



Potential Development of Culture and Oral Literary at Bugis-Makassar Through Locality-Based Maros Creative

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Abstract: This study aims to develop the cultural potential and oral literature at Bugis Makassar by increasing innovations and locality-based creative industries. The research analysis uses a multidisciplinary ethnographic approach. The results show that the creative industry with the cultural theme of Bugis-Makassar oral literature as a culture potential and oral literature strongly supports the economic locality-based sector. Maros' culture and oral literature need an efficient and effective management system, which includes [specific management strategies], to create a creative industry with high-quality products. It creates the opportunity to become the basis for making regional regulations.

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1. Introduction

Maros District is rich in art, culture, and oral literature of Bugis-Makassar. The Makassar Bugis culture is located within two tribes united in the same community. It is different from other districts, which have only one indigenous tribe. The Makassar Bugis culture is unique, combining two types of languages: the Bugis and Makassar.

Various cultural arts, traditions and oral stories grow in Maros society with separate histories such as *Gandrang Tallua*, *Padduppa dance*, *sinrilik*, *Kesok-kesok*, *tudang sipulung*, *angngaruk*, *Pattaungan tradition*, *Accera Bulang*, *appalili*, *mangngade*, *Katto Bokko tradition* and *mattura-tura* tradition.

With its strong appreciation for cultural products and ideology, the Makassar Bugis community plays a crucial role in the proposed development of the creative industry. Their active participation and support are essential for successfully preserving and developing Bugis-Makassar culture and oral literature. However, this appreciation is currently limited to fulfilling traditions and culture. The government has even implemented various cultures to promote tourism and culture by presenting various cultures.

The culture and oral literature of the Bugis Makassar community in Maros has not yet developed into a creative economy. Cultural wealth and oral literature have the potential and socio-economic capital for regional progress and the empowerment of community development. This synergizes with the joint regulation of the Domestic Minister and Culture and Tourism Minister No. 42 year 2009 / No.40 the year 2009 on Guidelines for Cultural Preservation, which states that government policies preserve the nation's culture to direct the human rights, advancing civilization, unity, and integrity, and welfare of Indonesian nation. Cultural preservation is necessary.

This is consistent with the formulation of the vision and mission of the Medium Term Development Plan in Maros District (RPJMD) 2016-2021. The vision of Maros District is More Prosperous in 2021. The missions to achieve the vision are: 1) increasing the regional economy, 2) improving the quality of public services, 3) improving the quality of community life services, 4) increasing the regional and regional development,

5) improving the quality of natural resource management, and 6) improving the infrastructure and information technology.

Regional Regulation (PERDA) Number 1 year 2011 on implementing South Sulawesi Tourism supports efforts to develop the arts and culture sector and creative industry. Work Plan (RENJA) for 2018 of Culture and Tourism Office of South Sulawesi Province is supported by Regional Regulation of South Sulawesi Province number 2 the year 2015 on the Master Plan for Regional Tourism Development of South Sulawesi Province and South Sulawesi Provincial Regulation number 2 the year 2014 on the Conservation and Management of Cultural Heritage (additional page Number 275).

These legal products indirectly support the potential development of arts and culture and tourism, followed by creative and innovative activities to produce cultural products suitable to domestic and foreign tourists. The cultural and literary products of the Maros people include local languages, oral literature, traditional customs, and traditional culinary.

Maros District has two regional languages, namely Buginese and Makassarese. This language has the potential for cultural arts with different dialect characteristics from other languages. This uniqueness becomes an attractive cultural potential to be developed into regional potential.

Oral literature of the Bugis Makassar tribe in the Maros District is abundant. Oral literary culture has been passed down from generation to generation, such as oral stories about I Nyunyi, Kampung Labuaja, Toakkala, Nenek Pakande, Parakang, Poppo, and many others.

The customs and culture of Bugis Makassar tribe in Maros District are also very diverse, such as *mappalili*, *pattaungeng*, *maccera bulang*, and *mattura-tura and Katto Bokko* traditions. Some traditions of Maros people have been raised in annual event of Maros district, but many have not been exposed and still within scope of traditional customary owner. These traditional customs are cultural potentials that can be developed into a creative economy.

The typical Bugis Makassar culinary in Maros District also has potential to improve the regional economy with a wide variety of culinary in community, such as *dodol* Maros, Maros bread, *gogos Maccopa*, *tolong*, *tura-tura*, *pokko*, *beppa pute*, *Cucuru bayao*, *Beppa lotong* and many others. This culinary is still lack in quality of packing and branding so it is not widely known by people outside Maros District. The culinary potential of Makassar Bugis tribe can help the movement of tourism economy which is being promoted by Maros District government. Tourist attractions such as *Rammang-Rammang*, *Tompo Bulu* Waterfall, *Bantimurung* Waterfall, *Leang-Leang* Prehistoric Park, *Samaenre* Waterfall and *Kuri* Beach are Maros tourism potentials require the support of traditional culinary development for tourist's souvenirs.

This cultural product can encourage the creative industry in the Maros District, but it has not been maximally managed because the people have not developed it well. Communities tend to manage it in groups and some of these cultures are only used as cultural and traditional interests.

Several researchers have raised the issue of art and culture in Maros District. They describe the Bugis Art and Culture to advance the creative industry to support tourism. This study is very interesting because of how art and culture belong to the Bugis people and how their historical roots become the local wisdom and community identity (Sasmita, Hayati, & Achmadi, 2019). The Cultural Tourism Object Development consists of *Leang-Leang* Maros Park, South Sulawesi (Mulyantari, 2018) and *Ganrang Tallua* Traditional Art in *Toddolimae* Village, *Tompobulu* Subdistrict, Maros District (Rizaldi, 2018).

This study's results reveal the potential of arts and culture in Maros District, which the community still has not explored due to various factors, including how to deal with market opportunities, tight bureaucracy, cultural behavior, and traditions. The inhibiting factor for community creativity is the lack of assistance for market players to solve the stigma of the difficulty of penetrating market opportunities, bureaucracy, and behavior of community culture and traditions. This affects the low rate of improvement in people's welfare and economy. The absence of strategic policies prevents local governments from creating targeted policies related to developing potential for arts and culture and creative industry.

Many generations do not know the traditional culinary culture of Maros District. It hampers the growth of Maros' creative economy, as *angngaruk* art as an icon of Maros District that famous to other countries, but the Maros District government has not use this icon to become the tourism power of Maros District.

There are efforts to use local literary / oral stories for benefit of groups, ethnicities and political power of Maros District community. For example, *angngaruk* art as is used as cultural identity and group interests, *La Mellong* is used as the identity of Bugis tribe. The use of oral literary as a political and cultural force is rife, but the contents of these oral stories are rarely known. The monkey statue (toakkala) creation is a regional identity of the Maros District, but the oral story (legend) about Toakkala is not known by the Bugis Makassar community in the Maros District itself.

This study is designed to implement models and policies for regional cultural and tourism development in the form of developing cultural arts and ideology of the Maros community to improve innovations and locality-based creative industries. The problems are formulated as follows: a) What are the variants of the Makassar Bugis culture development model and oral-literary and its implementation to develop the Maros creative industry? B) What is the form of focus group discussion and dialogues as a medium to develop cross-expertise creativity programs on Bugis-Makassar oral culture and literature?

This research activity has two objectives. First, it creates a model variant of the development of culture and oral stories of Bugis Makassar and its implementation to develop the Maros creative industry. Second, it managed a focus group discussion on Makassar Bugis oral culture and literature to organize a creative industry program in Maros District.

The research roadmap has been done regarding the cultural potential and oral literary of Bugis-Makassar and activities of the creative industry in Maros District, as well as community empowerment (Sasmita et al., 2019; Hafid, 2017; Saiful, 2018; Pramitha, Haryanto, & Triyono, 2016; Rizaldi, 2018; Gustami, 2011; Sumar'in, Andiono, & Yuliansyah, 2017). The literature review results related to this research are explored below.

2. Potential of Bugis-Makassar Culture and Oral Literary in Maros District

Rizaldi (2018) explored the *Ganrang Tallua* as the music art in wedding culture in Toddolimae Village, Tompobulu Subdistrict, and Maros District. It is used as a thanksgiving and reception of honor guests at the Bugis community in the Maros District. The research shows three results. First, *Ganrang Tallua* always accompanies weddings, because people consider their traditions and culture to be an obligation that must be done. *Ganrang Tallua* is a requirement for wedding events. It uses drums based on belief in ancestors who have become customs or *pangngadakkang* which are still done as a tradition from their ancestors. Second, the traditional *Ganrang Tallua* tool still survive because it has spiritual, social, symbolic and entertainment functions in wedding ceremony. Third, *Ganrang Tallua* in Toddolimae Village has a very strong myths instilled in his generation to cause *Ganrang Tallua* survive until now.

Saiful (2018) examined the *Mangngade*, a feature of Megalithic tradition in Wanuwawaru Village, Mallawa Maros. There are three *Mangngade* processes, namely visiting the *salo*, gathering at Saoraja, and gathering at Bulu Posso. The community performs prayers related to agriculture, avoiding natural disasters, peace, health and success in personal life. The results show that *Mangngade* is a characteristic of megalithic tradition that is still done by people of Wanuwawaru Village from generation to generation from their ancestors to build personal and group recognition (Saiful, 2018).

Above research results show the potential of various arts, culture and traditions of Maros people. This potential needs government support to advance their culture and art to make the ritual culture become a potential for creative industry to improve the society prosperity.

3. The Potential of Makassar Bugis Oral Culture and Literary

a. Cultural Potential

Exploring foreign cultures in the global era, especially mastery of foreign languages (English, Chinese), is a

requirement to get a good job. It does not mean to leave the nation's culture. The community should be proud of temples, woven cloth, plate dances, and drum beats; this is the identity of the Indonesian nation. Our struggle now is to return that love to Indonesia's young generation, to foster a sense of love for our culture from a young age

The cultural values in *Pappaseng toriolo* describe the five moral cultural values in *Makassarese pappaseng toriolo*, namely the value of honesty, leadership, honor (*sirik na pacce*), unity, effort and hard work values (Saleh, 2018). The potential of local culture will ensure that life order is in harmony, mutual cooperation is maintained, and customs are preserved. A culture deeply embedded in society can become the ideology of society. A cultural ideology must be done in every annual or cultural event in a tribal community or family, which gradually becomes a community obligation.

b. Oral literary

Puspitasari (2019) examined the revitalization of oral literary through media training and storytelling for parents and teachers at Prestasi-school / TK Aisyiah. She found that oral literary is rarely found in social life, especially storytelling. The fairy tales has educational values for children or students. For this reason, efforts to revitalize the tradition of storytelling are needed.

Ananda (2017) and Ali (2018) examined the function of oral literary of *Kaba Urang Tanjuang* in Dendang Pauah performance. They found that oral literary can be developed into a creative industry product to fulfill the longings of parents to instill character values in children through oral stories. Various oral stories from Bugis Makassar can be developed be a creative industry. The examples are *to akkala*, *Pattunuang Asue*, *Kampung labuaja*, *Inyunyi*, *Raja Sanggi and Putra Raja Bone*, *La Pute*, *Si Pue-pue*, *La Mellong*, *Tuanta Salamaka*, *Chip Pheng Tale from China*.

4. Creative Industry Activities and Community Creativity

The creative industry sub-sector of Trade Ministry (2008: 13-16) identified 14 sectors in creative economy activities, namely, advertising, architecture, art market, crafts, design, fashion (video, film, photography), interactive games, music, performing arts, publishing and printing, computer services and software, television & radio, research and development. Hidayatullah & Artanto, (2018) examined the optimization of Kampung Langai Festival Performance through training on management systems and creative work. The activities of governance systems training and creative work, FKL-4, showed improvements such as better community and community-based governance systems, more varied performance content development that revitalized community traditional arts and increased community appreciation.

Mutmainnah Ilyas (2017) examined the Creative Economy-based Business Development Strategy in Tourism Sector of Maros District. The results showed that creative economy business of tourism sector in Maros District in 2017, in this case the Culture and Tourism Office in business development have done several programs, namely entrepreneurship, workshops, exhibitions, attractions, and facilitation of businesses permits, opening a business for the region in tourism area. Every effort made by community must bring the special characteristics of Maros District. The promotion process introduces the products through social media, namely www.visitmaros.com.

Sasmita et al. (2019) examined the Marketing of Home Creative Industry Products in Rammang-Rammang Karst Tourism Area, Maros District. The results showed that people around the Rammang-Rammang tourist area need training and assistance to manage the creative industries using the 4P concept (product, place, price and promotion).

Surur (2019) examined the development of creative economy routes in the trans-Sulawesi Road Corridor based on Geographical Information Systems. The result showed that the mapping of creative economy products was integrated with the Trans Sulawesi road, where people can find the superior creative economy sub-sectors. It can also become a promotional medium for micro, small, and medium business units to offer developed creative economy products.

The above research results show the activities of the creative industry and government support. Creative

industry activities are supported by individual talent, community creativity, and management governance. Various creative industry sectors are attractive to be developed with sufficient backing from the workforce and Maros District government regarding business development and marketing.

5. Empowerment of Community Creative Economy

Empowerment is a process of receiving power, strength, or ability. Pramesta (2017) stated that empowerment is a process of providing power or strength to the powerless and reducing the power of powerful agents to make a balance. The creative economy plays a very strategic role in economic and business development. The creative economy has been widely discussed in the last three years. President Joko Widodo has established a tourism and creative economy agency under the Ministry of Tourism and Creative Economy.

A creative economy intensifies information and creativity by relying on ideas and knowledge of Human Resources (HR) as the main production factor in economic activities to meet the needs of life. Economic empowerment is an effort to mobilize resources to develop economic potential to increase productivity.

Sumar'in et al. (2017) examined the culture-based creative economy development of weaving craftsmen in Sambas District. The results showed some ideas and initiatives to make Sumber Harapan Village a tourist destination. It was one thing that needed to be encouraged. The massive promotion and guidance to the community to increase awareness of culture and improvement of professional management support facilities should be done to encourage the development of cultural tourism in Sumber Harapan Village.

The above research results showed that the community's creative economy was empowered by developing various sectors based on culture, environment, agribusiness, and coastal areas. Efforts to empower each region's creative economy differ according to each region's potential.

6. Methodology

This research uses training and workshop methods by conducting primary surveys and data collection. It is used as supporting material to prepare Academic Paper Legislation (RUU) on the Protection and Utilization of cultural arts and oral literary through ethnographic approaches and data analysis methods.

The analysis method is qualitative descriptive through an ethnographic approach. Ethnography is a social science research method. This study believes that closeness, personal experience, and participation are possible, not the only observations of trained researchers in art of ethnography. Ethnographers often work in multidisciplinary teams.

This ethnographic research can also be approached from a prevalence of arts and culture point of view and tends to be descriptive rather than analytical. The researchers focus their research on a society, not only on geography, employment, unemployment, and other aspects of society.

This is developmental research with the main activity of cultural interaction and oral literature in the creative industry. The content analysis is done on cultural studies and oral literature of Makassar. It will examine traditional art as the main reference for the locality-based creative industry, as well as many traditions, societies, or Makassar Bugis culture.

7. Discussion

More global tourist spots in the Maros District support the commercialization prospect of Bugis Makassar's cultural products and oral literature. The president's policies on creative industries open the market opportunities and human resource potential supported by technological advances to facilitate industry actors to promote their products.

The Maros District, close to Makassar, is a stopover for cruise ships from European countries. It makes the Maros District a tourist destination that foreign tourists must visit. Cruise ships from Europe choose Bantimurung and Raammang-Rammang as regional destinations every year. This is a prospect for commercialization of cultural arts for Maros community. These foreign tourists want to enjoy local cultural

arts and look for local cultural art products. These become souvenirs and commercial item abroad.

Local market potential becomes more promising for cultural artists to make arts performance. The Bantimuring waterfall tourism of Rammang-rammang has been known internationally. It can affect to accelerate the commercialization of cultural arts products. The government also supports the commercialization of culture in collaboration with MSME associations.

a. Integration of Makassar Bugis Cultural Arts and Creative Industries

The creative industry is all economic activities that process raw materials and industrial resources to produce goods with added value or higher benefits, including industrial services (Surur, 2019). Integration is a blending system into a single unification. The integration of cultural arts and creative industries is the integration of cultural arts into economic activities to utilize the potential of cultural arts.

Art actors have begun to develop the cultural art of Makassar Bugis. The art market industry related to commercialization is still limited by the community. The potential for Bugis Makassar cultural arts is integrated into creative industry to create a promising market opportunity. It only takes strategy and training for creative industry players. Several cultural arts have been integrated into creative industry, such as the Bugis Makassar legends that have been filmed, such as Maipa deapati, Parakang, and silariang. Silariang is a Bugis Makassar ideology that integrated into creative industry of films.

The strategy to create art and cultural products involves three aspects, namely creativity, culture and collaboration. Creativity can explore the market as a prospect of commercialization.

Competitiveness and cultural arts capital assume a set of self-awareness and creativity to reproduce art-valued product0073. The creation of cultural products and preservation of traditional rituals and arts are no longer just traditional rituals that are closed and only oriented to an inclusive life cycle but also a need that the community can enjoy in general.

The creative industry players also need the development and dissemination of higher education research, practical skills of academics and business actors, and a framework of legal accommodation by the government. This condition increases the dialectic space of art and culture, and the materiality of art and cultural products becomes an integrated part of the creative industry.

b. Makassar Bugis Cultural Products in Maros District

The cultural products in this study refer to Maros Cultural Arts, which has the complexity of creativity and optimal development through the creative industry. The Indonesian government has a policy on the creative industry and Presidential regulation Number 142 the year 2018 on the National Creative Economy Development Master Plan (Rindekraf) 2018-2025. It is hoped that regulation will become a guideline for the development focus of the creative economy in Indonesia.

Bugis Makassar Development in Maros District is managerial skills, creativity and aesthetics of cultural products and oral literary, including digitization. The formation of a productive, creative society and mastery of increasingly massive acceleration of technology to make community's creative industry are quickly distributed throughout the world and society.

The potential awareness of Maro's cultural arts, cultural arts management, and the richness of Maro's oral stories to become service providers and producing various cultural arts products such as souvenirs and traditional culinary create opportunities to improve the community's welfare.

The development of Maro's cultural arts and culinary potential become an integral part of the community's culture. The further activities will be directed towards networking with stakeholders to create integration between markets, government and civil society. This thinking framework is directed at how integration can be directed towards the legitimacy of arts and culture and an institutionalized framework through regional regulations.

Social engineering is done to motivate the emergence of awareness about the potential of cultural arts and oral literature in the Bugis-Makassar community in particular and Maros in general. This awareness raises

admiration and enthusiasm to develop oral culture and literary as a potential for creative industry through *tudang sipulung* and training.

This development effort was done by determining the priority focus of in this research, namely, training to make: (1) youtube videos, (2) creative dance, (3) souvenirs, (4) legend story books, (5) design, branding and product packing

c. Variants of Development Models through Management and Creative Industry Training

The research was supported by management training in cultural and oral literature of Bugis-Makassar and the creative industry, which was guided by a training module to make creative industry products. The modules prepared are: (1) YouTube videos based on local culture and oral literary, (2) MC *Sinrilik*, (3) product design, branding and packing

Research is focused on efforts to improve community skills in fields of:

1. Management to use cultural arts, such as seperti (1) *ganrang tallua*, (2) *sinrilik*, (3) *tari Padduppa*, (4) *kesok-kesok*, (5) *lute*, (6) *Pui-pui* and (7). *Angngaruk*
2. Cultural management such as (1) *mattura-tura*, (2) *Accera bulang*, (3) *uang panai*, (4) *Mabbine* (seeding), (5) *Pattaungan*

The research results show a low level of public knowledge of the cultural arts. Therefore, initial steps are taken with the introduction of the cultural products mentioned above.

d. Cultural Development Through Art Activities and Oral Stories

The data to establish models for cultural development is *Padduppa* Dance, *sinrilik*, *Gandrang Tallua*, *Kesok-kesok*, *angngaruk*, *Pattaungan* Tradition, *Accera Bulang*, *appalili*, *mangngade*, *Katto Bokko* tradition, and *mattura-tura* and *Tudang sipulung* traditions.

1. Padduppa Dance

The culture and wedding customs of Bugis Makassar tribe consists of a series and long customary processes. It is started from *mammanu-manu*, *mappettu ada*, *mappanai doi*, *mappacking / maggorongtigi*, *mabbarazanji*, *maknikka*, *mappasikarawa* and *mammatus*. These wedding series are a customary and cultural process that requires supporting tools. This usually becomes an obstacle for circumcision owner. This cultural moment becomes the target object for development of community's creative industry by providing the facilities and infrastructure for needs of cultural activities.

The people of Maros District will not feel complete if they have present *padduppa dance*, *Gandrang Tallua*, *Pappui-pui*, *mangaruk* and *sinrilik* in every wedding celebration. The people still honor the Bugis-Makassar cultural arts from generation to generation. For example, traditional wedding processions are to hold a *gandrang tallua*. The community's need for *gandrang tallua* artists is larger along with time more wedding parties in Maros District.

Padduppa dance is very much needed in Bugis-Makassar cultural weddings. The wedding ceremony started with the *Padduppa* dance as part of a tribute to guests. This traditional dance allows it to be developed into a creative industry in arts with professional management. The Maros district government has not touched on the development of the art and culture management sector. Strengthening art actors to develop their potential needs support from the government through the transfer of knowledge. Artists still lack management of cultural arts, so a government presence to support the community to get managerial skills and management is very important.

2. Ganrang Tallua

The condition of the Maro's community requires art actors, especially *Ganrang Tallua*. The cultural ideology or ideology of Bugis Makassar community is still firmly embedded in indigenous peoples' structures such as the implementation of traditional processions and weddings. The traditional art of *Ganrang Tallua* still survives because of the community's ideology of art. People maintain art as a legacy from their ancestors.

The potential of community arts and culture is fascinating to be developed as a creative industry as a cultural art needed by the community.

A model development for creative economy potential needs community involvement and capacity-building support from the government, which is very important for advancing local cultural arts potential in the Maros District. Artists still lack of art and management. The presence of government to support the community to get managerial skills and management is very important.

3. Kesok-kesok

Visitors who enter to Bantimurung Natural bathing area will be greeted with a rhythmic *sinrilik*, lute and *kesok-kesok* in 1980s to 1990s. The person who plays the *sinrilik* or *kesok-kesok* is called *Passinrilik*. The people sit on side of road in Bantimurung natural area. The Maros cultural identity, the memory of local tourists at that time, has now been lost. The Bugis-Makassar *sinrilik* performance is starting to become extinct.

The artists of *sinrilik*, *kacapi* and *kesok-kesok* were not even recognized by millennial children in 2000s. Government must protect the inheritance of Bugis Makassar cultural arts, as regulated in a 2007 law on cultural and artistic heritage protection. The role of government to preserve cultural arts can be done through promotion, training and publications in form of children's reading.

4. Manggaruk Culture

Angngaruk culture before the bride is a form of loyalty oath from a woman to a woman's family. Cultural and traditional activities are still limited to rituals work needed by community groups. It does not have creative economy context. For example, *angngaruk* culture for community is a tradition to shows the ideology and culture of Bugis Makassar. The purpose of Angngaruk tradition and culture is to create a loyal character. The bride and groom are treated with angngaruk culture to make promise of loyalty and remind the importance of loyalty to their partner.

Angngaruk before an inaugurated leader show the loyalty recognition of people to the wise leader. This time is becoming extinct and is no longer done in traditional wedding processions.

5. Makassar Bugis Oral Story

Large monkey statue stand at the Bantimurung natural bathing area gate. The condition has begun to be eroded by presence of a butterfly statue in front of monkey statue. This shows that monkey icon in Maros legend is no longer understood as belonging to community. The monkey kingdom legend in Maros District known as the Toakkala kingdom, It built a palace with a beautiful waterfall to offer to beloved princess of Samanggi Kingdom. However, the legend fails to make Toakkala king turns into an ape.

The results showed that knowledge about the toakkala oral story was very low. Ten respondents who were taken randomly in Maros region do not know about the contents of oral story. There are only few references to oral stories that have been written in form of limited publications. This indicates that potential for oral stories is almost extinct.

The almost extinct of legendary story cause the artifacts in an area to be eroded and ignored. Actually it has a potential for cultural arts tourism that can support the potential for natural tourism.

6. Special Maros Culinary

The development of regional culinary specialties must support tourism potential. The tourists need culinary delights and souvenirs. Maros District has the potential for special Maros culinary delights such as dodol Maccopa and Maros bread that was founded in 1970s. Maros bread has become a culinary icon at Maros as souvenirs for Trans Sulawesi Bus passengers.

Tura-tura is a special dish that only appears once a year. The community still adheres to a strong cultural ideology about culinary which can only be served at *pattaungeng* event. The *pattaungeng* event is a farmer tradition before the rainy season and entering the planting season. This special culinary has a sweet taste

and a unique shape. It can be developed into typical Makassar souvenirs. It is made from rice flour and brown sugar with an areca leaves packing. The durability of tura-tura cake is up to one week.

Other traditional culinary potentials is *Beppa Pute*, *Cucuru Bayao* and *Tolong*. *Beppa pute* is a traditional cake needed in a wedding ceremony as a tradition of white cakes that symbolizes sweet and clean hearts. *Cucuru bayao* is a traditional cake made from egg yolk and sugar.

This culinary potential can be used as a creative industry for regional specialty products and wedding procession needs.

7. Annual Tradition (*Pattaungan*)

Bugis Makassar community has a tradition before the planting season and/or after the harvest of an arts and culture event, It involves various community groups with government support, such as the *katto bokko* event. Some *pattaungan* events are still done with traditional community rituals that have not been touched by ceremonial activities of political elites such as *mattura-tura*. This annual activity is interesting as a traditional food product of Bugis Makassar community

The *pattaungeng* event needs to be packaged with several cultural arts to become an arena that has an impact on the community's economy to show creative industry products.

8. The Fairy Tale House in Maros District

The fairy tale house in Maros District preserves the inheritance of Maros District oral literature. This is consistent with the researcher's report on oral stories in the Maros District written in the book *Folklore of South Sulawesi*. The legend stories will be developed through fairy tale houses in Maros District. The research shows that fairy tale houses take more stories from outside the Maros District. Therefore, it needs to conduct oral storytelling training characterized by regional locality.

Another story development is a creative industry of story media idols that elevate Bugis Makassar legendary figures, such as the Bugis Makassar kings in Maros District, *Toakkala* story with monkey kingdom figures in Bantimurung. The oral stories are still limited to local cultural identity content. They are not used as material for character building for children. Teachers tend to teach fairy tales from outside the region such as stories from Java, Sumatra, and even from Europe such as Cinderella and Snow White Prince.

This condition marginalizes the local cultural arts and may even disappear. The Makassar Bugis oral story is known by people abroad such as the existence of the Lagaligo manuscript in the Netherlands, Bugis and Malay Hikayat, Meongpalo Karellae story, even the Chi Pheng saga from China whose artifacts are in Maros District and still believed by Chinese descendants but unknown by Maros people. The story about Labuaja Village, *Toakkala*, Si Pue-pue are part of Maros legends that must be exposed to enrich Makassar Bugis culture and art in Maros District.

9. Butterfly souvenirs

Souvenir is one cultural arts product to represents an area for tourism and cultural promotion. Souvenirs enhance the artistic and cultural identity as a potential that can be developed continuously. It emphasizes how existing cultures can develop in a community and contribute to the authenticity of local cultural products. The creative industries can create pride and welfare for the community around tourist attractions. The existing culture becomes a locality concern but the local content is produced by people from other regions, which makes community economic activities unable to maximize welfare.

The butterfly souvenir in Maros District is one of the tourism icons of Bantimurung Maros. The Maros icon in the form of a butterfly has not been developed as a product of an advanced creative industry. Butterflies are still produced in limited form as key chains and wall hangings. The government has not yet encouraged the development of the Maros icon in more advanced creative industries, such as pushing the Maros icon to various industrial sectors such as food, fashion, and product branding.

The community highly expects government involvement in managing natural tourism potential through icon management and branding to increase the souvenir variety and improve skills and marketing. The

government can encourage activities through cultural events, Maros cultural carnival with the theme of butterflies, and other events that encourage the Maros creative industry.

These creative industry products can also be used as souvenirs at tourist attractions market. Another souvenir is a preserved butterfly, which has not yet become an industry for people.

8. Conclusions

Maros's culture and oral literature need an efficient and effective management system to create a creative industry with high-quality products. It creates the opportunity to become the basis for making regional regulations. The development potential for cultural arts has the function of improving the people's welfare that supports the Bugis Makassar cultural arts. This policy must be stated in the policy paper and governance of art culture and oral literature to facilitate the industry actors.

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