

Social Ethics and Local Literature: The *Kabanti* of *Buton* Traditions

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ABSTRACT

This journal examines the role of the *kabanti* tradition in projecting social ethics and local literacy in *Buton*, Southeast Sulawesi. *Kabanti*, a form of oral and written literature rich in Islamic and local cultural values, has become an important medium for the dissemination of Islamic teachings and the cultivation of social values within the *Buton* community. Despite facing challenges from globalization and digitization, the *kabanti* tradition persists as a vital part of *Buton's* cultural identity. This research employs an exploratory, sociological, and ethnographic approach to understand how *kabanti* maintains and strengthens the norms, values, and social identity of the *Buton* community. The results indicate that *kabanti* is not merely an oral and written tradition but also a social institution that influences the way of life and human interactions within the *Buton* community. Consequently, this research contributes to preserving and empowering local cultural heritage through the *kabanti* tradition.

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1. INTRODUCTION

Globalization, with the force of technology, should serve as both a challenge and an opportunity, sometimes compelling societies to think globally. On the other hand, traditional societies that are not fully prepared and globally minded threaten the sustainability of existing cultures and traditions (Hadirman, 2021). Similarly, the intensity of the *kabanti* tradition among the *Buton* ethnic community is increasingly fading. In addition, the *kabanti* tradition among the *Buton* ethnic community is beginning to erode due to changes in human habits and living environments. Such a condition is described in the book "Aku Klik, maka Aku Ada" as the transformation from homo sapiens to homo digitalis, who consider the certainty of social media clearer than social life (Budi Hardiman, 2018). Such a condition also threatens the existence of *kabanti* among the *Buton* community as a means to represent the imagery of social ethics inspired by Islam and to teach the values of life.

The younger generation's tendency to excessively adopt foreign cultures often displaces appreciation for local cultural heritage. The perception that traditional cultural products are outdated or less appealing has raised concerns about the sustainability of traditions. This phenomenon has prompted the author to conduct an in-depth study of social ethics and local literacy within the context of the often-overlooked *Kabanti Buton* tradition by modern society.

Kabanti is considered the most influential cultural heritage of *Buton*, playing a significant role in spreading Islam in the region. Historically, *kabanti* served as a medium for Islamic preaching, leading *Buton* into a golden age of Islam. The use of the Wolio script (*Buton* script) in writing *kabanti* is intended to bring it closer to the local community (Hasim, 2023). More specifically, *Kabanti Buton* is an oral and written tradition consisting of regional language poems recited by *Pekabanti* (*Kabanti* readers) in front of various layers of the *Buton* community (Komalasari et al., 2022). This tradition usually takes place on specific days, such as the Prophet's birthday, thanksgiving, condolence gatherings, and almost all other religious activities.

Essentially, *kabanti* contains four substances within its verses: moral education, the education of tawhid (monotheism), social education, and the education of Sufism. It is important to emphasize that Islamic teachings are the primary source of the *kabanti* tradition. One of the unique aspects of this tradition is the way it is recited, with an unusual rhythm. *Pekabanti* (*kabanti* readers) describe its melody in various ways, ranging from mystical tones to the sound of someone reciting the Quran to chanting ancient mantras. Undeniably, as an admirer of *kabanti*, I, the author, acknowledge that the power of *kabanti* lies not only in its writing style or the content of its verses but also in its melodic recitation.

The *Buton* community fundamentally places Islamic law above all else, stemming from the *Buton* philosophy that states, "*Bolimo karo, somanamo lipu. Bolimo lipu, somanamo sara. Bolimo sara, somanamo agama,*" which translates to "Self is not important, as long as the country is. The country is not important, as long as the law stands. The law is not important, as long as religion is practiced" (Zahari, 2017). More complexly, beyond Islamic teachings being the main reference for *kabanti*, the verses of *kabanti* also contain *Sara Patangu*, known as the Four Laws: humans must respect each other, humans must care for each other, humans must love each other, and humans must honor each other (Bagea, 2023).

Therefore, it can be said that the content of the *kabanti* tradition is a work that embodies a collaboration between culture and Islamic thought. Its primary goal is to instill religious, social, and cultural values in the community. Eventually, the content of *kabanti* becomes a collective truth for the community to believe in as a worldview and a way of life that must be practiced and socialized among the people of the *Buton* archipelago.

Written and oral literature, in cultural theory, is an approach within the social sciences, particularly anthropology and cultural studies, that views culture as a tradition that can be read and interpreted. In this perspective, every aspect of culture, from rituals, myths, and arts to everyday behavior, is considered a symbol of meaning. (Geerts & Clifford, 1973).

The social ethics and local literature behind the *kabanti* tradition among the *Buton* ethnic community are works that aim to guide and serve as a way of life for the *Buton* ethnic people. The study of the reproduction of local literature in the form of the *kabanti* tradition emphasizes Islamic teachings rich in Islamic social ethics. The reproduction of social ethics and local literature can be observed in the texts contained within the *kabanti* tradition.

2. METHODS

This type of research is an exploratory study that deeply examines the *kabanti* tradition in projecting social ethics and local literature in *Buton*, Southeast Sulawesi. According to Oka, as cited by Setyaningsih, exploratory research is an open-ended study that primarily emphasizes ideas or perspectives (Setyaningsih, 2017). This research will explore social ethics and local literature within the *Buton kabanti* tradition.

The approach used in this research is sociological-ethnographic. The ethnographic approach in social research describes or interprets a culture or social group system. Throughout the social sciences, the use and justification of ethnography are marked by diversity rather than consensus. Thus, various theoretical positions can support specific versions of ethnographic work. (Windiani & Nurul, 2016).

In this context, the goal of using an exploratory qualitative approach with an ethnographic approach is expected to be achieved. The aim is to understand the *kabanti* tradition as a form of local literature and a study of social ethics that can provide theories of cultural, religious, author, and *Buton* ethnic community bonds. Furthermore, no less important, the subsequent goal of an exploratory qualitative study with an ethnographic approach is to contribute to addressing the practical problems faced by the subject community.

3. RESULTS AND DISCUSSION

3.1. *Kabanti* of *Buton*: History and Tradition

The history of *kabanti* is inseparable from the process of spreading Islam in *Buton*, which is closely linked to the efforts of *Buton* poets in educating and developing Islamic preaching through written works. Through these writings, Islamic teachings spread throughout the *Buton* archipelago (Zahari, 2017). Islam began to shine when authors wrote teachings and invitations in the form of poems, which were then recited to the community. These poems were named *kabanti*, meaning "poem."

Initially, the maritime culture of *Buton* facilitated the rapid spread of Islam. Due to its maritime nature, *Buton* served as a transit area because of its crossroads position, where ships traveling from east to west or vice versa were certain to stop in *Buton*. (Zuhdi, 2010).

The philosophical foundation of sailing and trading for the *Buton* community is a manifestation of the experience of Islamic values that are implicit in the life philosophy they adhere. The recommended life philosophy of the *Buton* community is *marasai indau marasaiyaka indau marasai beu marasaiaka* (work hard to enjoy life so that you do not suffer in the afterlife).

The maritime tradition of the *Buton* people, integrated with Islamic values, is evident in a *kabanti* that was first created by the 29th Sultan of *Buton*, Sultan Muhammad Idrus Kaimuddin, titled *Bula*

Malino (The Clear Moon), as transcribed and translated by La Ode Malim. Below is the translation of the original manuscript into *Wolio-Buton*. (Malim, 1983):

*The wind almost catches the sails,
Your ship's preparations are complete,
Await the time of your departure,
A sailor who dies at sea never returns,
For the banner of ascetic suspicion,
Its flags are pure remembrance and prayer,
For the helmsman, knowledge of the inner self,
The journey that truly matters,
Never to return, each one who leaves,
Those who embark on that path,
Pump water, a lesson from the teacher,
The captain, guided by divine wisdom,
A ship of the best intentions,
Faith, a strong confirmation,
For its mast, plant fear,
For its sails, unfurl the king,
Humility, the foremost sail,
Warriors, the sailors,
Cultivation, the rope of the anchor,
Contentment, the completion of the knot,
And the rudder, the determiner of direction,
A sincere and pure inner self,
A guide to show the way,
The Qur'an and the Prophet's hadiths,
A storm of demons will strike you,
As you sail,
Keep your ship's course steady,
Do not lower its sails,
That is the frightening typhoon,
If your ship's course deviates,
And if the ship breaks apart,
You will lose on the morrow,
That is the worst kind of sinking,
Its name is the calamity of the end,
Depart from the Prophet's nation,
Free from the shadow of Islam.*

Since that time, the process of spreading Islam in *Buton* began to be embellished by poets. They started with efforts in social education and the development of Islamic preaching through written works, where *kabanti* became the main focus. By writing in the *Buton* script, they also developed knowledge about Islam. Then, the poets disseminated and promoted their written works to the community, both in written and oral forms. (Interview with Asnur Addin, April 25, 2023).

According to Suhura–*Pekabanti* (Interview with Siti Suhura, April 27, 2023), Sultan Muhammad

Idrus Kaimuddin, the 29th Sultan, was both a pioneer and the originator of the idea of *kabanti*. His written works in *kabanti* are also considered the most numerous and popular. Furthermore, Islamic scholars or *Buton* poets view the ideas proposed by Sultan Muhammad Idrus Kaimuddin as an effective strategy. He paid attention to customs (the habits of his people), studied them, and integrated Islamic values with cultural values. At that time, four *Buton* philosophies were always highlighted and served as guidelines in communal life, especially before the advent of Islam. These are known as *Pobhincibhinciki kuli*, consisting of four main concerns:

1. *Poma-masiaka*, mutual affection.
2. *Poangka-angkata*, mutual respect.
3. *Popia-piara*, mutual care.
4. *Pomae-maeka*, mutual esteem (Sahlan, 2016)

Sultan Muhammad Idrus Kaimuddin successfully united Islamic values with *Buton* culture, making it easier for Islamic preaching to reach a wider audience. Step by step, this effort was continued, and now the practice, or rather the heritage, is still preserved and maintained by the community, especially the indigenous people (Interview with Al-Mujazi Mulku Zahari, April 15, 2023). The variety of *kabanti* expressions (cultural traditions) with Islamic nuances indicates that local traditions become stronger when influenced by religion and vice versa. This mutual influence is referred to as the dialectic of religion and culture in anthropological-sociological terms. (Sugianto, 2019).

As a tradition, *kabanti* has now become an oral tradition only, where it is sung by one person and listened to by many. It remains as an oral tradition. There is no longer a culture of writing it down or studying its meanings. This is not for any other purpose than to continue nurturing the existence of *kabanti*. The recitation of *kabanti* can be found in various religious events, such as celebrating the Prophet's birthday, expressions of gratitude, condolences, weddings, and so on (Interview with Zulyah, April 12, 2023).

3.2. Kabanti and Social Ethic of Islam

A society's worldview is a crystallization of the values held by its nation, which are believed to be true and generate the determination within the nation to realize them. The values contained within *Buton* society are embodied in *kabanti*. Thus, the positive values that contain this nobility become a marker of *Buton* society's identity, indicating that in social life, they adhere to the concept of Islam to create a life full of love and compassion. (Kosilah & Andarias, 2019).

Kabanti is a written work of our ancestors that contains teachings, stories, and advice with an Islamic nuance. The content of *kabanti* itself is poetry in the form of an ode, verses that use a tone and tend to be serious (Interview with La Ode Djabaru, April 7, 2023). The tradition of *kabanti* essentially contains four substances, namely moral education, social education, the education of tawhid, and the education of Sufism (Interview with Siti Suhura, April 27, 2023). *Kabanti* is also a form of cultural expression used to convey stories, legends, and ethical social teachings. In Islam, art and culture are also used to convey ethical messages and religious teachings. (Nurhayati, 2021).

Behind the melody of *kabanti's* content, *kabanti* is truly an educational medium filled with social ethics, Islamic law, governance, history, fatwas, and teachings of a universal nature. The reading of *kabanti* is now more often found in family events. Although it sounds like the rhythm of Qur'an recitation, it is directly educational (Interview with Al-Mujazi Mulku Zahari, April 15, 2023).

The strength of *kabanti* is influenced by its author, and on average, the authors of *kabanti* are those who have served as Sultans, especially in this case, the originator of the idea of *kabanti*; Sultan

Muhammad Idrus Kaimuddin, who has his own unique style when compared to other sultans, including those in the Nusantara region. Firstly, he was a writer. Secondly, he was a multi-dimensional figure. Indeed, there are many multidimensional sultans, but few who are simultaneously scholars and men of culture.

He was also a prolific writer who in his time, produced 40 written works, including books of *kabanti*. Thus, the community viewed him not only as a Sultan but also as a writer, a literary figure, a man of culture, a political figure, and so on. Therefore, it is no wonder that the works of *kabanti* are so highly valued by the *Buton* community.

In addition, for the reciters or teachers of *kabanti*, the concept of knowledge transfer in *Buton* is also a requirement, considering there are also *kabantis* that are not of a general nature, i.e., *kabantis* that require further learning with a teacher. (Interview with Asnur Addin, April 25, 2023), The concept of knowledge transfer in *Buton* includes:

- a. *Moomini yinda aba'* (Syaṛī'ah)
Do not wait for questions, provide information.
- b. *Abapo kasimpo pambaya* (Ṭarīqah)
Answer only after they ask.
- c. *Moomoni aba' bolo pambaya* (Ḥaḳīqah)
Let them ask, do not provide information.

This indicates that social ethics is not only theoretical but also practical and integrated into the daily lives of the community. Moreover, *kabanti* is intertwined with Islamic social ethical values, which are closely related to interpersonal relationships (*ḥablumminnās*), encompassing aspects such as not lying, not going overboard in joking, not insulting others, avoiding gossip, working hard, guarding one's words, loving peace, and always doing good to others.

An example of *kabanti* rich in social ethics is the famous work by Syaikh Haji Abdul Ganiu titled "*Ajonga Inda Malusa*," which means "Clothing That Does Not Fade." He stated that wealth is relatively good and useful and is liked by everyone, so people seek it. No one dislikes wealth, but conversely, there are more negative aspects if it is misused and not channeled according to teachings that are pleasing to God (Interview with Imran Kudus, May 1, 2023). His exposition is then linked to the meaning and purpose of the philosophy of the *Buton* Sultanate regarding self (*karo*), state (*lipu*), law (*sara*), and religion, so the author wrote it in the form of *kabanti*, as follows:

<i>Neya pakeya miya marangkaeya</i>	If worn by the rich
<i>Oarataa halala amangkilo</i>	Wealth that is halal and pure
<i>Apose unde fakiri tee misikini</i>	Brings joy to the poor and the destitute
<i>Apose tumpu incana kaasi-asi</i>	Brings joy to the hearts in distress
<i>Rampa sabubu murana tekaasina</i>	Because of generosity and compassion
<i>Asadakaa apalimba zakatina</i>	Giving alms, paying zakat
<i>Teya tulungi sabara mosukarana</i>	and helping those in need
<i>Moo fakiri modosana adawuya</i>	Even if the poor ask for money, they give
<i>Inda rampana ameta tee tuju</i>	Not expecting any reward in return
<i>Samata-mata alaaka fahala</i>	Solely hoping for divine reward
<i>Asuru-suru kalape muri-murina</i>	Seeking goodness for the hereafter.
<i>Ea komiyu wututinai kawasa</i>	O you, the powerful and wealthy family

*Teyingkomiyu musiraha morangkeya
Neyu kamata fakiri tee misikini
Maeya mpuu neyinda beyu dawuya
Oarata inda teampadeyana
Nasebutuna amboore idingkana
Idunia siy tamarasai tatunggua
Iaakherati naile isikisaa
Tabeyana beyi kogunaakana
Oarataa siyitu tadikaiaya
Imosukurana imomagimpina incana
Tee tatulungi tao kamondona lipu
Osyitumo dingkana motopenena
Katangkana alalesa samangengea
Hengga amata oputa akaweya
Ampadeyana rouna kapujiana
Sabaraaka rangkaeya modikana
Arataa tawa tinauraka
Manga nana opuana osiytumo
Tao racuna anana tee opuana
Kaapaaka malingu momakaana
Osiytumo mobarina telat
Momalutena adawu-dawu mpisua
Toarambuliana amembali padangki
Kaudepana akolosa pogera
Samangengea sara saganamo
Sakiyaia aturuna maridomo*

and you, the wealthy acquaintances
You see the destitute
It would be shameful if you do not give
Wealth is useless
If it just stays in place
in this world, it's hard to protect
in the afterlife, it will be tormented
Unless it is put to good use
Wealth is saved
for those in need
and for the benefit of the country
That is the noblest place
Its strength endures forever
Even our children—and grandchildren will find
the practical use, the praise
All the wealth that is saved
Wealth and heritage
for their children and grandchildren
That is, for their poison
Because whoever is strong
Takes a lot
the weak are given as they please
the result is hidden enmity
Conversely, it becomes a quarrel
Always thinking like others
Continuing family ties with others

On another page, Syaikh Haji Abdul Ganiu writes as follows:

*Tinauraka motopena kalape
Teya matangka allele samangengea
Kapujiana minaaka uduunia

Sadaadaa 119elati iaakherati
Netapeelu ta dikaaka anata
Tee puata mentene suncu-suncuya
Taadariya ilimuu tee amala
Mokogunana idalana aakherati
Oilimu tee amala siytu
Tinauraka minaaka inabiy
Adikaaka anana tee opuana
Tee malingu mosena agamanya
Tinauraka carataa dunia*

An Inheritance Most Noble
and steadfast, enduring through the ages
Its praises have been sung since the world
began
Remain until the hereafter
If we choose to keep it for our children
and pass it down to our grandchildren
We teach them knowledge and good deeds;
Useful on the path to the hereafter
This knowledge and these deeds
Are an inheritance from the Prophet
Keep it for their children and grandchildren
and all who follow the faith
the inheritance of worldly wealth

<i>Ominaana siytu osetani</i>	Lack of faith can lead to evil outcomes
<i>Adikaaka manusia mounda</i>	It is stored for those who wish
<i>Bemoseena inuncana narakaa</i>	to follow into hell
<i>Soopodo maka oarataa siytu</i>	Yet, in brief, wealth is
<i>Netakaneya pewauna amalape</i>	If it finds its proper path
<i>Idunia siy aturua keya miya</i>	in this world, it brings people closer
<i>Teya mombali tao katondona karo</i>	and becomes a shield for oneself
<i>Asintaa keya miya mokaasi-asi</i>	Drawing near those in need
<i>Atogaa keya sabara mobalalana</i>	Bringing together those who lack
<i>Aromuya keya miya bari momantale</i>	Uniting those who are estranged
<i>Atangka keya mbooresana polipu</i>	Strengthening the nation's position
<i>Arapiya keya lee pootu margawu</i>	Spreading descendants far and wide
<i>Apekarido ewali tee porumpa</i>	Distancing enemies and thieves
<i>Apekakasu sabara lipu marido</i>	Bringing closer all distant lands
<i>Akawa keya makusuduna incata</i>	Achieving the desires of our hearts
<i>Apemambali sabara haajatita</i>	Fulfilling all our wishes
<i>Apekamuda sabara momalina</i>	Easing all difficulties
<i>Mopogerana apomasyi keya</i>	Those who quarrel love again
<i>Iaakherati amembali rindina karo</i>	in the hereafter, it becomes a barrier
<i>Isikisa naraka momapane</i>	Tormented by the fiery hell
<i>Teya membali betao kabungkalena</i>	and becomes the key to unlock
<i>Soroga molabina kalimua</i>	the most noble paradise
<i>Oara siytu talu dawua</i>	the confluence is in three parts
<i>Omomini aala tao bokuna</i>	the believer takes it as a provision
<i>Munafiki aala tao belona</i>	the hypocrite takes it as adornment
<i>Okafiri adawu-dawu namina</i>	the non-believer wastes it to gratify desires

As a literary work that emerged from the social and cultural conditions of the *Buton* community, the *kabanti* "*Ajong Inda Malusa*" is closely related to the social and cultural existence of the *Buton* Muslim community at the time the work was created. Therefore, to understand the content of the *kabanti*, it cannot be separated from the cultural and Sufi context of the poet (Rosdin, 2014). Thus, regarding the relationship between *kabanti* and the Islamic faith of the *Buton* community and the Sufism of its poet, it serves as a source of creation and the creation of the poem by understanding it as a mirror of society and its social function.

Overall, "*Kabanti Ajonga Inda Malusa*" in *Buton* society is a literary work and a social institution that plays a significant role in shaping and reinforcing norms, values, and social identity. This shows how culture and society are interconnected and interact within a specific Islamic and social context.

Furthermore, in exploring the historical context of the *Buton* community, it is identified that *kabanti* is a tradition through which Islamic teachings and the knowledge of the Sultanate are written

and then conveyed orally. Thus, it becomes an effective communication medium, containing moral advice, religious guidance, and social ethics (Hastuti et al., 2023).

Thus, *kabanti* has shown how the Islamic religious values contained within it can shape social ethics in *Buton* society, providing spiritual, moral, and social guidance relevant to the lives of the community (Anggraini & Maisarah, 2022). In short, *kabanti* is not just an oral and written tradition; it is much more than that; *kabanti* is a catalyst for action.

3.3. Kabanti and The Theory of Local Literature

Kabanti is a local literary work that has developed into an oral tradition and is believed to contain pedagogical values, which are often used by the local community as a preventive educational medium to preserve and instill values or norms that serve as guidelines or rules for proper conduct, both in family life and in the community (Alifuddin, 2013). In other words, *Buton kabanti* functions as a social control medium to realize a tranquil, unified, and harmonious life.

In another sense, *kabanti* is a sociological, literary work, which can also be referred to as local literacy because it is the written work of ancestors. *Kabanti*, or poetry, essentially contains moral and cultural education (Interview with Al-Mujazi Mulku Zahari, April 15, 2023). Therefore, *kabanti* can be called local literacy of the sociology of literature genre.

In the sociology of literature, a literary work is examined for its relationship with reality and to what extent it reflects reality. The reality referred to here is everything that exists outside and is referenced by the literary work. According to Leurenson and Swingewood, as cited by Susiati, there are essentially three perspectives related to the sociology of literature: first, research that considers literary works as social documents within which there is a reflection of the situation at the time the literature was created; second, research that reveals literature as a mirror of the social situation of its writing; and third, research that captures literature as a manifestation of historical events and socio-cultural conditions (Susiati, 2019).

According to Kudus, *kabanti* can also be considered Sufi literature, as it is written in a Sufi style, and indeed, its authors are Sufi scholars, such as Sultan Muhammad Idrus Kaimuddin, who is a renowned Sufi scholar from the *Buton* Sultanate. It is no wonder that *kabanti* contains Islamic values and is full of love (Interview with Imran Kudus, May 1, 2023). An example is the *kabanti* written by Syaikh Abdul Ganiu titled "*Kalipopo Mainawa*" (The Bright Star), where the content of the *kabanti* begins with *uṣūl* (principles), includes *fiqh* (jurisprudence) in the middle and ends with Sufism.

Thus, it can also be said that *kabanti* is a philosophy of life for the *Buton* community that contains religious advice. The didactic and humanistic values contained in *kabanti*, particularly provide guidance on how to live and interact with fellow humans and the social environment (Komalasari et al., 2022). As a literary work rooted in the culture and society of the *Buton* people, *kabanti* offers high social ethics teachings about interpersonal relationships.

Kabanti also serves as a witness to the tradition of manuscript writing in *Buton*, which demonstrates how knowledge and Islamic religious teachings were spread and studied in the past. This writing and copying ensured that this knowledge remained alive and accessible to future generations (Ilyas, 2017). For example, a *kabanti* often recited during *ta'ziah* events, titled "*Kalipopo Miyzani*" by Syaikh Abdul Ganiu, was copied and translated by La Mbalangi (2003):

<i>E, karoku incafu mpuu maea</i>	O my soul, awaken and be ashamed
<i>Ufikiria sabaraaka mingkumu</i>	Reflect on all your deeds
<i>Mingku mosala inda temomalapena</i>	Wrongful actions bear no good
<i>Molaahirina tawa mobaathinina,</i>	Neither in appearance nor in secret,

*Bari-baria mingkumu podo riyaa
Ukaunde-unde takubara inamimu
Inda ufikiri mate padaa umbamo
Apagogaa inyawa tee badamu,*

All your actions are filled with pretense
Pride and arrogance fill your heart
You do not consider that death will come
Separating your soul from your body,

*E karoku upoincamo opea
Tookana inda ufikiri mate
Kaapaka sarona inyawa itu
Apomusiraha simbau mia moleo,*

O my soul, what are your thoughts?
Why do you not ponder death?
as for the soul, it is named
A friend, like a guest,

*Akaawaka henggana aposaangumo
Mia moleo siytu dosangamo
Inda upooli ingko utagalia
Tuamoitu lanciringana inyawa,*

When its time has come-it will bid farewell
the guest will depart
You will not be able to hold it back
such is the metaphor for the soul,

*Kapaaka sarona inyawa itu
Apomusiraha tee badamu siytu
Aumbaka mia mosaori kita
Upoqaamo tess musiraha itu*

Indeed, the soul is named
A friend to your body
When someone comes to urge us
Part with that friend of yours,

*Malaaikati Maalikil Mautu
Osiytumo moalana inyawamu
Atomaeka asakali kaogena
Alimba wa mina inuncana ngangana,*

the Angel of Death
He is the one who takes your soul
Frightening and immense
Fire emanates from his mouth,

*E, karoku boli ubaraakea
Omateitu padaa umbatikomo
Sai-saideitu kanaile naipua
E, karoku madei tobamo mpuu,*

O my soul, do not be surprised
Death will come for you
Soon, tomorrow or the day after
O my soul, hasten to repent,

*Kanantena dangiapo udadi
Boli antagi umapiy kau toba
Kananteana dangia upooli
Padangasimo udambaaka potawa.*

While you are still alive
Do not wait until sickness for you to repent
the opportunity is still within the health
Never be enchanted by joyous laughter.

In the poem above, the poet directly presents the poem as if it were for himself. Was the composition intended solely for himself and only for himself? Yes, but it seems that the Sufi views himself not just as his physical body but as everything that exists being part of himself, including all other people. For a Sufi, all of this is one as a creation of the Almighty, that is, as a servant. Therefore, if the poet says the poem is for himself, it is true for himself, but within it is also contained for others.

More specifically, it can be concluded that the “*Kabanti Kalipopo Miyzani*” is written in a Sufi literary style (as the author is indeed a Sufi); second, the poem is highly sociological because it serves as advice or a warning to humanity; and third, it is religious in genre because it uses an Islamic approach. Thus, *kabanti* has proven its role in preserving culture and religion in each verse.

Directly, *kabanti* represents the individual's surrender to God and the hope for God's mercy, reflecting the influence of Islam on spiritual values. The content of *kabanti* also promotes self-compassion, empathy, and the importance of kindness and respect in social interactions. Even the texts of *kabanti* encourage self-control and warn against behaviors that can lead to social alienation. It honors others under the influence of religion and advises maintaining social relationships (Komalasari et al., 2024).

The theory of local literature with a nuance of sharia (law) in the *kabanti* tradition also aligns with Aristotle's exposition, which concludes that law is present as a counterbalance to the inability of legal science to create and establish legal principles and decisions as a logical and conceptual system (Aburaera et al., 2017). Therefore, the theory of law also exists in *kabanti* and serves as an appropriate alternative solution to social problems. According to the American Psychological Association (APA), spiritual factors are understood as teachings of social ethics, religion, and beliefs that impact the development of behavior, emotions, and mental well-being (Mohd Ferdaus et al., 2022). Similar to *kabanti*, which serves as a spiritual foundation that supports the soul, God, and the sensitivity of experiences in designing a perfect society.

More specifically, the local literature of *kabanti* is rich in humanistic values, moral lessons, mutual aid, and spiritual beliefs. Even if it were to be included in the curriculum, *kabanti* emphasizes four core competencies: spiritual, social, cognitive, and psychomotor aspects, to align with the community's framework, promoting values such as discipline, honesty, hard work, integrity, responsibility, cooperation, compassion, and respect (Sahlan, 2016).

If we refer to John Storey's view in (Purnomo, 2017), the concept of cultural tradition is interpreted more politically than aesthetically. The culture used in education is not the concept of culture defined in other studies as an object of aesthetic appreciation or a process of aesthetic, intellectual, and spiritual development, but rather culture as text and the practice of everyday life.

In the study of Islamic law, *kabanti* is a philosophy that contains Islamic law, the substance of which is sharia or literature whose substance is sharia (Hadi, 2022). This is also why *kabanti* adapts to the conditions of society, as Islamic legal philosophy is critical of all kinds of issues present in society. Therefore, if linked to the theory of sociology of literature, *kabanti* can also be said to be a critical art form.

CONCLUSION

In the context of increasing globalization and digitalization, the *kabanti* tradition in *Buton* has demonstrated its resilience as an important medium for spreading Islamic teachings and instilling social values. *Kabanti*, rich in moral, tauhid, social, and Sufi educational content, has functioned as a social institution that shapes and strengthens the norms, values, and social identity of the *Buton* community. Despite facing modern challenges, this tradition endures as a vital part of *Buton's* culture and identity, showcasing the strength and relevance of local cultural heritage in people's lives. Therefore, efforts to preserve and empower the *kabanti* tradition are essential for the sustainability of *Buton's* culture and identity and serve as a source of inspiration for other communities in preserving and strengthening their cultural heritage.

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