



Representation of Traditional Wisdom of Madurese Society in the Poetry Collection *Rokat Perahu Mawar* by Shohifur Ridho Ilahi: A Literary Anthropology Perspective

M. Helmi^{1*}, Ahmad Yani²

¹²Prodi Pendidikan Bahasa dan Sastra Indonesia, STKIP PGRI Bangkalan, Jawa Timur, Indonesia

*Email: helmi@stkippgri-bkl.ac.id

ABSTRACT

This study aims to describe the representation of traditional wisdom embedded in the poetry collection *Rokat Perahu Mawar* by Shohifur Ridho Ilahi from the perspective of literary anthropology. Employing a qualitative descriptive method, this research examines words, lines, and stanzas that reflect the cultural values and traditional knowledge of the Madurese people. Data were collected through documentation techniques involving intensive reading, note-taking, and classification of textual data related to traditional wisdom. The analysis was conducted using content analysis and interpretative approaches grounded in literary anthropology, particularly focusing on the cultural roots and inherited traditions reflected in the poems. The findings reveal fifteen forms of traditional wisdom represented in eleven poems. These include kinship-based work ethics, the maritime tradition of *amajāng* (sailing), the sea as a source of life, grave pilgrimage traditions, respect for ancestors through *bhuju'* (sacred tombs), the moral centrality of *bhābhu* (mother), the symbolism of the *celurit*, salt production culture, *rokat bhumè* rituals, *pèlèt betteng* pregnancy ceremonies, coastal environmental preservation, beach-based social and cultural spaces, *paparèghān* traditional oral poetry, the symbolism of the *perahu ba'*, and the long-standing tradition of migration. These representations convey philosophical values concerning spirituality, social solidarity, environmental ethics, cultural identity, and the relationship between humans, nature, and the divine. This study concludes that *Rokat Perahu Mawar* functions not only as a literary work but also as a cultural archive that preserves and transmits Madurese traditional wisdom to contemporary society. Through poetic language, Shohifur Ridho Ilahi successfully transforms collective cultural memory into a literary medium that sustains local identity amid social and cultural change.

Keywords: traditional wisdom, Madurese culture, poetry collection, literary anthropology

Representasi Kearifan Tradisional Masyarakat Madura dalam Kumpulan Puisi *Rokat Perahu Mawar* Karya Shohifur Ridho Ilahi: Perspektif Antropologi Sastra

ABSTRAK

Studi ini bertujuan untuk mendeskripsikan representasi kearifan tradisional yang tertanam dalam kumpulan puisi *Rokat Perahu Mawar* karya Shohifur Ridho Ilahi dari perspektif antropologi sastra. Dengan menggunakan metode deskriptif kualitatif, penelitian ini mengkaji kata, baris, dan bait yang mencerminkan nilai-nilai budaya dan pengetahuan tradisional masyarakat Madura. Data dikumpulkan melalui teknik dokumentasi yang melibatkan pembacaan intensif, pencatatan, dan klasifikasi data tekstual yang berkaitan dengan kearifan tradisional. Analisis dilakukan menggunakan analisis isi dan pendekatan interpretatif yang berlandaskan antropologi sastra, khususnya berfokus pada akar budaya dan tradisi warisan yang tercermin dalam puisi-puisi tersebut. Temuan menunjukkan lima belas bentuk kearifan tradisional yang direpresentasikan dalam sebelas puisi. Hal ini mencakup etika kerja berbasis kekerabatan, tradisi maritim *amajāng* (berlayar), laut sebagai sumber kehidupan, tradisi ziarah ke makam, penghormatan terhadap leluhur melalui *bhuju'* (makam suci), sentralitas moral *bhābhu* (ibu), simbolisme *celurit*, budaya produksi garam, ritual *rokat bhumè*, upacara kehamilan *pèlèt betteng*, pelestarian lingkungan pesisir, ruang sosial dan budaya berbasis pantai, puisi lisan tradisional *paparèghān*, simbolisme *perahu ba'*, dan tradisi migrasi yang telah berlangsung lama. Representasi-representasi ini menyampaikan nilai-nilai filosofis mengenai spiritualitas, solidaritas sosial, etika lingkungan, identitas budaya, dan hubungan antara manusia, alam, dan Tuhan. Studi ini menyimpulkan bahwa *Rokat Perahu Mawar* tidak hanya berfungsi sebagai karya sastra tetapi juga sebagai arsip budaya yang melestarikan dan menyampaikan kearifan tradisional Madura kepada masyarakat kontemporer. Melalui bahasa puisi, Shohifur Ridho Ilahi berhasil mentransformasikan memori budaya kolektif menjadi media sastra yang mempertahankan identitas lokal di tengah perubahan sosial dan budaya.

Kata kunci: kearifan tradisional, masyarakat Madura, kumpulan puisi, antropologi sastra

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INTRODUCTION

Literary works are not created in a cultural vacuum. They emerge from the interaction between authors and the social realities, cultural environments, and historical experiences that shape their worldview. Literature therefore functions not only as an aesthetic expression but also as a cultural document that records collective memories, social values, and systems of knowledge. As Teeuw (2015) argues, literary texts are inseparable from the cultural contexts that produce them. Through literary language, authors transform cultural experiences into symbolic forms that can be interpreted by readers across generations. Among literary genres, poetry possesses a unique capacity to condense complex cultural meanings into concise and evocative linguistic forms. Through imagery, symbolism, and figurative language, poetry often preserves local knowledge, collective beliefs, and traditional wisdom that might otherwise disappear amid social change. Consequently, poetry serves as an important medium for understanding the cultural identity of a particular community.

The relationship between literature and culture can be understood through the concept of representation. Hall (1997) defines representation as the production of meaning through language and signifying systems. Literary texts do not merely reflect reality but actively construct cultural meanings. When poets write about their homeland, traditions, or social experiences, they engage in a process of cultural representation through which local identities are articulated, negotiated, and preserved. This phenomenon is particularly visible in contemporary Indonesian literature, where many writers incorporate local traditions and indigenous knowledge into their works as a response to globalization and cultural homogenization.

Madurese society possesses a rich cultural heritage characterized by strong religious values, social solidarity, respect for kinship, maritime traditions, and a distinctive work ethic. However, public perceptions of Madurese people have often been dominated by stereotypical images that

emphasize toughness and aggressiveness. Such representations frequently overlook the profound traditional wisdom embedded within Madurese cultural life. In reality, Madurese social practices are deeply influenced by principles of honor, religious devotion, mutual assistance, and communal responsibility. These values form a system of traditional wisdom that functions as a moral guide for everyday life.

Traditional wisdom, more commonly referred to as local wisdom, is not merely a static legacy of the past but rather a dynamic cultural strategy. According to Sibarani (2012, p. 112), traditional or local wisdom refers to the indigenous knowledge or local intelligence of a community derived from the noble values of cultural traditions that regulate social order and communal life. In an era of globalization characterized by advanced technologies and increasing cultural homogenization, traditional wisdom preserved in literary works functions as a safeguard of cultural identity. Literature that embodies traditional wisdom not only educates younger generations but also serves as a medium for documenting cultural values that are gradually being eroded by modernity.

In the context of Madurese society, this traditional wisdom manifests in various forms, ranging from belief systems, maritime and agrarian traditions, work ethics, life principles, traditional arts, to a social respect system known by the expression: “*bhuppâ, bhâbbhu’, ghhurû, rato*” (father, mother, teacher, leader/government). This expression, according to (Jonge, 1989), reflects a hierarchy of obedience and deep respect within the Madurese social structure. Obedience to domestic and spiritual values occupies the highest position before formal obedience to other parties. The lifestyle of the Madurese people is relatively complex and still based on traditional practices that distinguish it from other regions.

Amid the emergence of contemporary Indonesian poets, the name Shohifur Ridho Ilahi stands out, bringing a poetic esthetic that consistently delves into the cultural roots of



Madura. As a poet born and raised in the cultural atmosphere of Madura, the collection of poems “Rokat Perahu Mawar” becomes a dialectical space between the depth of tradition and the sensitivity of modernity. Shohifur Ridho Ilahi is not ensnared by surface-level exoticism. Not merely displaying vocabulary for the sake of verbal exoticism. On the contrary, the collective memory of the Madurese people is submerged into lyrical yet reflective stanzas of poetry. The representation of the life of the Madurese people in his poetry book is presented with strong local elements without losing the characteristic essence of being Madurese. Therefore, this work becomes important to study, making it an object of research, not only because it has won the award for the best work in the East Java Poetry Book Writing Competition in 2013 organized by the East Java Arts Council.

The approach used in this research is literary anthropology, an interdisciplinary study that positions literary works as cultural products. Literary anthropology falls under the archetypal approach, meaning that the focus of the literary work is on the cultural heritage of the past, whether in the framework of classical or modern literature. According to Endraswara (2013:109-110), several aspects revealed by literary anthropology include: (1) the inheritance of past habits in a literary creation such as meditation, pantun (traditional rhymed verse), mantras, and the like; (2) the roots of tradition (subculture) and the beliefs of the author reflected in the literary work, such as traditional practices passed down thru generations; (3) a focus on the aspects of ethnographic literary appreciation and its practice; (4) the temporal process of traditional literature; (5) studies directed at the ethnographic or cultural elements surrounding the literary work; and (6) the revelation of mythological symbols and the perspective patterns of its adherents.

In this research on the representation of traditional wisdom, the analysis is based on the roots of tradition (subculture) and the beliefs of the author that are reflected in literary works, such as traditional practices passed down thru

generations. This is because the construction of Shohifur Ridho Ilahi’s poetry in his work aligns with the perspective of literary anthropology. This perspective, according to Ratna (2011:95-96), is the mention of esthetic (local) elements evoked thru the power of language, figures of speech, and style, while anthropological elements are packaged thru the power of discourse (traditional). Thus, anthropological analysis of literature can reveal how authors negotiate culture with the ever-changing realities of a society. A representative step of traditional wisdom that unites elements of locality into socio-cosmological and even theological aspects.

Previous studies concerning Madurese traditional wisdom have predominantly focused on novels and the works of senior writers such as D. Zawawi Imron. Studies by Risdiana & Andalas (2022), Pradanasari & Sudikan (2023), and Akbar et al. (2025) demonstrate the richness of Madurese cultural values represented in literary texts. Nevertheless, research examining the poetry of younger contemporary Madurese poets remains limited. In particular, Shohifur Ridho Ilahi’s poetry collection Rokat Perahu Mawar has received little scholarly attention despite its strong engagement with local traditions, maritime culture, and collective cultural memory. This gap highlights the need for a more comprehensive investigation into how traditional wisdom is represented and reconstructed in contemporary Madurese poetry. Based on this background, the focus of this research is the representation of the traditional wisdom of the Madurese community in the poetry collection “Rokat Perahu Mawar” by Shohifur Ridho Ilahi. This focus is important because it aligns with the analytical concept that refers to the roots of tradition (subculture) and the author’s beliefs reflected in literary works, such as traditional practices passed down thru generations. The focus of this research consists of two parts, namely (1) the representation of the traditional wisdom of the Madurese community contained in the collection of poems, and (2) the value, meaning, and philosophical messages contained within it.

This research aims to reveal and describe the representation of traditional wisdom of the Madurese community in the poetry collection *Rokat Perahu Mawar* by Shohifur Ridho Ilahi. Specifically, it identifies the forms of value, meaning, and philosophical messages of the traditional wisdom of the Madurese people reflected in the stanzas of the poems. This research has significant theoretical and practical benefits. Theoretically, it enriches the treasury of literary anthropology, particularly in understanding literary texts that record, reflect, and negotiate the traditional wisdom of the Madurese community. Practically, as a cultural documentation that saves the traditional wisdom of the Madurese people from extinction due to modernization. The urgency of this research lies in the effort to reveal the existence of traditional Madurese values within the constellation of modern Indonesian literature, as well as in the effort to inventory the noble cultural values contained in contemporary literary works so that they can be appreciated more widely and objectively by both the academic community and the general public.

METODE

This study employed a qualitative descriptive approach. This approach is commonly used in various social studies, including literary research (Abubakar, 2021; Razak, 2017). This approach is used to investigate the representation of traditional wisdom in Shohifur Ridho Ilahi's poetry collection, *Rokat Perahu Mawar*. The approach was chosen because it enables an in-depth interpretation of cultural meanings and philosophical values embedded within literary texts.

The primary data source was the poetry collection *Rokat Perahu Mawar* written by Shohifur Ridho Ilahi and published by the East Java Arts Council (*Dewan Kesenian Jawa Timur*) in collaboration with Satukata in 2013. The collection consists of fifty poems spanning seventy-five pages. The research data comprised words, phrases, lines, and stanzas that represented forms of Madurese traditional wisdom.

Data were collected using documentation techniques. The procedures involved intensive reading of the poetry collection, note-taking, and classification of textual data according to categories of traditional wisdom identified in the poems.

Data analysis employed content analysis supported by interpretative procedures derived from literary anthropology. The analysis was conducted through four stages: (1) identifying textual units related to Madurese traditional wisdom; (2) classifying data according to thematic categories; (3) interpreting cultural meanings and philosophical messages based on literary anthropology perspectives; and (4) drawing conclusions. To ensure analytical rigor, all data were repeatedly examined and contextualized within the cultural traditions and subcultural practices of Madurese society.

RESULT

1. Traditional Wisdom of Kinship System Work Ethos

*di sini kapal ayahku ditambatkan, ikan-ikan
ditenteng menuju
/here my father's vessel lies at anchor, fish
borne gently toward/
pantai, tempat riuh ibu-ibu menawar keringat
pelaut dengan
/the shore, where mothers' voices haggle over
a sailor's sweat beneath/
harga terik mentari. ibu menjajakan hasil
tangkapan ayah.
/the scorching wage of the sun. mother
peddles father's harvest from the sea/
(Ilahi, 2013:3)*

The excerpt of the poem represents the traditional wisdom of the Madurese community. About the work ethic of mutual cooperation in earning a living within the kinship system between father and mother, especially related to the sea. The diction "here my father's boat is moored, fish are carried to the shore" indicates the work ethic of a father who works as a fisherman in a more primary area to ensure the continuity of life. The diction "the bustling place where mothers haggle



over the sailors' sweat" indicates the position of women as supporters and backbones in helping their husbands, while also being the central figures determining the price of fish sellers in the market. The phrase "mother sells the catch of the father" indicates the same function (helping the husband) but as a second step in achieving economic fulfillment or family welfare.

In terms of meaning based on the poem by Shohifur Ridho Ilahi, for the Madurese people, the work ethic relationship between men (fathers) and women (mothers) is a concept of cooperation built from the closest kinship system because both have functions according to their roles as a fishing family. The work ethic of becoming a fisherman is the embodiment of one's identity in responding to the island's geographical conditions in the form of a livelihood. Especially since the entire island of Madura is surrounded by the sea from all directions. The meaning of pangamba' itself is a local term for the concept of mutual assistance (patron-client) within the context of the kinship system of fishing families, which also embodies the work ethic of how a wife helps her husband after he brings home fish from the sea. In the context of pangamba', according to Rohmawati (2023:16-17), women's involvement is common to meet daily living needs. Getting involved as fish sellers actually serves as encouragement for the male fishermen, who are generally the husbands of the female fishermen.

2. Traditional Wisdom of Madura Fishermen (*Amajâng*)

*ayah tegak di haluan. kepala tangannya
menusuk langit dan
/father stands firm at the bow. his clenched
fist pierces the sky and/
tenggelam pada awan yang beriak ombak.
lihatlah ibu, ayah
/sinks into clouds rippling like waves. look,
mother, father/
telah kembali membawa ikan-ikan bersirip
daun mawar.
/has returned bearing fish whose fins unfurl
like rose petals/. (Ilahi, 2013:9)*

The poem excerpt represents the traditional wisdom of the Madurese fishing community, particularly the figure of the skilled sailor (*amajâng*). The phrase "father stands firm at the bow" symbolizes readiness, determination, and the ability of fishermen to navigate unpredictable sea conditions. Likewise, the expression "his clenched fist pierces the sky and sinks into clouds rippling like waves" reflects the traditional ecological knowledge of Madurese fishermen in reading winds, waves, and fishing grounds. Meanwhile, the phrase "father has returned bearing fish" emphasizes the responsibility of fishermen as providers for their families.

In Madurese culture, becoming a fisherman requires not only courage but also technical skills, environmental knowledge, and mental resilience. This finding supports Rifai's (2022:1898) argument that Madurese masculinity is associated with strength, emotional control, decisiveness, and responsibility. Thus, the fisherman in Shohidur Ridho Ilahi's poetry functions as a cultural symbol of work ethic, perseverance, and familial responsibility. Philosophically, the poem conveys that the life of a fisherman embodies a continuous struggle that demands courage, skill, knowledge, and endurance in facing the uncertainties and risks of the sea.

3. Traditional Wisdom of Grave Pilgrimage (*Nyalasè dan Sar-kosar*)

selalu kau menabur bunga

/you are always scattering flowers/

*di atas gundukan tanah memanjang itu:
kuburku*

*/upon that long mound of earth: my grave/
(Ilahi, 2013:19)*

The excerpt represents the traditional wisdom of the Madurese people regarding grave visitation. The phrase "you are always scattering flowers upon that long mound of earth: my grave" reflects a religious and cultural tradition that has been preserved across generations. In Madura, grave visitation functions as a social ritual that strengthens cultural identity, solidarity, and communal bonds (Hidayah, 2025:96–105).

In Shohidur Ridho Ilahi's poem, grave visitation is portrayed not merely as a religious practice but as a cultural and spiritual foundation that preserves family values, history, and respect for ancestors. It serves as a medium for self-reflection (*zikrul maut*), devotion to the deceased, and the maintenance of familial ties. In Madura, this tradition is commonly known as *nyalasè*, which is observed on Thursday evenings, before Ramadan, and during Eid al-Fitr. In some areas of Bangkalan, such as Burneh and Socah, the pre-Ramadan practice is known as *Sar-kosar*, involving the cleaning and maintenance of family graves (Syamsuddin, 2019:141). Philosophically, the poem presents grave visitation as a spiritual bridge that reminds people of life's impermanence, nurtures empathy, and encourages reflection on the inevitability of returning to the earth. Through prayer, it also sustains bonds of love between the living and the deceased.

4. Traditional Wisdom in Honoring Ancestors: Sacred Tomb (*Bhuju'*)

sejarah tak tercatat di buku-buku sekolah.
tapi ada
/history is absent from the pages of
schoolbooks, yet it endures/
di panti bhuju' panaongan
/in the sanctuary of bhuju' panaongan/
(Ilahi, 2013:4)

The excerpt of the poem represents the traditional wisdom of the Madurese people regarding the customary practice of honoring ancestors. The diction "history not recorded in school books" is a representation that explains that to know history (ancestors), formalities are not needed. The Madurese people prefer traditional methods by believing in direct situations: visiting sacred places as represented in the phrase "but there is/in the shrine of bhuju' panaongan." The term bhuju' as a specific text refers to the sacred grave of someone considered influential (ancestors) who once served the community.

The meaning of visiting bhuju' in Shohidur Ridho Ilahi's poem is a way for the Madurese people to honor their ancestors as a form of belief

system that then becomes a tradition. For the Madurese people, visiting the sacred graves is not only a form of respect but also a quest for blessings (*tabarruk*) and a spiritual means to draw closer to God thru the intercession of the righteous. This practice embodies the weaving of kinship with ancestors, the remembrance of death, and the preservation of a strong cultural and Islamic identity. At the sacred grave, the ritual is filled with all kinds of offerings: plates of fruits and others, small glass containers filled with cloth, souvenirs, and children's beds adorned with pillows. The tombstone is wrapped in cloth, and flowers are scattered over the grave. Several old Qurans are also provided for the pilgrims (Bouvier, 2002:326).

The philosophical message of the pilgrimage to Bhuju' for the Madurese people, based on the poem by Shohifur Ridho Ilahi, is *abhângon pasangjhân* (building spiritual bonds) and reflecting on the nature of death. Don't forget those who have contributed to society. This tradition is not merely a religious ritual, but also an affirmation of cultural identity related to ancestors as a means of seeking blessings (*ngalap berkah*). In addition, it builds the value of acculturation that forms syncretism. Coming to bhuju' is a ritual that marks the convergence of indigenous beliefs with subsequent religions, characterized by offerings, incense burning, or other special rituals.

5. Traditional Wisdom of the Figure Bhâbhu (Mother)

aku mengaji rindu
/I chant my longing/
ke hati ibu
/to my mother's heart/ (Ilahi, 2013:15)

The excerpt of the poem represents the traditional wisdom of the figure bhâbhu (mother). The phrase "aku mengaji rindu" represents the Madurese people studying knowledge about goodness. Continuing with the phrase "to the heart of a mother," it emphasizes that the mother is the place to draw goodness from. The figure of a mother is a universal symbol of goodness. Legally not classified as traditional knowledge, but in Madura, the mother as a moral figure occupies an



honorable place. From the figure of the mother, the first knowledge is obtained because the initial aspects of life reside in the heart of the mother. A mother holds a special meaning that is not only seen as someone to be obeyed but also to be emulated. The Madurese moral philosophy of *bhuppa* (father), *bhâbhu* (mother), *ghuru* (teacher), *rato* (leader) according to Nasrullah (2019:135) shows the mother in the primary position of hierarchical obedience in Madurese society, manifesting in the practice of their socio-cultural life.

The meaning of a mother based on the poem by Shohifur Ridho Ilahi is enculturation, a reaffirmation of identity. A child should learn from their mother to become good. By asking for advice, guidance, prayers, and blessings from her. The highest form of religiosity for the Madurese people to receive life's blessings involves coming to their mother. For the Madurese people, only a mother's prayer can reach the heights of the sky, so it is not surprising that maintaining a good relationship with one's mother is always taught and such advice is often found within the community.

The philosophical message based on the poem by Shohifur Ridho Ilahi is that the figure of the mother occupies the most central position as the source of life, morality, and sacred existence, where her approval and blessing are the absolute determinants of safety and success. In the figure of the mother lies the center of the inheritance of life values, because the mother is the architect of morality.

6. Traditional Wisdom of the Celurit Weapon

lanceng

/the young bachelor/

menjalani hidup serupa mengasah

/moves through life as though honing/

celurit yang sama tajamnya dengan

takdir

/a celurit honed to the edge of destiny/

(Ilahi, 2013:12)

The excerpt of the poem represents the traditional wisdom of the sickle. The diction

“*lanceng*” represents the collective relationship of the *celurit*, which is a term for unmarried Madurese men. The diction “living life like sharpening a *celurit*” depicts a Madurese *lanceng* who, in living life, is required to learn from the way of sharpening a *celurit*. Then, the diction “a *celurit* as sharp as fate” represents the position of the *celurit* as a life tool that is placed alongside something divine (fate: a religious/belief system element). The meaning of the sickle based on Shohifur Ridho Ilahi's poem is a symbol of behavior, work ethic, and how the Madurese position themselves when making decisions in an action. The sickle is no longer just an inanimate object. As a marker of identity, the *celurit* is laden with meanings of honor, bravery, and self-respect (Ardiyanti et al., 2026:45-57). The procedure for sharpening a *celurit* in its traditional practice requires order and meticulousness that is not arbitrary. Start with the sharpening stone, ensure the precision of the *celurit*'s angle, follow the curve of the blade, use a gradual grit level, then clean and check the sharpness. All of these are the stages of sharpening a sickle.

The philosophical message of the sickle based on the poem by Shohifur Ridho Ilahi can be interpreted that for the Madurese, learn to live from the way of sharpening the sickle. Preparing the sharpening stone carries the message that life must be equipped with something beneficial, using the right angle of the sickle conveys the message of choosing the right path in life (always for the good), following the curve of the blade carries the message to walk according to principles that always question the meaning of life, using a gradual level of grit conveys the message of precision in action (knowing when to be firm), cleaning and checking the sharpness carries the message that one must have a truly pure heart to be ready to benefit others accurately.

7. Traditional Wisdom in Salt Production

ada garam di mata kami. asinnya mengukir
garis pantai pada

lubuk. kami utus gerimis dan kami diamkan
matahari di atas ubun-ubun

/There is salt in our eyes, and its brine etches
a shoreline into the depths.

We dispatch the drizzle and leave the sun
suspended above the crowns of our heads,
where silence and weather meet/ (Ilahi,
2013:13)

The excerpt of the poem represents the traditional wisdom of the Madurese people, known as a salt-producing region. The diction “there is salt in our eyes” represents the Madurese people’s use of salt as their community’s identity. The Madurese are so skilled at producing high-quality salt, as represented by the diction “its salt carves the coastline/riverbed.” In the phrase “we send the drizzle and we let the sun rest on the crown of our heads,” it represents the way the Madurese people process salt, known as the Madurese method.

The meaning of salt production based on Shohifur Ridho Ilahi’s poem shows that salt cultivation for the Madurese people is not merely a function as a seasoning in the kitchen. But also a symbol of economic commodities, strong culture, ancestral heritage, and a reflection of the intimate relationship between humans and the coast. This activity has become the mainstay of life, so Madura is known as the Island of Salt. In the context of salt production wisdom, it has become an important part because it is always taught to the next generation due to its communal nature: preserved, owned, and developed together. Mystical and medicinal properties are also believed to be present in salt, as Wail (2019:18) states that the body of salt supplies energy, flavor, serves as medicine, and acts as a deterrent against harmful things. Salt for the earth is a neutralizer of disease outbreaks caused by something that decays.

The philosophical message of salt production based on the poem by Shohifur Ridho Ilahi is to take pride in being an island known as the Island of Salt, because salt is very beneficial as a source of life for many people. In addition, it also teaches life philosophies such as perseverance (the slow process of salt crystallization), resilience (working under the scorching sun), and sincerity (the phenomenon of seawater merging that aids the process), and certainly shapes the work ethic and

independence of the community. Including the perspective of becoming a person who remains valuable (not rotten).

8. Traditional Wisdom of Rokat Bhumè

siang nanti, akan kami pikul setandan pisang
serta

lemper untuk upacara selamatan

/This afternoon, we shall carry a cluster of
bananas and *lemper*

to the ceremonial feast of blessing/ (Ilahi,
2013:26)

The excerpt of the poem represents the traditional wisdom of rokat bhumè. The diction “we will carry a bunch of bananas” illustrates how the Madurese utilize the earth’s produce in the form of bananas. The diction “as well as/lemper for the selamatan ceremony” depicts the subsequent practical use of the earth’s produce, which is used to make cakes and for the selamatan event. Both phrases collectively depict the activities involved in the rokat bhumè ritual, which is often held during the harvest season as a form of gratitude to God.

The meaning of rokat bhumè based on the poem by Shohifur Ridho Ilahi is the strengthening of religious elements, maintaining relationships among people, and also good relations with nature. This gives rise to a cultural system that shapes the richness of customs, such as the emergence of sea rokat, mountain rokat, well rokat, or village rokat traditions. Roket bhumè is a perspective that views the earth’s produce as a gift from God, so the earth is treated as well as possible to provide harvests for the continuity of life. According to Firdaus (2023), roket bhumè is a land donation ritualized as a symbol of the community’s hope to the creator of the earth and soil so that farmers are blessed with abundant harvests, and a prayer that everything planted is free from pests.

The philosophical message of roket bhumè based on the poem by Shohifur Ridho Ilahi is the importance of taking care of the earth, maintaining relationships with others, and always being grateful to God as the provider of sustenance. Within it, cultural affirmations such as the practice of giving/ almsgiving (lo’ cerre’, lambhâ’), pèlak aola, and



asakalangkongan to God are taught because they reflect wisdom that has been passed down thru generations.

9. Traditional Wisdom of the 7-Month *Pèlèt Betteng (Pèlèt Kandung)*

dan dengan air tujuh sumber tujuh kembang
ia dimandikan. disucikan dari segala macam
dosa. lalu diarak
dengan iringan tetabuhan dan doa-doa
bangsaseppo. kemenyan
dinyalakan
/athed in water from seven springs and
steeped in seven blossoms
she is cleansed of every stain of sin. Then
she is borne in procession, accompanied
by the beat of ceremonial drums and the
prayers of the revered elders.

Incense rises into the air/ (Ilahi, 2013:35)

The poem “The Ascetic Woman” represents the traditional wisdom of the Madurese seven-month pregnancy ritual. The phrase “bathed in water from seven springs and seven blossoms” describes the purification process of the expectant mother, while “purified of every sin” symbolizes the hope for a safe and smooth childbirth. The accompaniment of drums and the prayers of elders reflects the ritual atmosphere surrounding the ceremony.

In Madurese culture, this tradition is known as *pèlèt betteng (pèlèt kandung)*, a ritual of gratitude, purification, and prayer for the well-being of both mother and child. It is comparable to the Javanese *tingkeban* or *mitoni*, a thanksgiving ceremony performed during the seventh month of pregnancy (Septiani, 2022:15). The ritual affirms the community’s belief system and the importance of preserving ancestral traditions. Philosophically, the tradition teaches purity, gratitude, and divine protection. The ritual process, including the selection of ceremonial objects, prayers, and symbolic materials, conveys hopes for the child’s health, strength, wisdom, and future contribution to society. From an anthropological perspective, the ceremony reflects a traditional system of

knowledge and belief that remains alive in Madurese society. From a literary perspective, the poem functions as a cultural text through which literature preserves and transmits the noble values of ancestral heritage.

10. Traditional Wisdom of *Arâbât Sèrèng (water flow)*

slopeng. gurun kenangan engkau bisa
mendirikan tenda di
bawah pepohonan nyiur bila matahari
pulang pada malam
/Slopeng. A desert of memories, where you
may raise your tent
beneath the coconut trees when the sun
retreats into the night/ (Ilahi, 2013:23)

Beside Pasongsongan with its white sand, another beach that showcases the traditional wisdom of Madura is Slopeng Beach. Slopeng Beach serves its community as a source of livelihood for fishermen, a tourist destination, and a socio-cultural space where people practice traditions, perform rituals, or simply gather to unwind after a long day of work. In the context of this tourist and socio-cultural destination, it is represented in the phrase “you can pitch a tent under the coconut trees when the sun returns at night.” The meaning of this quote symbolizes that Slopeng Beach is a space of interaction and social harmony that is refreshing. The beach becomes a beautiful landscape to refresh the mind’s inspiration for anyone who comes to visit. In the evening, it becomes a space for fishermen to socialize with various conversations, and at nite, it turns into a comfortable resting place. The philosophical message regarding the symbolism of the beach as a tourist destination and a socio-cultural space for the community in Shohidur Ridho Ilahi’s poem is the importance of cultural preservation practices in caring for the beach environment, the obligation to always protect it, including efforts to manage it well, especially its ecological aspects.

The representation of Slopeng Beach thru the diction written by Shohifur Ridho Ilahi, based on

this literary anthropology study, at least affirms an effort to archive a form of cultural artifact that records and preserves traditional wisdom. The representation of coastal nature, the social portrait of community harmony, the beautiful nature that serves as a means of recreation, and the environmental philosophical values within it show how literature can immortalize a form of cultural identity of a community. This reconstruction of local wisdom emphasizes that Slopeng Beach is not just a geographical space, but a cultural space where the harmony between humans and the universe is celebrated and passed down thru generations.

11. Traditional Wisdom of Paparèghân (Traditional Arts of Madura)

bila berjalan neter kolenang, melambai-lambai serupa

/when she walks with the grace of neter kolenang, swaying like/

meltas bambu manjalin.

/the tender bamboo of manjalin in the wind/

sunnguh elok tindak tanduknya

/so graceful are her gestures/

menandakan setinggi gunung derajatnya

/they reveal a dignity as lofty as a mountain/ (Ilahi, 2013:35)

The excerpt of the poem represents the traditional wisdom of paparèghân. The diction “bila berjalan neter kolenang” represents pajhâlanna nètèr kolèngang, meaning the way of walking is like stepping on a bonang. The diction “waving like a bamboo entwined” represents “palèmbâyya meltas manjalin,” meaning his hand movements are flexible like rattan. The diction “truly beautiful are his actions” represents alos ongghu tèngka ghulina, meaning his behavior is truly gentle. The diction “indicating a status as high as a mountain” represents nandhâgi tèngghi dârâjâddâ, meaning it indicates a high status. The philosophical message of the concept of paparèghân in Shohidur Ridho Ilahi’s poem is the importance of preserving the traditional art of paparèghân, as it contains

knowledge about behavior rich in noble values, which can serve as a lesson in conduct for society.

In Madura, paparèghân is known as a cultural wisdom. One of the noble cultures that has always been passed down to this day. Literally, paparèghân means traditional poetry of the Madurese people that has a structure similar to pantun in Malay literature. Consisting of a preamble (introduction) and the main content (core message), it serves as a medium for entertainment, education, and social criticism. Shohifur Ridho Ilahi’s poetry in this section has a strong relation with paparèghân: it is almost entirely included. In this relational view, Sudikan (2013:7) states that both remain independent: that wisdom can emerge in modern society, but in terms of context, they are different. The wisdom that emerges from a modern perspective (the poem by Shohifur Ridho Ilahi) has a different context and motivation compared to traditional local wisdom (paparèghân). It can be said that as a poem, its text structure is inspired by the famous form of paparèghân in Madura that praises the behavior of a woman. The concept of paparèghân presented thru this modern-style poetry proves to be not just an intuitive technique for generating creative ideas, but rather a noble medium that deeply records the philosophy of life and the local cultural wisdom of the community. This context not only enriches the ever-growing literary treasure trove but also serves as a cultural bridge that successfully captures how oral traditions can be immortalized in written form without losing their original essence.

12. Traditional Boat Wisdom *Ba’*

“perahu itu laut
sampan ayahmu. perahunya adalah perahu
ba’. dan alif yang

merobek dadamu adalah tiangnya.

/That boat is the sea,

your father’s vessel.

His vessel is the Boat of Ba’,

***and the Alif that tears through your
chest***

is its mast/ (Ilahi, 2013:44)



The excerpt from the poem represents the traditional wisdom of boats. For the Madurese people, boats serve as a means of inter-island transportation, fishing, and also as a medium for maritime trade. This is represented thru the diction “the boat is the sea/your father’s boat,” which illustrates the relationship between humans, the boat as a means of transportation, and the sea. This relationship emphasizes that the coastal Madurese have, for generations, chosen the path of becoming fishermen. This context is reinforced by the choice of words “your father’s boat,” which indicates the absolute status that between Madurese men (coastal) and boats, there is an inseparable relationship.

The meaning of the boat itself is conveyed by Shohifur Ridho Ilahi in his poetic touch thru the symbol of the letter ba’ and the mast of the boat with the symbol of alif. This interpretation is found in the diction “its boat is the ba’ boat, and the alif that tears your chest is its mast.” Visually, the letter ba’ resembles a boat and ba’ signifies that everything done must begin and be entrusted to Allah SWT, because from there all sources of help are obtained. The meaning of the letter ba’ itself is a representation of the phrase bismillahirrahmanirrahim because it is the heart of the phrase. Meanwhile, the meaning of alif is the sacred dimension, signifying the oneness or unity of Allah SWT. The letter alif symbolizes a straight principle of life, steadfastness of heart, an unwavering stance, and spiritual awareness (Nasrullah, 2019:147).

The philosophical message of the ba’ boat based on the poem by Shohidur Ridho Ilahi is the importance of understanding the noble values that have been taught thru generations regarding the ba’ boat. This is because the ba’ boat is a symbol that places God above all else. The ba’ boat instills the roots of Islamic and Sufi traditions, which are the heritage of the scholars and ancestors of Madura. This anthropological concept, in a mimetic literary context, not only reflects the relationship between humans and the physical construction of the boat but also reveals the

dimension of the transcendent relationship between humans, the boat, and God.

13. Traditional Wisdom of Merantau

saya pengembara. dari hutan dari gunung dari laut

dan dari kota-kota saya berangkat. ke entah saya selalu gelisah.

seperti basah tanah di kampung orang yang rajin mengaji

kitab-kitab. maka pada tanah saya kembali

/I am a wanderer. from forests, from mountains, from the sea

and from cities I set out. Toward some unknown destination, I remain forever restless, like the damp earth of a village where people faithfully recite the sacred texts.

And so, to the earth I return/ (Ilahi, 2013:56)

The poem excerpt represents the traditional wisdom of *merantau* (migration), a deeply rooted aspect of Madurese identity. The phrase “I am a wanderer” affirms the cultural tradition of seeking opportunities beyond one’s homeland, while “from the forest, from the mountain, from the sea, and from the cities I depart” reflects the wide geographical reach of the Madurese diaspora. The expression “like the wet soil in someone else’s village” symbolizes the pursuit of better economic opportunities elsewhere, whereas “to the earth I return” emphasizes a lasting attachment to one’s homeland.

In Shohidur Ridho Ilahi’s poem, *merantau* is portrayed as both a survival strategy and a means of improving family welfare. The tradition reflects the adaptation of Madurese people to the island’s limited agricultural conditions and embodies values of hard work, perseverance, and self-respect. This interpretation supports Adib’s (2024) argument that Madurese migration is largely driven by economic aspirations and the pursuit of prosperity. At the same time, the tradition reinforces strong kinship ties, as reflected in the practice of *toron* (returning home), particularly during Eid celebrations.

Philosophically, *merantau* teaches sacrifice, resilience, and devotion to family while maintaining a strong emotional connection to one's place of origin. Through this representation, the poem demonstrates how literature functions as a medium for preserving cultural values and collective memory, particularly the continuity of Madurese migration traditions across generations.

DISCUSSION

Poetry as a Cultural Archive and Collective Memory

Research findings show that the poems of Shohifur Ridho Ilahi function as a cultural archive documenting various traditions of the Madurese community that have been passed down thru generations. This is evident in the representation of the *nyalasè*, *sar-kosar*, *rokat bhumè*, *pèlèt betteng*, *paparèghân*, and the tradition of *merantau*. In the perspective of literary anthropology, literary works not only reflect social realities but also serve as a medium for cultural conservation that preserves local values amidst the changes of time. Thus, poetry not only presents the beauty of language but also immortalizes cultural knowledge that is at risk of eroding due to modernization.

The Dominance of Maritime Cosmology in Madura's Traditional Wisdom

The research findings indicate that most of the traditional wisdom discovered is related to the sea, fishermen, boats, salt, and beaches. These findings reinforce the view that the cultural identity of Madura is shaped by its ecological environment as an archipelagic region surrounded by the sea. The sea is not only viewed as an economic space but also as a cultural, spiritual, and philosophical space. In the poem *Kematian Lautku*, the sea is positioned as a source of life whose existence is on par with the human body. Meanwhile, in the poem *Majang* and *Perahu Ba'*, the sea becomes an arena for the formation of character, courage, responsibility, and spirituality of the coastal community. These findings indicate that maritime cosmology serves as the main foundation for the formation of Madurese identity.

The Relationship Between Humans and Nature as the Basis of Ecological Ethics

Traditional wisdom related to the preservation of the sea, beaches, salt production, and *rokat bhumè* demonstrates a strong ecological ethic within Madurese culture. Nature is not positioned as an object of exploitation, but rather as a life partner that must be respected and preserved. The traditions of *rokat tasè'*, *rokat bhumè*, and *arâbât sèrèng* demonstrate an ecological awareness passed down thru rituals and cultural practices. This finding aligns with the ecocriticism paradigm, which positions literature as a medium for reflecting the harmonious relationship between humans and the environment. Shohidur Ridho Ilahi's poetry teaches that environmental destruction will ultimately have implications for the destruction of human life itself.

Family as the Basis for the Formation of Social Values

Findings regarding the work ethic of the fishermen's kinship system and the figure of *bhâbhu* (mother) indicate that the family is the main institution in the transmission of Madurese cultural values. The relationship of the father as the breadwinner and the mother as the economic supporter of the family reflects a complementary division of roles. On the other hand, the figure of the mother is positioned as the center of morality, the first source of education, and a symbol of life's blessings. These findings reinforce the Madurese cultural concept of *bhuppa'*, *bhâbhu'*, *ghuru*, *rato* (father, mother, and leader), which places mothers in a highly esteemed position within the societal value structure. Thus, the family not only becomes a social unit but also the main space for the reproduction of culture and character of the Madurese society.

Tradition as a Medium for Shaping Identity and Social Solidarity

The representation of the *nyalasè*, *sar-kosar*, *ziarah bhuju'*, *pèlèt betteng*, and *rokat bhumè*



traditions shows that traditions not only have a ritual function but also a social function. These traditions serve as a means to strengthen solidarity, tighten family bonds, and build a collective awareness of shared history and identity. In this context, cultural rituals function as a social mechanism that maintains community cohesion. These findings indicate that the continuity of traditions is important as it plays a role in preserving the cultural identity of the Madurese community amidst the tide of globalization.

Migration as a Cultural Adaptation Strategy

The tradition of merantau found in poetry illustrates the adaptive capacity of the Madurese people in facing geographical limitations. Merantau is not merely a shift in economic space, but a cultural strategy to improve family welfare while maintaining dignity. Interestingly, the tradition of merantau does not diminish the attachment to the next generation.

CONCLUSION

Based on the analysis of the results and discussion, it can be concluded that the collection of poems “Rokat Perahu Mawar” by Shohifur Ridho Ilahi comprehensively represents the traditional wisdom of the Madurese community as a distinctive and strong cultural system. Thru a literary anthropology approach, that traditional wisdom can be grasped and manifested into several main aspects. The revelation is thru the analysis of the meanings and philosophical messages contained within it. Referring to the roots of tradition (subculture) practiced by the Madurese people as a hereditary legacy, such as the kinship system of cooperative work ethic between male and female fishermen as pangambâ’ when catching fish from the sea, the principle of the Madurese fishermen’s resilience in navigation (amajâng), the ecological awareness in maintaining the sea’s sustainability in line with the traditional value of rokat tasè’, the existence of communal rituals of grave pilgrimage tradition (nyalasè), the religious

tradition of the Madurese honoring their ancestors thru the tradition of visiting bhuju’ (sacred graves), the perspective of positioning the figure of bhâbhu (mother) as the central moral life guide (enculturation), and the instillation of the Madurese way of life and dignity (lancèng) symbolized in the ritual of sharpening the sickle. Additionally, it is revealed that there is a strong identity of the Madurese people as skilled salt producers, a self-discipline to avoid being cerrè’ or lambhâ’ (generous) and asakalangkongan (grateful) to God in the tradition of rokat bhumè, a tradition of (pèlèt betteng) as a purification for girls who will give birth to babies that will later bring honor to the family, a consciousness of arabât sèrèng that instills the law of balance and human limitations, an invitation to recognize the tradition of ajâgâ sèrèng so that the beach and sea remain beautiful and beneficial places, the revelation of the noble values of traditional oral literature art paparèghân packaged in a modern way, the essence of divinity in the ba’ boat, and lastly, a life lesson on how the Madurese honor the family’s dignity thru the tradition of merantau. Theoretically, this article concludes that poetry is not merely an act of beautiful language, but effectively serves as a means of documentation, archiving cultural artifacts, and a dynamic reflection of society. Thru this cultural relational bridge, Shohifur Ridho Ilahi successfully transmits traditional wisdom, captures collective memory, and preserves the manifestations of Madura’s cultural space in written form without losing its original spirit.

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