

## DIVINE VALUES OF KALINDA'DA' LITERATURE

Darmansyah<sup>1</sup>  
Indo Santalia<sup>2</sup>

A Culturalist of Mandar and Postgraduated Alumni of UIN Alauddin Makassar<sup>1</sup>  
Faculty of Usuluddin, Philosophy and Politics of UIN Alauddin Makassar<sup>2</sup>  
[dsyah2083@gmail.com](mailto:dsyah2083@gmail.com)<sup>1</sup>, [indosantalia@uin-alauddin.ac.id](mailto:indosantalia@uin-alauddin.ac.id)<sup>2</sup>

**Abstract:** This paper will elaborate on the value of divinity in kalinda'da' literature. This research is a library research, historical descriptive-analysis, namely research conducted through various literature studies related to the problem under study, namely kalinda'da'. The research approach used is historical, sociological, and anthropological. The primary data of this research is lontara Pattappingang Pambauang Mandar. Secondary data sources are in the form of kalinda'da' writings written by Mandar culturalists and historians. The data is processed by heuristic steps, source criticism, interpretation and historiography. The results show that kalinda'da' is one of the nation's cultural treasures in the form of Mandar language literature. Its form and characteristics have many similarities with the rhymes from Malay or with syair from Arabic. Kalinda'da' comes from the word "kadhi" which means judge or case breaker (puang kali) and the word "da'da" which means advice. Thus, kalinda'da' in terms is advice that comes from religious leaders. The existence of kalinda'da' is a summary of the life of the Mandar people. It is used as an identity, mindset, and forming noble values for the Mandar people. In Kalinda'da' literature, it contains divine messages, which are the proselytizing (da'wa) messages of the Mandar scholars in spreading Islam in the West Sulawesi region.

**Keywords:** Divine Values; Kalinda'da' Literature

### I. BACKGROUND

*Kalinda'da'* is one of literature known from generation to generation in the Mandar community. At first, this type of literature was known in oral form. However, along with the development of the world of education, science and technology, this literature which is called *kalinda'da'* began to be made in written form. As a form of exploration of the creativity of the Mandar community, *kalinda'da'* is not only an art product for value-free art, but *kalinda'da'* literature is one of the educational media in maintaining the order of life values in the midst of people's lives. This means that *kalinda'da'*, as the top of Mandar literature, has a broad function and scope. In other words, It can motivate various aspects of the life of the Mandar people in the past. *Kalinda'da'* is used as a medium/tool for developing and disseminating religious information, moral messages, traditional messages, entertainment, and so on. In *kalinda'da'*, there are many religious, moral, and educational values ethical, heroic, work ethic, and unity. As an entertainment, it is usually compared with other traditional arts such as *totamma'*, *parrawana*, *pakkacaping*,<sup>1</sup> and so on.

---

<sup>1</sup>What is meant by *totamma'*, *parravana*, and *pakkacaping* are: (1) *Totamma'* is someone who has finished reading the Qur'an as much as 30 juz and is commemorated on certain events, for example

In the past, parents and religious leaders used *kalinda'da'* in conveying the symbols of Islam. It happens because the language used in *kalinda'da'* is polite, beautiful, and rich in meaning so that Islamic symbols conveyed using *kalinda'da'* are easy to understand and accept. *Kalinda'da'* is the identity, personality, and wisdom of the ancestors of the Mandar community which is grown and developed as a cultural heritage. However, along with the development of science and technology, *kalinda'da'*, which is the nation's cultural wealth, is now starting to be abandoned by the Mandar generation as its owner. *Kalinda'da'* is rarely used and heard in official events as well as in religious events, weddings, and other social events. *Kalinda'da'* is currently only shown at the time of elementary school graduation, followed by the culture of *messawe to tamma'* (people who complete the Qur'an are paraded around the village on horseback). *Kalinda'da'* is usually displayed as entertainment for the Mandar community. It contains many moral messages at weddings, traditional events, aqiqah, circumcision, thanksgiving, and so on that recently, has been shifted and replaced with songs and music with modern styles, such as orchestral music accompanied by a band or music 'electone'. So it is not surprising that many millennial generations of the Mandar tribe today are not familiar with the type of literary work typical of Mandar culture, namely *kalinda'da'*. Whereas these cultural values<sup>2</sup> have a very significant role in determining the direction and journey of a nation or society. When cultural values are held and preserved, it will lead to improvement.<sup>3</sup>

*Kalinda'da'* as literature in the Mandar language must be accepted as part of the cultural wealth of the Indonesian nation as is the case with other regional languages and cultures in the archipelago, for example, Javanese, Malay, and several other regional languages. We realize that *kalinda'da'* is used as a communication tool, both oral and written, and is also used to express religious activities, customs, and social institutions in the Mandar ethnic group. And utilizing the sentences contained in *kalinda'da'*, we can preserve the language and culture of the Mandar tribe. This can be said as the nation's diversity in developing its regional culture, including the Mandar ethnicity. This paper will elaborate on the value of divinity in *kalinda'da'* literature.

## II. THEORETICAL STUDY

*Kalinda'da'* refers to a literary form of a kind of rhyme in Mandar language, which is bound by certain conditions that must be met, such as the number of lines of sentences in each stanza, the number of syllables in each line, and a fixed rhythm. *Kalinda'da'* in this study is a Mandar language rhyme consisting of 4 lines of 1 stanza. Each line is bound by a certain number of syllables, the first line consists of 8 (eight) syllables, the second line consists of 7 (seven) syllables, the third line consists of 5 (five) syllables, and the fourth line consists of 7 (seven) syllables.<sup>4</sup>

---

*messawe at saiyyang pattu'du'*. (2) *Parrawana* is: Group of remembrance and shalawat played through the art of tambourine (rebana). (3) *Pakkacaping* is: Traditional arts group in Mandar.

<sup>2</sup>Value is something abstract, which is used as guidelines and general principles in acting and behaving. According to Theodorson, the attachment of people or groups to relative values is very strong and even emotional. Therefore, values can be seen as the goal of human life itself. See Usman Pelly, *Teori-Teori Ilmu Sosial Budaya* (Jakarta: Departemen Pendidikan dan Kebudayaan, 1994), p. 101.

<sup>3</sup>Samuel P. Huntintong (editor), *Kebangkitan Peran Budaya: Bagaimana Nilai-Nilai Membentuk Manusia*, terj. Retnowati, (Jakarta: LP3ES, 2011), p. 5.

<sup>4</sup>Muh. Idham Khalid Bodi, *Kalindaqdaq Masaala Dalam Bahasa Mandar*, (Cet. II; Solo: Zadahaniwa, 2013), p. 3.

*Kalinda'da'* is a brief description of the life of the Mandar people. Like a grain of sand in, all elements of the life of the Mandar people are depicted, including land, houses, gardens, fields, rice fields, rivers, seas, mountains, forests, trees, fruits, animals, birds, fish, and so forth. In short, *kalinda'da'* is the top of literature for the Mandar people, like a coconut, which when planted will grow into a coconut tree with various extraordinary and multi-purpose benefits, ranging from stems, leaves, sticks, coir, shell, contents, and water, as well as various other benefits. In fact, shady coconut trees can also be used as shelter from rain and heat.<sup>5</sup>

The history of *kalinda'da'* cannot be separated from the history of the development of Islam in Mandar or when Islam became the official religion of the kingdom, especially in Pitu Ba'ba Binanga the 17th century AD. However, the history of the entry and development of Islam in Mandar is also inseparable from the influence of Islamic civilization in Indonesia in the 7th century to the 16th century AD (1511) through sea trade.<sup>6</sup> This can be concluded by analyzing maritime trade and the Malacca Strait, which has been busy with Muslim traders since the 1st century Hijri, both those who came from Arabia, Persia, and India. Kremmer said that no foreign ships other than the Muslim nation sailed the seas in that century.<sup>7</sup> This opinion is reinforced in records from China, stating that in 674-675 AD, there was an Arab leader who headed a community group whose inhabitants were Arabs and had settled on the West coast of Sumatra.<sup>8</sup> Connected with the statement of Thomas W. Arnold stated that on the west coast of Sumatra Island, a group of Arab villages had been found around 684 AD.<sup>9</sup>

The birth of *kalinda'da'* in Tanah Mandar is estimated after Kanna I Pattang Daetta Tommuane, the 4th King of Balanipa converted to Islam, and it was this king who first held the *messawe saiyyang pattu'du'* (dancing horse rider) culture in the 16th century AD.<sup>10</sup> The scholars in Islamizing the royal officials and the Mandar community in general use the media *kalinda'da'* (Mandar language literature). *Kalinda'da'* literature is a compelling way of conveying divine truth. Literature, in general, is an inseparable part of the life of the Mandar community. Those who mastered literature were seen as having a high position. A poet is described as a highly knowledgeable person as well as an educated person because he reads a lot of literature.<sup>11</sup> The scholars in spreading Islam in Mandar are very good at combining Islamic teachings with *kalinda'da'* literature

---

<sup>5</sup>Darmansyah and Bakri Latif, *Sastera Mandar*, (Cet. I; Makassar: De La Macca, 2016) p. 4.

<sup>6</sup>In 1511 AD Western nations began to enter the Malay lands started by the Portuguese, followed by Spain, the Netherlands, England, and France. The presence of Western nations who were Christian, Catholic, and Protestant, caused the Islamic kingdoms in the archipelago to decline and decline. Compare with: Arifuddin Ismail, *Agama Nelayan Pergumulan Islam dengan Budaya Lokal*, (Cet. I; Yogyakarta: Pustaka Pelajar, 2012), p. 67.

<sup>7</sup>Tiem Penyusun Text Book SKI, Dirjen Bimbaga Islam Depag, *Sejarah dan Kebudayaan Islam*, Jilid III, IAIN Alauddin Ujung Pandang, 1983, p. 72.

<sup>8</sup>Hamka, *Sejarah Umat Islam Pra-Kenabian Hingga Islam di Nusantara*, (Depok: GEMA INSANI, 2016), p. 501.

<sup>9</sup> Thomas W Arnold, *The Preaching Of Islam*, translated by Nawawi Rambe, under the title, *Sejarah Da'wah Islam*, (Jakarta: Wijaya, 1979), p. 317. Read: Ahmad Mansur Suryanegara, *Menemukan Sejarah Wacana Pergerakan Islam di Indonesia*, (Cet. I; Bandung: Penerbit Mizan, 1995), p. 73-94.

<sup>10</sup>One of the Middle Eastern clerics, Abdurrahim Kamaluddin has Islamized Kanna I Pattang Daetta Tommuane, the 4th King of Balanipa. Read: Ali Parman, et al., *Sejarah Islam di Mandar*, (Jakarta: Badan Litbang dan Diklat Kementerian Agama, 2010), p. 83-84. Read also: Ma'lum Rasyid dan Muh. Idham Khalid Bodi, *Saiyyang Patuqduq dan Khataman Al-Qur'an di Mandar*, (Cet. I; Solo: Zadahania Publishing, 2016), p. 48.

<sup>11</sup>Ajib Rosidi, *Sastera dan Budaya Kedaerahan dalam Keindonesiaan*, (Cet. II; Bandung: PT. Dunia Pustaka Jaya, 2012), p. 43.

(local culture). From the intelligence of the scholars, his words are considered more valuable than pearls. His words have the power to beyond space and time (called *pallosa*<sup>12</sup> in Mandar language). A scholar who are good at *berkalinda'da'* (delivering literature) are appointed as 'Mufti'<sup>13</sup> by the King. The works of the poet with his *kalinda'da'* are often the legitimacy (validation) of the king's power. Auspicious words, which beautifully convey the ultimate truth, make literature an integral part of Mandar society. Likewise, several other regions in Indonesia, Sunda for example, are so intimate with literature that fictional event figures in literary works are considered part of the historical truth in their lives, whose legacy can still be seen such as Mount Tangkuban Perahu in the story of *Sang Kuriang*, and Cilutung River in the story of *Lutung Kasarung*.<sup>14</sup> Especially with the Malay community. They are so familiar with literature. It can be said that there is no day in their activities without rhyming. Pantun for the Malays is like cooking up a storm.

### III. RESEARCH METHODS

This research used library research, historical descriptive analysis. The research conducted through various literature studies related to the problem under study, namely *kalinda'da'*. The research approach used is historical, sociological and anthropological. The primary data source in this research is *lontara Pattappingang Pambauang Mandar*. Secondary data sources are in the form of *kalinda'da'* writings written by Mandar culturalists and historians. The data is processed by heuristic steps, source criticism, interpretation and historiography.

### IV. FINDINGS AND DISCUSSIONS

Literary art is quite instrumental in the wider development of Islam in the archipelago. The style of Islam in Indonesia received considerable influence from Persia,<sup>15</sup> for example, the stories of Amir Hamsah, the story of Bayan Budiman and the story of One Thousand and One Nights. However, old literature, especially in Java, also survives, for example, the *Mahabharata*, *Ramayana*, and *Panca Tantra* in compositions in the saga; *Pandawa Lima*, *Hikayat Seri Rama*, *Hikayat Pancatanderan*.<sup>16</sup> In the Malay country known as *Hikayat Raja-Raja Pasai*, *Hikayat Silsilah Perak*, *Hikayat Hang Tuah*. Many Indonesian Islamic literary arts are rooted in traditional patterns to produce a distinctive Indonesian cultural style that the community can accept without many shocks and contradictions.

Thus, the process of spreading Islam in Mandar, West Sulawesi Province, cannot be separated from the process of acculturation between Islam and local culture. In its

---

<sup>12</sup>*Pallosa* is the ability of someone's who can penetrate the mind to determine a better future

<sup>13</sup>The mufti in Mandar is called *Puang Kali*. *Puang Kali* was given the task by the government as a judicial institution to decide cases within the kingdom's territory.

<sup>14</sup>Cilutung comes from Guruminda's tears (in the rhyme story *Lutung Kasarung*) when he feels sad to see the state of his dream daughter Purbasari Ayuwangi who is being punished by his older brother, Purba Rarang

<sup>15</sup>The influence of the spread of Persian Islam in Mandar can be seen in the literature of mantras such as the following: Iyyau I Ali, I'o I Patima – I am Ali, you are Patima. This literature is a mantra in paralyzing a woman to obey men, and so on. Read: A. Dahlan, *Islamisasi dan Perkembangan Kerajaan-Kerajaan di Indonesia*, (Yogyakarta: Ombak, 2012), p. 65.

<sup>16</sup>A. Daliman, *Islamisasi dan Perkembangan Kerajaan-Kerajaan Islam di Indonesia*, (Yogyakarta: Ombak, 2012), p. 66.

distribution through various ways and methods. Some are through trade, marriage, education, politics, and arts (sound art, literary art, and carving). In this study, the author focused on discussing spreading Islam into Mandar lands through literary arts channels.

Literary art in the Mandar language is generally known in spoken form. The Known literary forms include *kalinda'da' pappasang* and *tolo* or stories that are sung. From the three literary forms mentioned above, the one most often used in communicating to convey moral messages and Islamic symbols is literature in the form of *kalinda'da'*. *Kalinda'da'* is a medium for broadcasting the information on customs, complementary to traditional ceremonies, communication tools for traditional narratives, entertainment in society. Besides that, it also has function as a medium for moral, character, and religious education. The scholars in spreading the religion of Islam do not use a process of forcing others but with gentleness as the basic essence of Islam, is to give peace of mind and peace of mind. And *kalinda'da'* media is considered the most powerful medium used in the approach process to convey Islamic symbols because every part of *kalinda'da'* sentences use beautiful, polite, and rich meaning. The spreader of Islam brought the mission of Islam, including the following:

#### A. The Oneness of Allah is Interpreted in the *Kalinda'da'* Literature

First thing first, the scholars in delivering da'wah in Tanah Mandar prioritized the improvement of aqidah. The preachers use the *kalinda'da'* literary approach in conveying verses of the Qur'an related to the mission of monotheism, for example, in the Qur'an Surah Al-Ikhlâs/112:1-4

قُلْ هُوَ اللَّهُ أَحَدٌ اللَّهُ الصَّمَدُ لَمْ يَلِدْ وَلَمْ يُولَدْ وَلَمْ يَكُنْ لَهُ كُفُوًا أَحَدٌ

The translation:

"a) Say, O Prophet, "He is Allah—One and Indivisible, b) Allah—the Sustainer needed by all, c) He has never had offspring, nor was He born, d) And there is none comparable to Him."<sup>17</sup>

The interpretation of the above verses of the Qur'an into *kalinda'da'* literature is as follows:

*Allataala sisanna*, lexical meaning: Allah ta'ala Himself

*Andiang da'duanna*, lexical meaning: Matchless

*Puang kuasa*, lexical meaning: God power

*Lino anna' ahera'*, lexical meaning: The world and the hereafter.

**The grammatical meaning of *kalinda'da'* above is as follows:**

There is only one God, Allah

One is second to none

Almighty God

In this world and the hereafter.

---

<sup>17</sup> Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, (Surabaya: CV. Jaya Sakti, 1989), h. 1118.

*Takke indo takkeana'*, lexical meaning: No mother and no children  
*Puang Allah Ta'ala*, lexical meaning: The God Allah Ta'ala  
*Tandiang toi*, lexical meaning: There is no one  
*Mala nasittenganang*. Lexical meaning: Similar with Him.

**The grammatical meaning of kalinda'da' above is as follows:**

Allah has not begotten and has not been begotten  
The great and almighty God  
There is none  
Comparable to Him.

*Allataala nisoba*, lexical meaning: Allah ta'ala is worshipped  
*Andiang da'duanna*, lexical meaning: He has no equal  
*Nabi Muhammad*, lexical meaning: Prophet Muhammad  
*Suro niattappa'i* lexical meaning: The trusted messenger.

**The grammatical meaning of kalinda'da' above is as follows:**

Only Allah is worshipped  
One is second to none  
Prophet Muhammad  
The trusted messenger of Allah.

Furthermore, about worshipping only to Allah, not to others, is explained in the Qur'an Surah Taha / 20: 14

إِنِّي أَنَا اللَّهُ لَا إِلَهَ إِلَّا أَنَا فَاعْبُدْنِي وَأَقِمِ الصَّلَاةَ لِذِكْرِي

The translation:

*"It is truly I. I am Allah! There is no god worthy of worship except Me. So worship Me alone, and establish prayer for My remembrance."*<sup>18</sup>

*Kalinda'da'* which corresponds to the meaning of the verse above is as follows:

*Sisanna Allatala*, lexical meaning: Allah ta'ala Himself  
*Nisomba tonga'tongang*, lexical meaning: Truly worshipped  
*Mepasalama'*, lexical meaning: Save  
*Lino anna' akhera'* lexical meaning: The world and the hereafter.

**The grammatical meaning of kalinda'da' above is as follows:**

Only Allah nothing to compare  
Worshipped in truth  
Who can save mankind  
In this world to the hereafter

---

<sup>18</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 477.

*Mesa tangganna' da'dua*, lexical meaning: One is not enough two  
*Puang Allah Ta'ala*, lexical meaning: The God, Allah Ta'ala  
*Ia nisoba*, lexical meaning: He is worshipped  
*Ilalang sambayatta*, Lexical meaning: In our prayers.

**The grammatical meaning of kalinda'da' above is as follows:**

One is second to none  
The Almighty God  
He is the one who should be worshipped  
In prayer.

*Mesadzi Puang disomba*, lexical meaning: One God is worshipped  
*Nisiolaolai*, lexical meaning: Together  
*Apa nisurung*, lexical meaning: What's the reason  
*I'da mesa pattujzu*, lexical meaning: for not one goal.

**The grammatical meaning of kalinda'da' above is as follows:**

Only one God is worshipped  
For all mankind  
What's the reason for all of us  
To not unite.

Which relates to the Oneness of Allah is mentioned in the QS At-Tawbah /9:129

فَإِنْ تَوَلَّوْا فَقُلْ حَسْبِيَ اللَّهُ لَا إِلَهَ إِلَّا هُوَ عَلَيْهِ تَوَكَّلْتُ وَهُوَ رَبُّ الْعَرْشِ الْعَظِيمِ

The Translation:

"But if they turn away, then say, O Prophet, "Allah is sufficient for me. There is no god worthy of worship except Him. In Him, I put my trust. And He is the Lord of the Mighty Throne."<sup>19</sup>

Delivered through the media of *kalinda'da'* by the mubhalig/guardians as the following examples:

*Allataala nisomba*, lexical meaning: Allah SWT is worshipped  
*Andiang dilaenna*, lexical meaning: Nothing else/The one  
*Mesai Puang*, lexical meaning: One God  
*Nisiolaolai*, lexical meaning: Worshipped together.

**The Grammatical meaning of kalinda'da' above is as follows:**

Only Allah SWT is worshipped  
There is no other God but Him  
Allah is the one and nothing else

---

<sup>19</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, p. 303.

For all mankind

*Mua' mimpondo'di mani*, lexical meaning: If they turn away later

*Inggana rupa tau*, lexical meaning: All mankind

*Alai Puang*, lexical meaning: Take God

*Dio di Kurusyia*. Meaning: In the Throne

**The Grammatical meaning of kalinda'da' above is as follows:**

If one day they turn away

All mankind

Then choose Allah

The owner of the Throne

*Asayangngi rupa tau*, lexical meaning: Loved the mankind

*Mesa Puang disomba*, lexical meaning: Worshipping one God

*Iyamo tu'u*, lexical meaning: That's it

*Koccinna asallangang*, lexical meaning: The Islamic Key.

**The Grammatical meaning of kalinda'da' above is as follows:**

Loved the mankind

One God that we worshipped

That's what it is

The principal foundation of Islamic teaching

The Qur'an is a complete explanation and there is no need doubt on it, therefore Kalinda'da' has an instrumental role in order to convey the message of His verses. QS Ibrahim/ 14: 52

هَذَا بَلَّغٌ لِلنَّاسِ وَلِيُنذَرُوا بِهِ - وَلِيَعْلَمُوا أَنَّمَا هُوَ إِلَهٌ وَحِدٌ وَلِيَذَّكَّرَ أُولُو الْأَلْبَابِ

The Translation:

“This (Qur'an) is a Message for mankind (and a clear proof against them), in order that they may be warned thereby, and that they may know that He is the only One Ilah (God-Allah)-(none has the right to be worshipped but Allah), - and that men of understanding may take heed.”<sup>20</sup>

*Kalinda'da'* which in line with the content of the verse above is as follows:

*Koro'ang di tu'u tia*. lexical meaning: The Qur'an

*Pepatudzu mala'bi'*, lexical meaning: Nobel advice

*Nanatarima*, lexical meaning: Accepted

*Todziang akkalann*, lexical meaning: Who has the common sense

---

<sup>20</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 388.



**The Grammatical meaning of kalinda'da' above is as follows:**

The Qur'an is  
A lodly and noble advice  
Will be accepted  
For whom that has the common sense.

*Moa' melo'i muissang*, , lexical meaning: If you want to know  
*Lawangang di ahera'*, lexical meaning: Freedom in the Hereafter  
*Pe'ayappui*, lexical meaning: Be sure!  
*Puang Allah Ta'ala*, , lexical meaning: Lord, Allah SWT.

**The Grammatical meaning of kalinda'da' above is as follows**

If you want to know  
The Freedom in the hereafter  
Then rest assured  
That indeed Allah is the highest God

*Ta'bangi ayang saweta*, lexical meaning: Cutting down the *ayang saweta*<sup>21</sup>  
*Totoi mallindui*, lexical meaning: Pruning that protects  
*Anna' muiita*, lexical meaning: In order for you to meet  
*Puang Allah Ta'alah*, lexical meaning: Lord Allah SWT.

**The Grammatical meaning of kalinda'da' above is as follows:**

Get rid of the world's dreams  
Avoid the splendor  
In order to meet  
God Almighty (The One)

In conveying the monotheism/faith as well as a servant who want to meet his/her Lord as the meaning of the verse of QS Al-Kahf (18:110)

قُلْ إِنَّمَا أَنَا بَشَرٌ مِّثْلُكُمْ يُوحَىٰ إِلَيَّ أَنَّمَا إِلَهُكُمُ إِلَهٌُ وَحِدٌ فَمَن كَانَ يَرْجُوا لِقَاءَ رَبِّهِ  
فَلْيَعْمَلْ عَمَلًا صَالِحًا وَلَا يُشْرِكْ بِعِبَادَةِ رَبِّهِ ۗ أَحَدًا

The translation:

“Say (O Muhammad): “Invoke Allah or invoke the Most Gracious (Allah), by whatever name you invoke Him (it is the same), for to Him belong the best Names. And offer your Salat (prayer) neither aloud nor in a low voice, but follow a way between.”<sup>22</sup>

<sup>21</sup>*Ayang Saweta* is a long dream to chase the world or love the world. It is this quality that must be subverted in every human being, the tendency of the heart to pursue the world because of its lack of understanding of the day of resurrection. The world is temporary, the hereafter is eternal life.

<sup>22</sup> Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 460.

The meaning contained in the verse above is conveyed through kalinda'da' according to the verse, such as the following example:

*Iyya tu nabi Muhamma'*, lexical meaning: The Prophet Muhammad  
*Pattarima dallele*, lexical meaning: Recipient of revelation  
*Pole di Puang*, lexical meaning: from Allah  
*Tandiang da' duanna*, lexical meaning: The one and only

**The Grammatical meaning of kalinda'da' above is as follows:**

Indeed, the Prophet Muhammad  
is an apostle of revelation  
Revelation that comes from Allah SWT  
God as the One and only

*Arakke'i tonga'-tongang*, lexical meaning: Being truly afraid  
*Puang Allah Ta'ala*, lexical meaning: God Allah SWT  
*Ma'dappangai*, lexical meaning: May He forgives  
*Anna' meammasei*. Arti leksikal: and blesses

**The Grammatical meaning of kalinda'da' above is as follows:**

Be pious as truth as it is  
To Allah as the most great (the one)  
May Allah forgive all mistakes  
And hope for His grace

*Sikkarruangi di ate*, lexical meaning: Pledge in heart  
*Damuwata-watai*, lexical meaning: Do not hesitate  
*Akkuassanna*, lexical meaning: His power  
*Puang Allah Ta'ala*, lexical meaning: God Allah SWT.

**The Grammatical meaning of kalinda'da' above is as follows:**

Pledge in your heart  
Don't hesitate at all even a little  
About His absolute power  
The One and only God

The verse of the Qur'an that forbids worshipping other but Allah, as contained on the QS Qashash (28:88)

وَلَا تَدْعُ مَعَ اللَّهِ إِلَهًا آخَرَ لَا إِلَهَ إِلَّا هُوَ كُلُّ شَيْءٍ هَالِكٌ إِلَّا وَجْهَهُ لَهُ الْحُكْمُ وَإِلَيْهِ تُرْجَعُونَ

The translation:

"And invoke not any other ilah (god) along with Allah, La ilaha illa Huwa (none has the right to be worshipped but He). Everything will perish save His Face. He is the Decision, and to Him you (all) shall be returned."<sup>23</sup>

Translated in *kalinda'da* language as follows:

*Dale'ba' tau massoba*, lexical meaning: Do not worship

*Mua' tania Puang*, lexical meaning: If not God

*Acur-o tu'u*, lexical meaning: You will be destructed

*Siaccurang musoba*, lexical meaning: with the destruction that you worshipped

**The Grammatical meaning of kalinda'da' above is as follows:**

Don't worship at all

Except Allah SWT

Because this world life will be disappeared

Disappeared with your worship which is not Allah

*Arakke'i tonga'-tongang*, lexical meaning: Truly be fear

*Puang Allah Ta'ala*, lexical meaning: Lord Allah SWT

*Tania apa*, lexical meaning: in order

*Miarioi Ai*, lexical meaning: for us to be pleased.

**The Grammatical meaning of kalinda'da' above is as follows:**

Be pious as truth as it is

To the Lord Allah as the most great

In order

To get His blessing

*Sikkarruangi di ate*, lexical meaning: Pledge in the heart

*Damuwata-watai*, lexical meaning: Do not hesitate

*Ia nisoba*, lexical meaning: Whom we worshipped

*Andiang di laenna*. lexical meaning: Nothing else.

**The Grammatical meaning of kalinda'da' above is as follows:**

Pledge in the heart

Do not hesitate and do not worry

He is worshipped

There is none except Allah

Allah gives guidance as a blessed and pleasure from Allah SWT, as Allah says in QS Al-Lail (92: 19-21)

وَمَا لِأَحَدٍ عِنْدَهُ مِنْ نِعْمَةٍ تُجْزَى إِلَّا أَتْبَغَاءَ وَجْهِ رَبِّهِ الْأَعْلَىٰ وَلَسَوْفَ يَرْضَىٰ

---

<sup>23</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 625.

The Translation:

“19) And who has (in mind) no favor from anyone to be paid back, 20) Except to seek the Countenance of His Lord, the Most High, 21) He surely will be pleased (when he will enter Paradise).”<sup>24</sup>

Interpreted in *da'wah* by using the *kalinda'da* media with the sentences as follow:

*Andiang tu rupa tau*, lexical meaning: There is no human being  
*Namiannai nyamang*, lexical meaning: Giving a sense of comfort  
*Puang di tia*, lexical meaning: Only Allah  
*Sukku pappiwenganna*. lexical meaning: whose gift is perfect.

**The Grammatical meaning of kalinda'da' above is as follows:**

There is no human being  
who can give peace  
Only Allah  
whose gift is perfect

*Nyamang polepa di Puang*, lexical meaning: Comfort comes from God  
*Rio pole diopa*, lexical meaning: Joy comes from Him  
*Rio ditau*, lexical meaning: Joy comes from human being  
*Cinappa' lelles boi*. lexical meaning: shortly will be fade.

**The Grammatical meaning of kalinda'da' above is as follows:**

Pleasure and comfort from Allah  
As well as His pleasure are eternal  
While willingness form human being  
Only temporary and may not be sincere.

*Riota' nasawa alang*, lexical meaning: Joy due to natural causes  
*Rio tammannannungang*, lexical meaning: Not an eternal joy  
*Rio di Puang*, lexical meaning: Joy from God  
*Ia uakkattai*, lexical meaning: That is what I desire.

**The Grammatical meaning of kalinda'da' above is as follows:**

The Joy that is felt from other than Allah  
It is only temporary  
Pleasure from Allah  
That's what every human being dreams of.

Human being put their hopes only to Allah, which verse in the QS Asy-Syarah (94:8):

---

<sup>24</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 1068.

وَإِلَىٰ رَبِّكَ فَارْغَبْ

The Translation:

"And to your Lord (Alone) turn (all your) intentions and hopes."<sup>25</sup>

Interpreted in the sentences of *kalinda'da'* as the following examples:

*Sangga' Puang di tu tia*, lexical meaning: Only God

*Uhara' tonga'tongang*, lexical meaning: the one that I do really hope

*Tau uhara*, lexical meaning: Putting hope on human being

*Mala'a' sayang rannu*, lexical meaning: it might be end up with hopeless

**The Grammatical meaning of *kalinda'da'* above is as follows:**

Only to Allah we lived in hope

Hope in with all my heart

Living hope in human being

It might be end up with disappointment

*Dale'ba' tia pahhara'*, lexical meaning: Do not hope

*Lao dirupa tau*, lexical meaning: to the fellow being

*Puang mo hara'*, lexical meaning: To Allah we hope

*Ma'oro'i dunnia*, lexical meaning: Occupy the world.

**The Grammatical meaning of *kalinda'da'* above is as follows:**

Do not ever hope

To the fellow being

But putting hope a lot only to Allah

In across the life of this world

*Dalle polepa di Puang*, lexical meaning: Fortune comes from Allah

*Ia uhara' sanna'*, lexical meaning: What I do really hope in

*Dalle di tau*, lexical meaning: Fortune from human being

*Mahhara' pa'balasna*, lexical meaning: Expecting in return.

**The Grammatical meaning of *kalinda'da'* above is as follows:**

Only fortune from Allah

That I do really crave

Because fortune form human being

Often expecting return

These all are the poems of *kalinda'da'* which contain religious messages, especially in the divine aspect. *Kalinda'da'* is a very effective media of missionary endeavor in providing knowledge and understanding to the public about aspects of divinity which are the basic values or foundations of a person's religion.

---

<sup>25</sup>Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, h. 1073.

## V. CONCLUSION

Based on the explanation above, *Kalinda'da* is one of the treasure of nation's culture in the form of Mandar language literature. Its form and characteristics have many similarities with the traditional poetry (*pantun*) from Malay or with the Arabic poem. *Kalinda'da* derived from the word "*kadhi*" which means judge or case breaker (*puang kali*) and the word "*da'da*" which means advice. Thus, terminologically *kalinda'da* is advice that comes from religious leaders. The existence of *kalinda'da* is a summary of Mandar society life. It is used as an identity, mindset and the forming of noble values of Mandar people. In *kalinda'da* literature, it contains divine messages which are the materials for missionary endeavor of Mandar muslim scholars in spreading Islam in the region of Sulawesi Barat.

## REFERENCES

- Arnold, Thomas W, *The Preaching of Islam*, diterjemahkan oleh Nawawi Rambe, dengan judul, *Sejarah Da'wah Islam*, Jakarta: Wijaya, 1979
- Bodi, Muh. Idham Khalid, *Kalindaqdaq Masaala Dalam Bahasa Mandar*, Cet. II; Solo: Zadhaniva, 2013.
- Daliman, A., *Islamisasi dan Perkembangan Kerajaan-Kerajaan di Indonesia*, Yogyakarta: Ombak, 2012.
- Darmansyah dan Bakri Latif, *Sastera Mandar*, Cet. I; Makassar: De La Macca, 2016.
- Departemen Agama Republik Indonesia, *Al-Qur'an dan Terjemahnya*, Surabaya: CV. Jaya Sakti, 1989.
- Hamka, *Sejarah Umat Islam Pra-Kenabian Hingga Islam di Nusantara*, Depok: GEMA INSANI, 2016.
- Huntinton, Samuel P. (editor), *Kebangkitan Peran Budaya: Bagaimana Nilai-Nilai Membentuk Manusia*, terj. Retnowati, Jakarta: LP3ES, 2011.
- Ismail, Arifuddin, *Agama Nelayan Pergumulan Islam dengan Budaya Lokal*, Cet. I; Yogyakarta: Pustaka Pelajar, 2012.
- Koentjaraningrat, *Pengantar Antropologi I*, Jakarta: Rinekas Cipta, 2005.
- Mandra, A.M., *Ungkapan Kalindaqdaq Mandar Yang Bernafaskan Pancasila – Caeyana Mandar, Laporan Hasil Penelitian*, Majene: Yayasan Saq-adawang Sendana, 1995.
- Nursiyah, "Masuk dan Berkembangnya Islam di Kerajaan Sendana (Suatu Tinjauan Historis)", *Skripsi Ujung Pandang*: Fak. Adab IAIN Alauddin Ujung Pandang, 1994.

- Parman, Ali, dkk., *Sejarah Islam di Mandar*, Jakarta: Badan Litbang dan Diklat Kementerian Agama, 2010.
- Pelly, Usman, *Teori-Teori Ilmu Sosial Budaya* Jakarta: Departemen Pendidikan dan Kebudayaan, 1994.
- Rasyid, Ma'lum dan Muh. Idham Khalid Bodi, *Saiyyang Patuqduq dan Khataman Al-Qur'an di Mandar*, Cet. I; Solo: Zadhaniva Publishing, 2016.
- Rosidi, Ajib, *Sastera dan Budaya Kedaerahan dalam Keindonesiaan*, Cet. II; Bandung: PT. Dunia Pustaka Jaya, 2012.
- Suryanegara, Ahmad Mansur, *Menemukan Sejarah Wacana Pergerakan Islam di Indonesia*, Cet. I; Bandung: Penerbit Mizan, 1995.
- Tiem Penyusun Text Book SKI, Dirjen Bimbaga Islam Depag, *Sejarah dan Kebudayaan Islam*, Jilid III, IAIN Alauddin Ujung Pandang, 1983.