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## MASUKKIRI TRADITION AS A MEANS OF INTERNALIZING ISLAMIC EDUCATIONAL VALUES IN THE BUGIS COMMUNITY OF PAGATAN, TANAH BUMBU

Fikri Haekal Akbar<sup>1</sup>, Miftahul Aula Sa'adah<sup>2</sup>

[240211030091@mhs.uin-antasari.ac.id](mailto:240211030091@mhs.uin-antasari.ac.id)<sup>1</sup>

[miftahulaula@uin-antasari.ac.id](mailto:miftahulaula@uin-antasari.ac.id)<sup>2</sup>

*Antasari State Islamic University, Banjarmasin,*

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### ABSTRACT

The Masukkiri tradition of the Bugis community in Pagatan, Tanah Bumbu, represents a unique convergence of local culture and Islamic educational values. Rooted in oral literary practices and poetic recitations of *Mawlid al-Barzanji*, Masukkiri is more than just a performance art—it is a pedagogical vehicle for transmitting faith, moral values, social cohesion, and cultural appreciation. This study explores how Masukkiri functions as an internalizing force of Islamic teachings, particularly through the collective chanting of praises for the Prophet Muhammad, remembrance of Allah's names, and the symbolic acts embedded in its ceremonial practices. Using a descriptive qualitative method within a phenomenological framework, fieldwork was conducted in selected villages where the tradition is still preserved. The research reveals that Masukkiri cultivates Islamic educational values among its participants, especially the elderly, while facing generational challenges in sustainability. Through detailed analysis, this paper illustrates how Masukkiri contributes to communal identity and religious consciousness, advocating for its revitalization as both a spiritual and cultural heritage in contemporary Islamic education.

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### INTRODUCTION

Education plays a crucial role in preparing individuals to face global challenges and achieve holistic personal integrity. The development of a society can be measured by its level of education, which is a fundamental human need. Education is not merely an effort to increase knowledge, but also serves as the foundation for elevating the nation's intellectual capacity as

a whole. Therefore, education is regarded as a preventive measure to improve the quality of future generations in all aspects of life.<sup>1</sup>

Islamic education is founded upon the principles of the Qur'an and the Sunnah as its primary guidelines. The subjects taught in Islamic religious education include areas such as *Fiqh* (Islamic jurisprudence), *Tawhid* (monotheism), *Tafsir* (Qur'anic exegesis), *Muamalah* (social transactions), history, culture, and others. Culture is one of the aspects emphasized in Islamic religious education, including Islamic culture, which emerges from the thoughts and practices of the Muslim community.<sup>2</sup> As such, culture becomes a distinctive feature that differentiates one group from another, shaping the unique identity of a particular place or region. To analyze how these cultural identities effectively transmit religious teachings, this study employs the Theory of Value Internalization. Internalization is a psychological and educational process through which individuals accept, process, and integrate normative values into their personality structure, eventually manifesting them in daily behavior. Within Islamic education scholarship, this process is often conceptualized in three stages: value transformation (cognitive introduction), value transaction (interactive exchange), and trans-internalization (embodiment in character).<sup>3</sup> This theoretical framework is essential to understand how the Masukkiri tradition functions not merely as a ceremonial performance, but as a pedagogical mechanism that transforms external rituals into internal spiritual and moral consciousness.

Culture and education are closely interconnected and mutually influential. Culture has the potential to shape how individuals within a society learn and behave, as internalized patterns of behavior are often reflected in daily life. Conversely, education also impacts culture by developing and transmitting cultural values through learning processes across various environments, such as schools, families, and communities. The interaction between culture and education contributes to the formation of behaviors and worldviews in society, ultimately

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<sup>1</sup> Mahadin Shaleh, "Reinforcement Pendidikan Karakter pada Modul Bahasa Indonesia Berbasis Budaya Lokal Tana Luwu" dalam *Jurnal Pemberdayaan: Publikasi Hasil Pengabdian Kepada Masyarakat IAIN Palopo*, Vol. 4, No. 2, Juli 2020, 139.

<sup>2</sup> Tri Dayakismi dan Yuniardi Salis, *Psikologi Lintas Budaya*, (Malang: UMM Press, 2022), 35.

<sup>3</sup> Muhaimin, *Strategi Belajar Mengajar* (Surabaya: Citra Media, 1996), 153.

shaping fundamental human values that are embodied in local cultures or local wisdom (*kearifan lokal*).<sup>4</sup>

Culture undergoes a transformation into tradition or custom (*adat istiadat*) when practiced repeatedly and continuously. In the implementation of a tradition, there is usually a connection with a series of rituals or customary ceremonies. In the context of Islam, these rituals hold the potential to convey Islamic religious values and become deeply rooted in society, thereby instilling essential humanistic principles.<sup>5</sup> One such tradition used as a means to disseminate Islamic educational values among the Bugis community of Pagatan is the *Masukkiri* tradition.

Scholarly attention to the intersection of local culture and Islamic education has grown significantly. For instance, Asnuddin (2022) examined the *Totamma Messawe* tradition in Majene, highlighting its role in transmitting theological (*aqidah*) values.<sup>6</sup> Similarly, Pratiwi and Rahman (2023) analyzed the *Barzanji* recitation in Wajo, emphasizing its function as a medium for strengthening social bonds (*silaturahmi*).<sup>7</sup> Specific to the region of this study, Jannah et al. (2021) have documented the *Masukkiri* tradition, yet their focus remained largely on its historical evolution and artistic performance rather than its pedagogical implications.<sup>8</sup> While these studies provide valuable context, there remains a scarcity of research specifically analyzing the psychological mechanism of value internalization within *Masukkiri*. This study aims to fill that gap by exploring how *Masukkiri* functions not merely as a ritual, but as a

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<sup>4</sup> Tilaar, *Pendidikan, Kebudayaan dan Masyarakat Madani Indonesia*, (Bandung: PT Remaja Rosdakarya, 2002), 86

<sup>5</sup> Asnuddin, "Nilai-Nilai Pendidikan Islam dalam Tradisi *Totamma Messawe* di Kecamatan Sendana Kabupaten Majene", *Skripsi*, Fakultas Tarbiyah dan Keguruan UIN Alauddin Makassar, 2022, 2.

<sup>6</sup> Asnuddin, "Nilai-Nilai Pendidikan Islam dalam Tradisi *Totamma Messawe* di Kecamatan Sendana Kabupaten Majene" (Skripsi, UIN Alauddin Makassar, 2022).

<sup>7</sup> Anisya Anindya Pratiwi and Abdul Rahman, "Tradisi Pembacaan Barazanji Dikalangan Masyarakat Bugis di Kabupaten Wajo, Sulawesi Selatan," *Pinisi: Journal of Art, Humanity, & Social Studies* 3, no. 1 (2023): 9–10.

<sup>8</sup> Miftahul Jannah, Rochgiyanti, and Wisnu Subroto, "Kesenian Tradisional Masukkiri Masyarakat Bugis Pagatan Kecamatan Kusan Hilir Kabupaten Tanah Bumbu," *Jurnal Prabayaksa: Journal of History Education* 1, no. 2 (September 2021): 64.

structured educational medium that internalizes faith, morality, and social cohesion into the character of the Bugis Pagatan community.

*Masukkiri* is a religiously themed traditional art form practiced by the Bugis community in Pagatan, located in Tanah Bumbu Regency, South Kalimantan Province. This tradition consists of the recitation of *mawlid* poems or praise-filled verses for the Prophet Muhammad (peace be upon him), performed during commemorative events for the Prophet's birthday in the month of Rabi' al-Awwal as well as other occasions—such as weddings, thanksgiving ceremonies for newly launched boats or new houses, family members embarking on Hajj, Tasmiyah (naming ceremonies) or Aqiqah (animal sacrifice for newborns), anniversaries, community discussions (*tudang sipulung*), and meetings among local elders or community leaders.<sup>9</sup>

The *Masukkiri* tradition aims to express gratitude for the birth of the Prophet Muhammad (peace be upon him) and to honor the blessings bestowed by Allah SWT, as reflected in the recitation of praise poems, the *Asma'ul Husna* (Beautiful Names of God), and *salawat* (blessings upon the Prophet) during its performances. This traditional art is still highly valued by the Bugis community in Pagatan, especially among the older generation who continue to preserve it. They believe that the tradition must be maintained to ensure its continuity. However, the younger generation often views *Masukkiri* as outdated and relevant only to the elderly. The existence of this traditional art carries various interpretations, impacts, and surrounding conditions. Therefore, it is essential to understand the meanings and values embedded within the *Masukkiri* tradition so that its significance can be fully appreciated.

Based on the issues outlined above, this study aims to primarily analyze the process of value internalization within the *Masukkiri* tradition. Specifically, this research seeks to: (1) document the historical development and procedural rituals of *Masukkiri* practiced by the Bugis community in Pagatan; and (2) identify the core Islamic educational values, namely faith (*aqidah*), morality (*akhlaq*), and social solidarity, that are transmitted through its poetic recitations and symbolic acts. Ultimately, this article intends to offer a perspective on how

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<sup>9</sup> Hendraswati dkk, *Diaspora dan Ketahanan Budaya Orang Bugis di Pagatan Tanah Bumbu*, (Yogyakarta: Penerbit Kepel Press, 2017), 105.

indigenous traditions can be revitalized as effective mediums for Islamic character education in the contemporary era.

## METHODS

The researcher employed a field research method using a descriptive-qualitative approach grounded in phenomenology. This approach was chosen because the study aims to describe activities that have occurred within the community. Therefore, the descriptive-qualitative method was applied to produce written descriptions of human behavior and observed activities. According to Meleong, phenomenological scholars believe that understanding human behavior can be achieved through various means, such as direct interaction or interviews with individuals.<sup>10</sup>

Robet Bogdan and Steven J. Taylor, as cited by V. Wiratna Sujarweni, describe the qualitative approach as a research method that produces descriptive data in the form of spoken or written words and observable behavior. This approach aims to understand the phenomena experienced by research subjects. Common data collection techniques include observation, interviews, and documentation.<sup>11</sup>

The research was conducted in Kusan Hilir District, Tanah Bumbu Regency, South Kalimantan Province. This location was selected because it is where the *Masukkiri* tradition has been practiced since ancient times and continues to be preserved by the local community, particularly among the Bugis people of Pagatan. Once the data had been collected, the researcher conducted an analysis using a descriptive-qualitative method. This involved explaining the research problems through objective and logical arguments based on responses provided by informants during the interview process. The findings were then concluded using an inductive method, allowing general conclusions to be drawn from the analyzed data.

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<sup>10</sup> Moeleong Lexy J, *Metodologi Penelitian Kualitatif*, (Bandung: Remaja Rosdakarya, 2005), 18.

<sup>11</sup> V. Wiratna Surjaweni, *Metodologi penelitian*, (Yogyakarta: Pustaka Baru Pres, 2014), 10.

## RESULTS AND DISCUSSION

### History and Development of the *Masukkiri* Tradition among the Bugis Community in Pagatan, Tanah Bumbu Regency

*Masukkiri* is a traditional oral literary art that developed in the coastal area of Pagatan, Kusan Hilir District, Tanah Bumbu Regency, which is predominantly inhabited by the Bugis ethnic group. This traditional art is believed to have emerged in the 20th century, coinciding with the establishment of the Pagatan Kingdom. The term *Masukkiri* originates from the Bugis-Pagatan language and means “to engage in remembrance (*dhikr*),” highlighting the tradition’s central purpose: to remember the presence of Allah as the Creator and to express gratitude for the blessings bestowed.

A *Masukkiri* performance features a poet known as a *pasukkiri*, often accompanied by the *rabana* (frame drum), reciting *mawlid* poetry from *Al-Barzanji*, along with *shalawat* (praises for the Prophet) and the *Asma’ul Husna* (Beautiful Names of Allah). These are delivered by both male and female groups.<sup>12</sup>

The roots of the *Masukkiri* tradition can be traced back to the Pagatan Kingdom, located in Kusan Hilir District, Tanah Bumbu Regency. The kingdom was established in 1775 CE as an autonomous region for Bugis immigrants in Pagatan. It operated under the protection of the Banjar Sultanate and held the status of an Islamic kingdom. Historical evidence of this can be found in records of the founding of the Banjar Kingdom, which note that Sultan Tahmidullah (r. 1761–1801) granted permission to Puanna Dekke to establish a new settlement for the Bugis-Pagatan people. These events are documented in *Lontara* manuscripts—daily journals written by Kapitan La Mattone in the Bugis script.<sup>13</sup>

The *Masukkiri* art form is frequently performed during celebrations of the Prophet Muhammad’s birthday (*Maulid Nabi*) held by the Bugis community in Pagatan. Its presence parallels the growth of Pagatan as a kingdom and port town governed by Puanna Dekke. This

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<sup>12</sup> Miftahul Jannah, dkk., “Kesenian Tradisional *Masukkiri* Masyarakat Bugis Pagatan Kecamatan Kusan Hilir Kabupaten Tanah Bumbu” dalam *Jurnal Prabayaksa: Journal of History Education*, Vol 1, No. 2, September 2021, 64.

<sup>13</sup> Hendraswati dkk, *Diaspora dan Ketahanan Budaya Orang Bugis di Pagatan Tanah Bumbu*, (Yogyakarta: Penerbit Kepel Press, 2017), 38.

phenomenon influenced the formation of local knowledge in the Pagatan area, which in turn gave rise to a unique culture shaped by the region's ethnic diversity and social distinctions. The result was a fusion of Islamic and Bugis cultures in various aspects of social life, including the arts.

Due to this cultural synthesis, gatherings to commemorate the *Maulid Nabi* among the Bugis community in Pagatan often involve collective recitations and chants of the *Mawlid al-Barzanji*. These poetic verses, which recount the life lessons of the Prophet Muhammad, the *Asma'ul Husna*, and *shalawat*, are preserved in the Arabic language and performed with a Bugis rhythm, known collectively as *Masukkiri*.<sup>14</sup> Among the Bugis, there is a similar tradition called *mabbarasanji*, in which the *Mawlid al-Barzanji* is recited without musical accompaniment or poetic chanting, unlike in the *Masukkiri* tradition.

Based on interviews conducted by the researcher, the development of the *Masukkiri* tradition relies heavily on the active participation of the older generation, particularly in community events such as weddings. The tradition reached its peak popularity in the 1990s and was well received by people across social strata. As a result, *Masukkiri* became one of the prominent cultural tourism icons of Tanah Bumbu Regency, alongside the *Mappanretasi* ritual.

The following is an interview conducted by the researcher with a community member who continues to practice the *Masukkiri* tradition:

*“Pada masa muda saya di tahun 1990-an, saya selalu turut serta dan meramaikan tradisi ini. Saat itu, tradisi Masukkiri sangat ramai dan kadang-kadang bahkan tidak kalah populer dengan musik orkes. Secara keseluruhan, tradisi ini menjadi seni yang diminati oleh berbagai kalangan. (In my younger years during the 1990s, I always took part in and helped enliven this tradition. At that time, the Masukkiri tradition was very lively and sometimes even rivaled orchestral music in popularity. Overall, it was an art form enjoyed by people from various walks of life).”<sup>15</sup>*

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<sup>14</sup> Miftahul Jannah, dkk., “Kesenian Tradisional *Masukkiri* Masyarakat Bugis Pagatan Kecamatan Kusan Hilir Kabupaten Tanah Bumbu” dalam *Jurnal Prabayaksa: Journal of History Education*, Vol 1, No. 2, September 2021, 65.

<sup>15</sup> Syafrudin, 61 years old, Resident of Barugelang Village, Kusan Hilir District. Interview conducted on January 6, 2024.

Over time, the older generation has begun to worry about the continuity of the *Masukkiri* tradition due to the declining interest among younger generations. Today, *Masukkiri* can only be found in a few areas that are still committed to preserving it, such as the villages of Barugelang, Beringin, Batarang, Sepunggur, Saring Sungai Binjai, Saring Sungai Bubu, and Segumbang.<sup>16</sup>

A cultural figure who served as an informant, Kiyai Haji Abdul Kahar, stated that in recent years, the practice of the *Masukkiri* tradition has become increasingly rare:

*“Generasi saat ini semakin berubah, dan tradisi Masukkiri mungkin hanya dipraktikkan oleh orang-orang dari generasi sebelumnya, khususnya yang berusia 50 tahun ke atas. Anak-anak muda yang berusia 20-an tampaknya kurang tertarik. Akibatnya, jika tidak ada generasi muda yang meneruskan tradisi Masukkiri, tradisi ini mungkin akan hilang suatu saat nanti. (Today’s generation is changing, and the Masukkiri tradition may only be practiced by those from the older generation, particularly those aged 50 and above. Young people in their 20s seem to show little interest. As a result, if no younger generation takes up the Masukkiri tradition, it may eventually disappear.)”*<sup>17</sup>

The lack of interest among the youth is largely due to the perception that *Masukkiri* is outdated and irrelevant to modern times, leading to a very low desire to learn it. Many consider the tradition obsolete and no longer popular. This growing concern among the older generation stems from the realization that if the youth are unwilling to learn and carry on the tradition, *Masukkiri*—which is a cultural pride of the Bugis community in Pagatan—may one day vanish.

According to Kiyai Haji Abdul Kahar, one of the key reasons young people are less interested in learning *Masukkiri* is because it is seen as less appealing compared to *maulid habsyi*, a form of religious art that has gained greater popularity in recent years. While *Masukkiri* shares similarities with *maulid habsyi*, the most notable differences lie in the use of the Bugis Pagatan intonation and the strong vocal delivery without the use of amplification tools such as microphones—features that are not present in *maulid habsyi*.

*“Tradisi Masukkiri juga memiliki ciri khas pembacaan yang keras tanpa menggunakan mikrofon. Berbeda dengan maulid habsyi yang umumnya menggunakan mikrofon. Karena Masukkiri tidak menggunakan mikrofon, cukup dengan suara keras saja. Hal ini membuat*

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<sup>16</sup> Rusdi Effendi, dkk, *Mapanre Ri Tasi : Tradisi Maritim Suku Bugis di Bumi Bersujud*, (Banjarmasin: PT Grafika Wangi Kalimantan, 2019), 48.

<sup>17</sup> Kiyai Haji Abdul Kahar, 55 years old, Bugis Pagatan Traditional Leader. Interview conducted on January 10, 2024.

*anak-anak sekarang kurang tertarik pada tradisi ini. (Masukkiri also has a distinct feature—its recitations are performed loudly without the use of microphones. This contrasts with maulid habsyi, which usually uses microphones. Since Masukkiri relies solely on strong vocal projection, today's youth are less attracted to it.)<sup>18</sup>*

Therefore, it is essential for both the community and the government to collaborate in raising awareness and designing engaging programs aimed at preserving cultural heritage, including traditions like *Masukkiri*. This tradition is not merely a legacy of the older generation but a cultural treasure belonging to all levels of society in Tanah Bumbu. It must be nurtured and safeguarded from being eroded by the tides of modernization.

### **The *Masukkiri* Tradition Implementation Process among the Bugis Community of Pagatan, Tanah Bumbu Regency**

In carrying out the *Masukkiri* tradition, the Bugis community of Pagatan must prepare several specific tools and materials. These items hold important symbolic and cultural significance for the community. The following are the key components required for the *Masukkiri* ritual:

#### **1. *Rabana***

The primary and most iconic instrument in the *Masukkiri* tradition is the *rabana*—a large frame drum with a diameter of about 50 cm, made from circularly shaped sandalwood and covered with goatskin in the center. The number of drums used corresponds to the number of *pasukkiri* (*Masukkiri* performers), typically totaling ten. They are played by hand in rhythm with the recitation of the *Masukkiri* verses.

The term *rabana* is derived from the Arabic word *arba'a*, meaning “four.” This refers to four key obligations upheld by the Bugis Pagatan community: obedience to Allah SWT, maintaining good relations with others in society, preserving nature, and striving to do good while avoiding wrongdoing.

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<sup>18</sup> Kiyai Haji Abdul Kahar, 55 years old, Bugis Pagatan Traditional Leader. Interview conducted on January 10, 2024.

## 2. The *Mawlid al-Barzanji* Book

An essential element of the *Masukkiri* tradition is the *Mawlid al-Barzanji*, a literary work by Shaykh Ja'far ibn Husayn ibn 'Abd al-Karim ibn Muhammad al-Barzanji. This book narrates the life and exemplary character of the Prophet Muhammad (peace be upon him).

The origin of *Mawlid al-Barzanji* dates back to the reign of Salahuddin al-Ayyubi, who initiated a competition to commemorate the Prophet's birthday by encouraging scholars to write eloquent accounts of his life. Shaykh Ja'far al-Barzanji's work emerged as the winning entry and has since become a widely recited text during *mawlid* celebrations.<sup>19</sup> In the *Masukkiri* tradition, it is chanted in poetic form using the Bugis Pagatan dialect while accompanied by the *rabana*.

## 3. *Pasukkiri*

According to an interview with Kiyai Haji Abdul Kahar, the group of performers responsible for both chanting and playing the *rabana* are called *pasukkiri*. While sources suggest the number of performers may range from six to ten or more, observations indicate the group typically consists of ten members divided into two subgroups.

The first group, called *mallawang*, recites the primary verses from the *Mawlid al-Barzanji*. The second group, called *malajama'*, follows with poetic responses composed independently, harmonizing with the primary verses.

These two groups interact during the performance: the *mallawang* delivers the main verses, while the *malajama'* responds with their own verses. While *pasukkiri* can include either men or women, only one gendered group performs per event, divided into *mallawang* and *malajama'* roles.

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<sup>19</sup> Anisya Anindya Pratiwi dan Abdul Rahman, "Tradisi Pembacaan Barazanji Dikalangan Masyarakat Bugis di Kabupaten Wajo, Sulawesi Selatan", *Pinisi : Journal of Art, Humanity, & Social Studies*, Vol. 3 No. 1, 2023, 9-10.

#### 4. *Kanrejawa*

*Kanrejawa* is a Bugis term referring to traditional snacks or cakes. In the Bugis-Makassar language, *kanre* means “food” or “to eat,” while *jawa* refers to snacks or desserts.<sup>20</sup> In the *Masukkiri* tradition, these are special Bugis Pagatan cakes prepared for the occasion.

These snacks include a variety of cakes such as *kanrejawa pute* (white cake), *didoro tello* (Bugis-style *dodol*), *apam telo* (egg *apem*), *dadar gulung*, *nennu-nennu*, *burasa* (rice cakes), *putu pesse* (steamed cakes), *dempo agara* (red jelly), and *batu indru*. Main foods like *otti* (banana) and *lakatan* (sticky rice) are also served, along with mandatory black coffee.

The meaning of *kanrejawa* lies in its diversity of shapes and colors, symbolizing the diversity of human beings in terms of character, appearance, and origin.

#### 5. *Baki*

According to the *Kamus Besar Bahasa Indonesia* (KBBI), a *baki* is a container used to serve food and drinks. In the *Masukkiri* tradition, it is used to hold the *kanrejawa*. The tray is large enough to carry a variety of traditional cakes and is usually covered with a clean white cloth to maintain hygiene. After the closing prayer, the cloth is removed and the *kanrejawa* is shared with the guests.

Beyond its practical function, the *baki* holds symbolic meaning. The assortment of cakes placed on the tray represents the unity and harmony among diverse individuals. Thus, the *baki* serves as a reminder of the importance of preserving unity through appreciation of diversity created by Allah SWT.

Most of the Bugis Pagatan community carries out the *Masukkiri* tradition during wedding events, typically before or after the *akad nikah* (*menrekawing*) ceremony. It is usually held at night and lasts about 4 to 5 hours after the *Isha* prayer. However, the *Masukkiri* may also be performed during other events such as thanksgiving ceremonies or housewarming

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<sup>20</sup> Muh. Nur Adnan Sandi, “Pertunjukan Manca’ Kanrejawa Pada Prosesi Malam Korontigi di Desa Taeng Kecamatan Pallangga Kabupaten Gowa”, *Jurnal Pendidikan Sendratasik Universitas Negeri Makassar*, Vol. 1 No. 16, 2018, 3.

celebrations, usually in the morning or afternoon. For Hajj departure or *Mawlid* commemorations, the timing of the event depends on the organizer.

Before the ceremony begins, the *pasukkiri* are divided into two groups: the *mallawang*, who recite the main verses, and the *malajama'*, who respond with verses that complement the *Mawlid al-Barzanji* text. Performers dress modestly in traditional Muslim attire. Men typically wear prayer garments such as a cap (*peci*), *baju koko* (collared tunic), and *sarong*, while women wear *gamis* (long dress) or robe and *jilbab* (headscarf).

The event opens with the recitation of *ta'awudz* and Surah Al-Fatihah, followed by *shalawat* upon the Prophet. The main verses from *Mawlid al-Barzanji* are then chanted by the *mallawang*, while the *malajama'* responds with follow-up verses written by the *pasukkiri*, creating a rhythmic alternation accompanied by the beating of the *rabana*. The event concludes with a collective recitation of the *Asma'ul Husna* and a closing prayer, seeking blessings for the ceremony and the wishes of those involved.

### **Islamic Educational Values in the *Masukkiri* Tradition of the Bugis Pagatan Community, Tanah Bumbu Regency**

The *Masukkiri* tradition is an indigenous cultural practice of the Bugis Pagatan community, dating back to the era of the Pagatan Kingdom. Embedded within this tradition are values that can be used as learning material—ranging from faith (*iman*), morality (*akhlak*), social values, to cultural values.

The values contained in the *Masukkiri* tradition include:

#### **1. Faith**

According to Imam al-Shafi'i and the perspective of Ahlus Sunnah wal Jama'ah, *iman* (faith) is a belief that must be accepted by the heart. If such belief is only expressed verbally but not internalized, the individual may be categorized as a hypocrite (*munafiq*). Therefore, true faith involves both verbal declaration and heartfelt conviction.<sup>21</sup>

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<sup>21</sup> Afrizal M, *Pemikiran Kalam Imam Al- Syafi 'I*, (Depok: Rajawali Press, 2020), 44.



Muhammad SAW. According to KH. Abdul Kahar, a Bugis traditional leader, the essence of *Masukkiri* lies in the supplication to Allah SWT, seeking blessings for one's intentions—praying itself being a moral act between humans and their Creator.

Another moral value emphasized in *Masukkiri* is gratitude (*syukur*). This is manifested by inviting many people to gather, recite dhikr, and share meals in gratitude for the blessings given by Allah.

During the event, guests are warmly welcomed, seated comfortably, and served traditional cakes (*kanrejawa*) after the ceremony. This hospitality reflects the ethical values of a Muslim in honoring guests.

### 3. Social Values

The *Masukkiri* tradition plays a vital role in sustaining the social and cultural cycle of the Bugis Pagatan community. It acts as a social bond that connects families and communities. Through *Masukkiri*, gatherings between relatives and neighbors become more frequent, ultimately strengthening *ukhuwah Islamiyah* (Islamic brotherhood).

Imam Hasan al-Banna defined *ukhuwah Islamiyah* as a spiritual connection among hearts and souls, united by shared faith. He stated that Islamic society in the Prophet's era was characterized by three main features: faith and conviction, brotherhood and emotional bonds, and strong leadership with readiness for defense.<sup>26</sup>

Thus, the *Masukkiri* tradition plays a significant role in strengthening Islamic unity. It brings together people from different areas, backgrounds, and relationships, encouraging social interaction while conveying educational values through its poetic performance.

### 4. Cultural Values

*Masukkiri* also serves as a medium to express the cultural values of the past, offering positive teachings that can be actualized in contemporary life. It promotes harmony, peace, and

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<sup>26</sup> Eva Iryani, Friscilla Wulan Tersta, "Ukhuwah Islamiyah dan Perananan Masyarakat Islam dalam Mewujudkan Perdamaian: Studi Literatur" dalam *Jurnal Ilmiah Universitas Batanghari Jambi*, Vol. 19, No. 2, Juli 2019, 401.

fraternity. The tradition also carries aesthetic values, especially in the way it explores why the Bugis Pagatan community cherishes this form of oral literature in ritual contexts.

The poetic verses in *Mawlid al-Barzanji* are regarded as high literature. The Arabs, known for their literary traditions, and the Malays, with their own strong literary heritage, both influence the Bugis literary style.<sup>27</sup> This cultural fusion results in a new form of localized culture. The process of acculturation also contributes to the enrichment of Bugis Pagatan culture. Therefore, the cultural values embedded in *Masukkiri* must be preserved and practiced by the community to ensure its continuity. In doing so, *Masukkiri* as a meaningful oral tradition can continue to thrive.

## CONCLUSION

*Masukkiri* is a traditional art form that developed along the coastal area of Pagatan, which is predominantly inhabited by the Bugis ethnic group. The presence of Muslim communities in this region has shaped a distinctive culture and art style that exists only in Pagatan. The *Masukkiri* tradition is infused with Islamic nuances and involves the recitation of *maulid* poetry in the unique style of the Bugis Pagatan people. This art form is commonly performed during various events such as weddings, the celebration of the Prophet Muhammad's birthday (*maulid*), pilgrimage departures, housewarming ceremonies, as well as *tasmiyah* and *aqiqah* rituals.

The Islamic educational values embedded in the *Masukkiri* tradition of the Bugis Pagatan community include faith (*iman*), morality (*akhlaq*), social values, and cultural appreciation. Faith is manifested through the recitation of *Asmaul Husna*, *shalawat* (praises for the Prophet), and narratives about the life of Prophet Muhammad SAW from the *Mawlid al-Barzanji*. Moral values are reflected in supplication (*du'a*), gratitude, and the honoring of guests. Socially, the tradition strengthens *ukhuwah Islamiyah* (Islamic brotherhood), uniting the community. Meanwhile, cultural values highlight the richness of local Islamic heritage through oral literature, which serves as a source of inspiration for concrete values in daily life.

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<sup>27</sup> Wildana Wargawinata dan Laily Fitriani, *Sastra Arab Masa Jahiliyah dan Islam*, (Malang: UIN Maliki Press, 2018), 42.

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