of *sinrilik* in terms of how the Makassar's kingdom is constructed in the story and how the story is used to propagate the euphoria of the Netherlands' win in the war. Of Gowa's kingdom defeat, there is separation space between Karaeng Andi Patunru and Karaeng Tunisombaya. The separation of place between Karaeng Tunisombaya and Karaeng Andi Patunru implies that both of them have different identity.

Keywords: *sinrilik* of *Kappalak Tallumbatua*, Makassar, literary geography.

1. INTRODUCTION

Sinrilik is defined as a verse performed through singing [1]. It is usually played with *kesok-kesok* or spike fiddle [2]. Formerly, *sinrilik* becomes the media of rulers to campaign their policy. Nevertheless, *sinrilik* today is still vital to study since it preserves the local indigenous and explores what *sinrilik* directs to.

One of the oral traditions in Makassar's society accounting for the war is the *sinrilik* of *Kappalak Tallumbatua*. Many researchers study the *sinrilik* of *Kappalak Tallumbatua*; for Esteban [3], the story is not about the Makassar's war but only a literary artifact. The story is noticed as the product of selective and remoted memory, resulting in ambiguity and contradiction. However, for Andaya [4], *sinrilik* of *Kappalak Tallumbatua* reports a great war. The war is the Dutch and local kingdoms. It is

regarded as successful war that ever occurred and was won by the Dutch. He does not hesitate about the source of *sinrilik* since many of Bugis-Makassar narratives are based on oral traditions.

Referring to Andaya's exposition, it implies that the war relates to spice trade. At the time, Makassar became the great center of spice shipping since Portuguese took over the straits of Malacca, Aceh attacked Johore, and the Dutch blockaded Malacca [5]. The interest between Makassar and VOC in the maritime trade did not meet. Correspondingly, the supremacy of Makassar's kingdom, called Gowa-Tallo, threatened local politics and foreign power that intended to manipulate it. It caused Makassar's war around 16th to 17th centuries.

Kappalak Tallumbatua's story narrates about a father and his son's fight. The father represents Makassar's kingdom, and the son is Bugis' kingdom. The prophecy of Boto Lempangang triggers the war. At the time, Boto

Lempangang plays essential role since his words become the king's decision. Aftereffect, Andi Patunru, the son of Gowa's kingdom, is ordered to be killed. Therefore, he peregrinates hither and tither to cast about an ally in defeating Karaeng Tunisombaya, his father. The places he visits become interesting in being analysed since exposing the affiliated, non-affiliated, and in-between kingdoms with Makassar's kingdom.

Along with, the spatial turn raises the significant consideration of space. It emerges since Foucault [6] remarks that space becomes an essential context for power relationships and negotiations of identity issues. Space becomes not merely a space. It is labeled then changed into a place. A place with a name then represents the people who live in it.

Consequently, the writer aims to delineate the mapping of Makassar's kingdom, real and imaginary places based on *sinrilik* and resulting new interpretation of *sinrilik* from literary geography's perspective.

2. LITERATURE REVIEW

Literature and geography relate to place matters. For literature, Piatti et al. [7] state that each literary takes place somewhere. For geography, humans are spatial beings, and the place becomes crucial for their identity [8] even though the study of literature and geography arises in many terms, including imaginative geography, literary cartography, geo-criticism, geo-poetics, and geo-humanities, Piatti et al. [9] comment that all the studies concern spatial elements.

Literary geography denotes space in literature becomes the object of the study or how the literature in space [10]. Also, it refers to literary as literary texts and literary studies, while geography refers to real and imagined geographies and human geography [8]. However, the main focus is to make a map illustrating thousand-worth words that raise new perspectives and ideas for interpreting the literary text. Nevertheless, Moretti [10] comments that literary maps allow the reader to highlight literary forms bound to place and disclose the narrative's internal logic.

Further, Piatti et al. [7] mention five main categories of spatial elements of a fictional text as follows.

- 1) Setting, the place of action occurs
- 2) Zone of action, the combined setting, usually a more prominent place
- 3) Projected space, space imagined by the character, but the character does not exist there
- 4) Marker, a place that does not belong to the places mentioned previously, indicates the geographical and horizon of fictional space
- 5) Route, the character's movement, either by walking or by vehicles

3. METHOD

The writing exploits descriptive using literary geography. The source of data is *Sinrilikna of Kappalak Tallumbatua* published by Yayasan Obor Indonesia in 1993 and edited by Aburaerah Arief, Zainuddin Hakim, and Roger Tol [11]. It consists of 330 pages. The methods of collecting data are: (1) preparing and reading the *sinrilik* carefully, (2) classifying the plot (beginning and ending), (3) putting it on the map (dividing real and imaginary places), and (4) finding the meaning of the map. The spatial data found is then interrelated between words, phrases, sentences, and discourses to uncover the map of Makassar's kingdom space constructed in the *sinrilik*.

4. RESULT AND DISCUSSION

The story starts from Gowa's palace, located in Lakiung, Gowa Regency, and ends at Karebosi Field, Jumpandang (now, Makassar City). The five spatial elements exposed in the story are defined below.

4.1 Setting

The setting is the small place that the events occur. The locations where the actions take place are presented as follows.

4.1.1 Gowa's palace

Gowa's palace is noticed by naming the fort, the yard, front building, main building, becoming the place for the king's settlement, meeting between Karaeng Tunisombaya and his *karaenta bate-batea* (vassal kings), playing *raga* (a traditional game using the rattan ball and its acrobatic movement).

4.1.2 Lempangang village

Boto Lempangang's house locates at Lempangang Village. He is one of the essential people for Gowa's king. His house is mentioned since he is invited, especially by the king, to Gowa's palace.

4.1.3 Several places

West Karunrung, East Bulussari, East Tidung, Masale and Tamamaung borders, West Sinrikjala, East Maccinik, Southwest Karuwisi, East Suangga, West Sinassarak, Parang Loe, Takbua, East Sikapaya, Berasak, West Lannga-Lannga, Segeri's river, Bonebone's river, Tanete, Takkalasi, Lipukassik, Balannipa, Tannga-Tannga, Tana Kongkong, Dannuang, Bampang river, and Tanaberu are the places traversed by Karaeng Andi Patunru and his brother, Patta Belo when looking for ally.

4.1.4 Bungorok king's house

Bungorok king's house is the first place dropped by Karaeng Andi Patunru for asking help. He seeks Karaeng Somba Lakbakkang's house.

4.1.5 Lakbakkang

Lakbakkang's king is the first king to give a hand to Karaeng Andi Patunru to face Gowa's king. However, he refuses since he does not want Lakbakkang's involvement.

4.1.6 Datu Sidenreng's house

Karaeng Andi Patunru begs for Datu Sidenreng's help in his house. However, he declines to help since Gowa and Bone are brothers. Gowa is higher than Bone.

4.1.7 Arumpone's house

Arumpone's house is the next house visited by Karaeng Andi Patunru. The king of Bone refuses to help since Bone and Gowa's kingdoms are the same, and it is improper to crave each other things.

4.1.8 Karaeng Somba Bantaeng's house

Karaeng Somba Bantaeng's house locates at Bantaeng. He also disapproves of assisting Karaeng Andi Patunru since he cannot fight Gowa, even only orally.

4.1.9 Gallarang Lemo-Lemo's house

Karaeng Andi Patunru comes to Gallarang Lemo-Lemo's house to request the boat. However, he does not have and suggests meeting Karaeng Bira.

4.1.10 Karaeng Bira's house

Karaeng Bira persuades Karaeng Andi Patunru and prays for him. He also takes Karaeng Andi Patunru to Buton for getting an ally.

4.1.11 Bonerate's land

Karaeng Andi Patunru runs across Gallarang Bonerate and orders him to provide the ships traveling Dima's kingdom.

4.1.12 Karaeng Butung's kingdom

It has Karaeng Tunisombaya's harbor, Karaeng Butung's palace, and well). Karaeng Andi Patunru meets Karaeng Butung and stays for a year at his palace. Even, Karaeng Tunisombaya chases him there, but Karaeng Butung hides him at well. He is saved and brought by Karaeng Butung to Dima.

4.2 Zone of Action (whole city, region)

Several settings combined in one place are called the zone of action. Zones of action in *sinrilik* of *Kappalak Tallumbatua* are:

4.2.1 Sultan Dima's region

Sultan Dima is the next king who refuses to help Karaeng Andi Patunru. He says that Dima is not an equal rival for Gowa's kingdom. Besides, Dima is stated as the food supplier for Gowa's kingdom when it is in need. He only suggests that Sumbawa's kingdom perhaps could help him.

4.2.1 Sumbawa's kingdom

Sumbawa's king does not fulfill Karaeng Andi Patunru's request. He says Sumbawa and Gowa kingdoms are brothers. If Karaeng Andi Patunru insists on looking for help, the king of Bali may help him. Besides, Dima is stated as the food supplier for Gowa's kingdom when it is in need.

4.2.3 Bali's kingdom

Bali's king refuses Karaeng Andi Patunru's will. He admits Gowa's king is higher and more potent than his kingdom. However, he takes Karaeng Andi Patunru to Buleleng to seek another help.

4.2.4 Buleleng's kingdom

Karaeng Andi Patunru meets Buleleng's king. They discuss law and tradition in their places. Then, Karaeng Andi Patunru conveys his desire for Buleleng's king. However, he is rejected and brought to Solo since the Solo's king is regarded as vital as Gowa.

4.2.5 Semarang's kingdom

Karaeng Andi Patunru and Buleleng's king pass Semarang's kingdom. However, they only ask for directions to Solo. At the same time, the king of Semarang sees their ships.

4.2.6 Solo's kingdom

Solo's king and Karaeng Andi Patunru discuss Gowa and Solo kingdoms. Then, he expresses his sadness since being expelled by his father. Therefore, he asks Solo's king for help. However, Solo's king says that his kingdom and Gowa's kingdom are brothers. He states that only Netherland that could defeat Gowa's kingdom.

4.2.7 Netherlands

Solo's king brings Karaeng Andi Patunru to meet Netherlands's king. He needs approval from Batavia General to accept Karaeng Andi Patunru's request.

4.2.8 Batavia

Karaeng Andi Patunru meets Batavia General. He delivers his will, and Batavia General asks him to stay in Batavia for one or two years. He spends for seven years there. During his stay, he uncovers Gowa's kingdom information needed by General Batavia to defeat it. They also cooperate to attack several places in order to supply the war, such as Pariaman.

4.2.9 Gowa's kingdom

Gowa's kingdom becomes the primary setting of the story. Among several events that happen in Gowa's kingdom are mentioned as follows.

- 1) The building of the fort
- 2) The prophecy of Boto Lempangang and the decision made by the king and his vassal's king in terms with the prophecy

- 3) 3) Karaeng Andi Patunru's struggle to defend his *siri* (self-esteem) and *pacce* (commiseration and solidarity)
- 4) 4) The meeting, the feast, playing raga, and traditions are held in the palace.
- 5) Referring to the *sinrilik* of Kappalak Tallumbatua, the areas of Gowa's kingdom and its allies are:

4.2.9.1 Gowa

- 1) Bori Sallo (Parang Loe)
- 2) Lonjokboko (Parang Loe)
- 3) Garassi (Tinggi Moncong)
- 4) Gantarang (Tinggi Moncong)
- 5) Sapa (Bungaya)
- 6) Bungaya (Bungaya)
- 7) Lekokbokdong (Pallangga)
- 8) Pallangga (Pallangga)
- 9) Batu-Batu (Pallangga)
- 10) Bajeng (Bajeng)
- 11) Bontobila (Bajeng)
- 12) Kalukuang (Barombong)
- 13) Barombong (Barombong)
- 14) Lembang Parang (Barombong)
- 15) Bontobila (Barombong)
- 16) Tinggi Mae (Barombong)
- 17) Lakiung (Somba Opu)
- 18) Kasomberang (Somba Opu)
- 19) Pacci' nongang (Somba Opu)
- 20) Samata (Somba Opu)
- 21) Tombolo (Somba Opu)
- 22) Tompokbalang (Somba Opu)
- 23) Bonto (Somba Opu)
- 24) Pandang-Pandang (Somba Opu)
- 25) Serok (Somba Opu)
- 26) Sungguminasa (Somba Opu)
- 27) Pakbanngiang (Somba Opu)
- 28) Pattallassang (Pattallassang)
- 29) Paccелеkang (Pattallassang)
- 30) Mamampang (Tombolo Pao)
- 31) Pao (Tombolo Pao)
- 32) Tonasa (Tombolo Pao)
- 33) Moncongloe (Manuju)
- 34) Manuju (Manuju)
- 35) Tanralili (Parigi)
- 36) Raulo (Parigi)
- 37) Bontobiraeng (Bontonompo)
- 38) Katangka (Bontonompo)
- 39) Borong Loe (Bonto Marannu)
- 40) Sapiria (Bonto Marannu)

4.2.9.2 Makassar

- 1) Untia (Biringkanaya)
- 2) Parang Loe (Tamalanrea)
- 3) Sinassarak (Tallo)
- 4) Kampung Buloa (Tallo)
- 5) Suangga (Tallo)
- 6) Rappokalling (Tallo)
- 7) Tallo
- 8) Ulu Tallo (Tallo)
- 9) Cambaya (Ujung Tanah)
- 10) Sappinga (Ujung Tanah)
- 11) Ujung Tanah (Ujung Tanah)
- 12) Pulau Barrang Lompo (Ujung Tanah)
- 13) Gusung (Ujung Tanah)

- 14) Panakkukang (Panakkukang)
- 15) Karuwisi (Panakkukang)
- 16) Bulussari (Panakkukang)
- 17) Tamakjeknek (Panakkukang)
- 18) Sinrikjala (Panakkukang)
- 19) Bulussari (Panakkukang)
- 20) Paropo (Panakkukang)
- 21) Lette (Mariso)
- 22) Bontorannu (Mariso)
- 23) Kunjung Mae (Mariso)
- 24) Mattoanging (Mariso)
- 25) Pannambungang (Mariso)
- 26) Kotaya (Ujung Pandang)
- 27) Lae-Lae (Ujung Pandang)
- 28) Benteng Ujung Pandang/Rotterdam (Ujung Pandang)
- 29) Karebosi (Ujung Pandang)
- 30) Losari (Ujung Pandang)
- 31) Pulau Samalona (Wajo)
- 32) Burakne (Wajo)
- 33) Bontotangga (Rappocini)
- 34) Cilallang/Banta-Bantaeng (Rappocini)
- 35) Bawakna (Rappocini)
- 36) Ko'bang (Rappocini)
- 37) Sudiang (Biringkanaya)
- 38) Mangasa (Tamalate)
- 39) Jongaya (Tamalate)
- 40) Balang Baru (Tamalate)
- 41) Pa'baeng-baeng (Tamalate)
- 42) Bonto Duri (Tamalate)
- 43) Tanjung Bunga (Tamalate)
- 44) Barombong (Tamalate)
- 45) Sambungjawa (Mamajang)
- 46) Mallengkeri (Parang Tambung)
- 47) Kodigareng (Kepulauan Sangkarrang)

4.2.9.3 Takalar

- 1) Jarannika (Marbo)
- 2) Laikang (Marbo)
- 3) Topejawa (Marbo)
- 4) Topejawa (Marbo)
- 5) Sanrobone
- 6) Pakdinging (Sanrobone)
- 7) Galesong
- 8) Popo (Galesong)
- 9) Soreang (Mapsus)
- 10) Bontolassang (Galesong Utara)
- 11) Mangindara (Galesong Selatan)
- 12) Bentang (Galesong Selatan)

4.2.9.4 Maros

- 1) Maros
- 2) Lempangang (Maros Utara)

4.2.9.5 Jeneponto

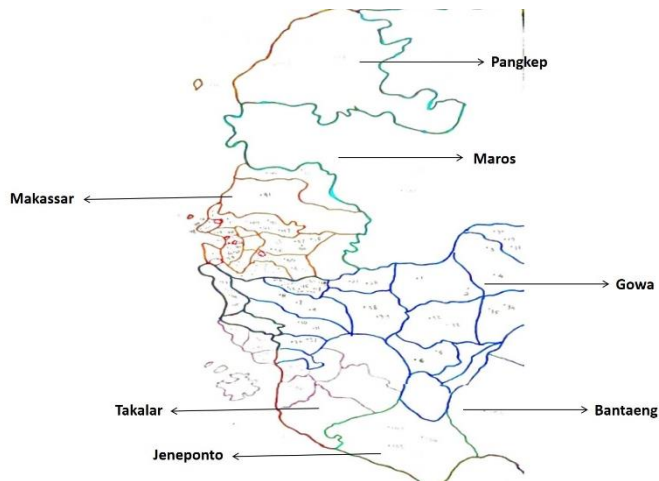
- 1) Binamu
- 2) Rumbia
- 3) Arungkeke

4.2.9.6 Bantaeng

4.2.9.7 Pangkep

- 1) Pangkajene
- 2) Lakbakkang
- 3) Pulau Balang

The map below portrays the places of Gowa's kingdom, which is confirmed with the real places. The different colors of places show the border of each place.



Relating to the real places, there are several places named in the *sinrilik*, but it does not have reference in the real areas. They are Pangannakkang, Moncong-moncong, Kampung Beru, Pammandongang, Sambikbakuk, Bilorok, Bisei, Pajaluk, Takakpinjeng, and Cinrana.

4.3 Projected Space

The projected space found in the *sinrilik* is illustrated by the uncertain name of pregnant and craving women that must be killed to prevent the birth of a boy that may destroy Gowa's kingdom.

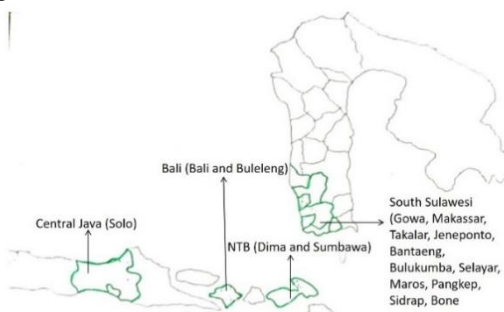
4.4 Marker

The markers of the places indicated in the story are days from one place to another place. However, a few places are described, such as six days from Tannga-Tannga to Balangnipa (West to North Sinjai), three days three nights from Bira to Butung, three days from Butung to Selayar, one day and one night from Liukang, Bonerate to Dima, one day two nights from Dima to Sumbawa, four days four nights from Buleleng to Bali, one day two nights from Semarang to Solo, eleven days from Solo to the Netherlands, and seven days seven nights from the Netherlands to Betawi. Also, geographical markers are used like rivers, trees, and animals.

4.5 Route

The route illustrates the movement of the character in the *sinrilik*. The characters in the *sinrilik* traverse, either by food, horse, foot, or ship.

Based on spatial elements, the Gowa's kingdom before and after the Makassar war is presented below. The first map illustrates the Gowa's kingdom and its neighbouring kingdoms. The neighbouring kingdoms could not simply be concluded that they ally with Gowa's kingdom.

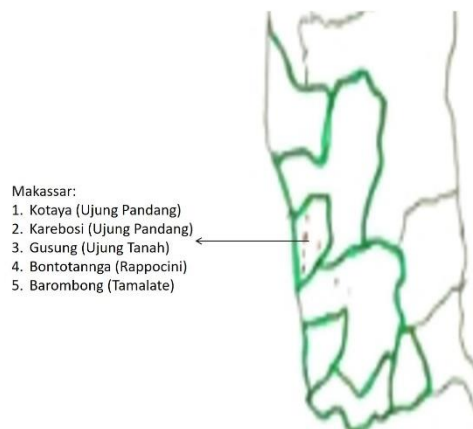


Besides, the war is not merely triggered by Boto Lempangang's prophecy but also Karaeng Andi Patunru's action when playing *raga*. The rattan ball breaks the windows, and its wood is fallen on Karaeng Tunisombaya's lap. It could also be why other neighboring kingdoms declined Karaeng Andi Patunru's request, and he sought help for the Netherlands.

Indeed, Karaeng Andi Patunru seeks help to them, but they refuse to fight against Gowa's kingdom. The rejections are based on general reasons like some admit their kingdom as brothers with Gowa's kingdom, other say that Karaeng Andi Patunru needs to embrace the pain since he and Gowa's king is father and son, and the rests say they are not equal to opposing Gowa's kingdom.

Also, the map above shows that Gowa's influence is spread to other places located in outside of Sulawesi Island, like Central Java (Solo), West Nusa Tenggara (Dima and Sumbawa), and Bali (Bali and Buleleng). The green color shows that the Gowa's kingdom is known by others king. It implies there is contact occurring among the kingdoms.

The map below illustrates the Gowa's kingdom after Karaeng Andi Patunru and the Netherlands's attack it. It is separated from the previous map and focus on the part of Makassar which is taken over by Karaeng Andi Patunru.



The map depicts that Makassar kingdom area taken over by Karaeng Andi Patunru is not vast. It only comprises of four districts in Makassar, Ujung Pandang, Ujung Tanah, Rappocini, and Tamalate. Also, not all subdistricts are taken compared with Gowa's area in it.

5. CONCLUSIONS

There are reality and uncertainty between real and imaginary places in the *sinrilik* of *Kappalak Tallumbatua*. Besides, the map is necessary to re-check since several places have similar names to some places, that this map may be imprecise. Therefore, it is still necessary to involve the geographer to have the exact map. Besides, Gowa's kingdom illustrated in *sinrilik* has contacts with other kingdoms. However, the kingdoms

that really ally with it is only Dima, Sumbawa, and Bali Bali since they are stated to support Gowa's kingdom in the war.

Briefly, it could be concluded that *the sinrilik of Kappalak Tallumbatua* presents other perspectives of the Makassar war. The Gowa's kingdom only covers seven places, Makassar, Gowa, Takalar, Maros, Jenepono, Pangkep, and Bantaeng. In spite of the vast areas of Gowa's kingdom, the war only locates in Mallengkeri, Parang Tambung, Bulussari, Jongaya, Balang Baru, Bonto Marannu, etc. It is mainly located in Makassar, but the war ends for years. It is indeed a tough war since Karaeng Andi Patunru and Karaeng Tunisombaya maintains their self-esteem. Also, Karaeng Tunisombaya insists on avoiding Karaeng Andi Patunru to going back to Gowa. There is separation space between Karaeng Andi Patunru and Karaeng Tunisombaya. The separation of place between Karaeng Tunisombaya and Karaeng Andi Patunru implies that both of them have different identity.

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