

# **CULTURAL *DA'WAH* IN THE *MAPPATEKE ONGROANG* TRADITION OF THE *TO DAKKA* COMMUNITY IN POLEWALI MANDAR REGENCY**

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## ***ABSTRACT***

*The Mappateke Ongroang tradition (swing-raising ceremony) practiced by the To Dakka ethnic community in Polewali Mandar Regency represents a form of cultural da'wah that integrates Islamic teachings with local cultural values. This study addresses the tendency to view local traditions as outdated practices incompatible with religious teachings. Using a qualitative descriptive approach with a field research design, the study explores the social realities of the tradition through direct observation and interaction with community members. The findings show that Mappateke Ongroang reflects the acculturation of Islam and local tradition. The preservation of ancestral customs infused with religious values demonstrates that local culture and Islam need not be positioned in opposition. Socially, the tradition embodies humanitarian and communal values, while theologically, traditions that do not contradict Islamic teachings remain worthy of preservation. The tradition also actualizes the values of ukhuwah (basyariah, wathaniah, Islamiyah) and social solidarity through practices such as meppo sipulung (communal gathering) and mabbagi barakka (food sharing). Rituals including animal slaughtering, Barzanji recitation, hair-cutting ceremonies, and name-giving express gratitude while reinforcing the Islamic identity of the To Dakka community. This phenomenon demonstrates that Islam can adapt to local culture without losing the substance of its teachings. Therefore, the tradition functions as an effective medium of cultural da'wah that preserves the ancestral heritage of the To Dakka community while remaining widely accepted in society.*

***Keywords:*** *Cultural da'wah, Mappateke Ongroang, To Dakka Ethnic Community*

## INTRODUCTION

Local traditions within the Dakka community are believed to preserve ancestral heritage rich in philosophical values. The presence of Islam has further strengthened these traditions by reinforcing their philosophical and spiritual significance (Failing, 2007; Handoko et al., 2024; Sumarmi et al., 2024). Consequently, local traditions, particularly *Mappateke Ongroang*, have become closely aligned with Islamic teachings. Each implementation of the tradition therefore functions as a medium of *da'wah* through the incorporation of various Islamic practices into its rituals. This integration of Islamic teachings within local cultural practices is commonly referred to as cultural *da'wah*.

This article examines the *Mappateke Ongroang* tradition of the *To Dakka* community as a medium of *da'wah*. The tradition, which celebrates the birth of a child, is closely associated with Islamic teachings and is often performed alongside the *aqiqah* ritual. *Aqiqah* represents an expression of gratitude to God for the birth of a child and is commonly accompanied by name-giving ceremonies and animal sacrifice, particularly goats (Eljambaky et al., 2024; Langke et al., 2025; Nurbaiti, 2025). Similarly, the implementation of *Mappateke Ongroang* among the *To Dakka* community includes ritual processions expressing joy over a newborn's arrival, such as placing the baby in a swing made from a sarong decorated with traditional foods, including *balundake*, *cucuru*, *ketupat nabi*, *ketupat kurru*, and a hen.

The *Mappateke Ongroang* tradition is performed through a combination of *To Dakka* customary practices and Islamic teachings. In this tradition, religious leaders are appointed to conduct animal slaughter and perform rituals in accordance with Islamic law, including the recitation of *Barzanji*, *dhikr*, and prayers.

The celebration of *Mappateke Ongroang* also combines the roles of religious leaders with that of a traditional figure known as a *sanro*. Within the *To Dakka* community, the *sanro* is regarded as a spiritual intermediary between humans and the Creator according to local tradition. The role of the *sanro* in the *Mappateke Ongroang* tradition includes preparing various ceremonial elements that contain symbolic meanings and substantial *da'wah* values.

The *Mappateke Ongroang* tradition of the *To Dakka* community possesses distinctive characteristics and conveys messages of cultural *da'wah* through its ritual practices. However, scholarly literature specifically discussing this tradition remains limited, although studies on the *To Dakka* community in general are relatively available.

## Literature Review

Cultural *da'wah* refers to a form of Islamic preaching that employs cultural approaches by considering community cultural practices in the dissemination of Islamic messages (Asrori et al., 2025; Marhamah et al., 2024; Wai Weng, 2024). Cultural *da'wah* generally involves two approaches. First, it adopts an accommodative stance toward cultural values while maintaining the substance of Islamic teachings. Second, it emphasizes the importance of understanding human culture as the object of *da'wah* itself (Donahue-Martens, 2025; Ku, 2025; Ramalho, n.d.).

Cultural *da'wah* recognizes human beings as cultural entities and seeks to offer solutions through the interaction between local traditions and Islamic teachings, thereby generating alternative cultural expressions (Supriyadi, Slameta; Prameswari, Nadia Sigib; Widiyastuti, Endanga; Athian, 2022; Widayat, Rahmanu, Prameswari, 2022; Zakky et al., 2019). Therefore, cultural *da'wah* can be understood as *da'wah* activities that take into account the benefits of local customs

and traditions while ensuring that they remain compatible with Islamic teachings.

Previous studies on cultural *da'wah* have generally focused on several aspects, including *da'wah* strategies in the digital era, culture-based preaching approaches, the use of art and tradition as media for conveying Islamic teachings, the strengthening of religious moderation, and Muhammadiyah *da'wah* within social and technological contexts (Adde, 2022; Agustyawati, 2022; Ashari et al., 2024; Irawan, 2023). Earlier research has also emphasized the effectiveness of cultural *da'wah* in promoting tolerance, persuasive communication, and the adaptation of Islam to modern social developments. In addition, several studies have examined local traditions such as *Shalawat Dulang* and *Manakib* as media of *da'wah* (Alfarizi, 2024; Dahlan et al., 2024; Gozali et al., 2024). However, these studies primarily focus on the role of tradition as a medium of religious communication and social interaction within society.

The novelty of this study on the *Mappateke Ongroang* tradition of the *To Dakka* community lies in its focus on local birth rituals as a form of cultural *da'wah* that integrates Islamic values with hereditary cultural practices. This study not only examines the tradition as a medium of *da'wah*, but also analyzes cultural symbols such as *meppo sipulung*, *Barzanji* recitation, *aqiqah*, and *mabbagi barakka* as representations of gratitude, *ukhuwah*, solidarity, and the spiritual education of the *To Dakka* community. Accordingly, this research offers a new perspective on how Islamic *da'wah* is practiced and transmitted through the local traditions of indigenous communities, an area that remains underexplored in previous studies of cultural *da'wah*.

## Conceptual Framework

This article employs Berger and Luckmann's social construction theory, which views social reality as an expression of religion. Religious values embedded within society are naturally manifested in everyday social interactions (Berger et al., 2023; Oruh et al., 2024). Tradition therefore functions as a medium through which social and religious meanings are reproduced (Katajala-Peltomaa et al., 2022; Muttaqin et al., 2025; Rosidi et al., 2024; Taragin-Zeller, 2023).

Traditions accepted as forms of *da'wah* demonstrate the internalization of religious values within society (Subair et al., 2024; Syamsurijal et al., 2026). Even in the absence of formal religious sermons, traditions practiced by Muslim communities can function as media of *da'wah* through symbolic elements embedded within ritual activities that clearly convey religious messages (Murdifin et al., 2025; Rustandi et al., 2022).

In Islamic terminology, cultural *da'wah* may be understood as *da'wah bil hal*, namely preaching through actions rather than verbal communication (*bil lisan*) (Janah et al., 2026; M. Jufri et al., 2023; Kizil, 2024; Rustandi et al., 2022). This concept aligns with social construction theory, which emphasizes the human tendency to adopt values and behaviors through observation and social interaction.

*Da'wah bil hal* during the Prophet Muhammad's era can be understood through practical actions beyond verbal preaching, such as the establishment of social institutions, the strengthening of social solidarity, and the accommodation of social practices that did not contradict Islamic teachings (Janah et al., 2026; Razak et al., 2018; Sagir, 2015). One example is the tradition of poetry among Arab society. Before the arrival of Islam, poetry competitions were commonly held in the 'Ukaz market, and the best poems were displayed on the Ka'bah. After the

emergence of Islam, poetry was not prohibited but rather embraced, particularly poetry containing moral values and messages defending truth (Wargadinata et al., 2018). Sufi poetic traditions later developed widely throughout the Indonesian archipelago and became part of the Islamic religious heritage (A. Jufri et al., 2025; Rahmah et al., 2025; Rusli, 2020; Zubair, 2011).

## RESEARCH METHOD

This study employed a qualitative approach with a field research design (Borgstede et al., 2021; Laumann, 2020; Naeem et al., 2023; Sheard, 2022). Qualitative research aims to produce descriptive data in the form of written or spoken words derived from observed individuals and social behaviors. Accordingly, this study seeks to objectively describe the social realities occurring in the field through direct observation and interaction with the research subjects.

An ethnographic approach was adopted in this research (Humaidi, 2016; Suswandari et al., 2022; Syuhudi, 2013) to understand and describe the *Mappateke Ongroang* tradition of the *To Dakka* community as a form of cultural *da'wah* that integrates Islamic values with local culture. Through this approach, the researchers examined the meanings, symbols, and social and spiritual values embedded in each stage of the tradition practiced across generations. The research also explored the historical background and development of the *Mappateke Ongroang* tradition by considering its spatial, temporal, social, and contextual dimensions. In addition, the researchers analyzed the cultural system and social behavior of the *To Dakka* community, particularly the ways cultural values are manifested in their religious practices. Interpretative analysis was further employed to uncover the *da'wah* messages embedded within the symbols of the

tradition. Therefore, this research is not only descriptive but also interpretative in examining the Islamic values contained within the tradition.

The data collected in this study consisted of primary and secondary data. Primary data were obtained through field observations and interviews with community leaders, traditional practitioners, and individuals knowledgeable about the *Mappateke Ongroang* tradition. Secondary data were gathered from relevant literature, including books, journals, articles, and other supporting documents. Both types of data were used complementarily to provide a comprehensive understanding of the research object.

During the data collection process, the researchers employed three primary techniques: observation, interviews, and documentation (Della Porta, 2014; Knott et al., 2022; Mowat, 2022; Tavory, 2020). Observation was conducted to obtain direct data regarding the situations, conditions, and implementation processes of the *Mappateke Ongroang* tradition. In-depth interviews were carried out with informants to explore the meanings and values embedded within the tradition. Meanwhile, documentation methods (Armstrong, 2021; Edmonston, 1983) were used to collect written materials related to the activities and historical development of the tradition as supporting data for the observations and interviews.

The data obtained from various sources were analyzed using qualitative analysis techniques. The first stage involved data reduction, namely the process of selecting, simplifying, and organizing raw data into information relevant to the research focus. The second stage was data presentation, in which the reduced data were systematically organized to facilitate interpretation and understanding through tables, diagrams, and descriptive explanations. The final stage involved conclusion drawing and verification, whereby the researchers

interpreted the meanings contained in the data and formulated valid conclusions regarding the cultural and *da'wah* values embedded in the *Mappateke Ongroang* tradition of the *To Dakka* community.

## DISCUSSION

### Characteristics of the *To Dakka* Community

The term *To Dakka* is derived from two words: *To*, referring to an individual or group of people, and *Dakka*, which denotes the name of the ethnic community itself. In the *To Dakka* language, the term is associated with *Taupia* or *Tomacoa* (good people), referring to individuals who uphold truth and reject wrongdoing. This philosophy is reflected in their social life, particularly in their efforts to help others and practice *amar ma'ruf nahi munkar* within the community.

The *To Dakka* community in Polewali Mandar is also associated with local geographical names, such as *Buttu Dakka* (Dakka Mountain) and *Salu Dakka* (Dakka River). These natural landmarks hold important significance in the life of the *To Dakka* people. The area surrounding *Buttu Dakka* contains river flows that serve as water sources for rice fields and fishponds, both of which constitute major sources of livelihood for the *To Dakka* community and neighboring societies. Consequently, the river and mountain are regarded as essential foundations for sustaining life and supporting the development of civilization within the region.

In the Bugis language, several words resemble the term *Dakka*, including *madekka*, which means "thirsty." This linguistic similarity is symbolically associated with the role of the *To Dakka* community in providing sources of livelihood through agriculture and aquaculture, both of which depend heavily on water as a fundamental source of life and sustenance.

The *To Dakka* community initially adhered to animistic and dynamistic beliefs that shaped the local belief system. However, following the arrival of Islam in the *To Dakka* region, the community gradually embraced Islamic teachings, leading to significant changes in their attitudes and way of life. Islamic values increasingly influenced their social behavior and daily practices in accordance with Islamic law. Nevertheless, traces of animistic and dynamistic beliefs continue to exist, although they no longer exert a significant influence on community life.

### The Process of the *Mappateke Ongroang* Tradition in the *To Dakka* Community

The *Mappateke Ongroang* tradition, which is closely associated with the *aqiqah* ritual among the *To Dakka* community, symbolically represents gratitude for the birth of a child. The tradition is also understood as a swing-raising ceremony in which the baby is placed in a swing filled with various traditional foods, such as *ketupat*, *balundake*, crowing free-range chickens, *paccera'* chicken, and other foods prepared for communal consumption. The ritual is conducted by a *sanro* (traditional healer) following the recitation of *Barzanji*. Within the *To Dakka* tradition, this procession symbolizes the beginning of a baby's life within the community.

Although deeply rooted in local tradition, the implementation of *Mappateke Ongroang* remains grounded in Islamic values. The local community believes that the entire ritual sequence can only be conducted after the completion of the *aqiqah* ceremony in accordance with Islamic law. As explained by one of the religious leaders during the interview:

*"The Mappateke Ongroang procession is conducted only after all aqiqah requirements prescribed by Islamic law have been fulfilled to ensure that the tradition does not contradict Islamic values. This reflects the understanding that tradition and religion are not positioned in opposition but rather complement one another in creating harmony between religious beliefs and To Dakka cultural traditions."*

The process of placing the baby in the ceremonial swing during the *Mappateke Ongroang* ritual can be seen in Figure 1.

**Figure 1.** The Process of Placing the Baby in the Swing (*Mappateke Ongroang*)



Source:  
Polewali Mandar Documentation, 2025

The *Mappateke Ongroang* procession among the *To Dakka* community represents a form of cultural *da'wah* aligned with local tradition. The traditional elements accompanying the *aqiqah* ceremony are not intended to replace religious rituals but instead function as social expressions and symbols of gratitude for the birth of a child. After the completion of the *aqiqah* ritual according to Islamic law, the traditional ceremony is performed as a way of honoring ancestral values that have been transmitted across generations. Suriyani explained that:

*“The foods prepared for the Mappateke Ongroang ceremony include four varieties of sokko (traditional sticky rice), namely sokko makebo, sokko malotong, sokko malea, and sokko mariri. Several types of bananas are also provided, including putti manurung, putti balombongon, putti lakotira, and putti barongon. Three trays are prepared: one for the sanro (traditional healer), one for the religious teacher, and another containing various sweet foods placed in the kitchen. In addition, the swing area is prepared with seven ketupat, seven balundake, and three kurru paccera’. One portion of these offerings is later taken home by the sanro and the ustaz. Afterward, the sanro kiono (traditional child healer) places the baby into the swing using distinctive ritual practices. However, when the imam reaches the mahallul qiyam section during the Barzanji recitation, the sanro kiono*

*carries the baby together with the mother to the place where the Barzanji is being recited for the baby’s hair-cutting ceremony.*

In addition, Sapiah explained:

*“Keddei pabbarazanji ipatamai doa (ayunan) iyatidio anana, mania diala dibawa maccambulili tomabarazanji nadipoloi beluwo'na, kepurai tidioo ibawailako posi anriri, pabbarrosong, bawatui laku bempa mekkojo.”*

This means that during the *mahallul qiyam* section of the *Barzanji* recitation, the baby is placed into the swing and then brought to the *ustaz* leading the *Barzanji* for the hair-cutting ritual. Afterward, the baby is carried to the center of the house, near the rice storage area and the water container, both of which symbolize sustenance and prosperity within the household. Meanwhile, Jabiah explained that before the baby’s hair is cut, the child is carried around so that those attending the *Mappateke Ongroang* ceremony may kiss the baby. According to her, this practice constitutes one of the distinctive features of the tradition. She further stated that baby girls may simultaneously undergo the Islamization ritual during the ceremony, whereas this is not performed for baby boys.

Moreover, Muh. Yunus stated:

*“The To Dakka community perform Mappateke Ongroang or aqiqah on the seventh day after the birth of a child. This timing is considered the most appropriate in accordance with Islamic law, although some families may conduct the ceremony on days other than the seventh depending on their circumstances and financial capability. The occasion also serves as an important moment for organizing tradition-based social activities within the community”.*

The *Mappateke Ongroang* tradition, or *aqiqah*, among the *To Dakka* community shares similarities with other communal ceremonies, such as wedding celebrations. Before the ceremony takes place, the host family informs and invites relatives, neighbors, and close friends without distinguishing social status. This practice reflects strong values of togetherness and social solidarity within

the community. Preparations for the event generally include the installation of tents to accommodate guests and the provision of buffet-style meals, particularly when the house is unable to accommodate all invitees. Field observations also revealed that the community prepares additional facilities, such as sound systems, to ensure that religious activities including sermons, prayers, and advice delivered by the *ustaz* leading the ceremony can be clearly heard by all attendees.

In an interview, a *To Dakka* community leader, Mukhlis, commonly known as Muli, explained that:

*“The Mappateke Ongroang tradition is not only part of the implementation of Islamic teachings but also serves to strengthen social relationships among community members. Therefore, Mappateke Ongroang or aqiqah functions not merely as a religious tradition and ritual, but also as a means of strengthening social bonds and maintaining the socio-cultural values of the To Dakka community in relation to wider society”.*

### **Animal Slaughter in the Mappateke Ongroang (Aqiqah) Tradition**

يَوْمَ عَنْهُ تُدْبِحُ بِعَقِيْقَتِهِ رَهِيْنَةً غُلَامٍ كُلِّ  
وَيُسَمَّى وَيُحْلَقُ سَابِعِهِ

*“Every child is pledged by their aqiqah; an animal should be slaughtered on the seventh day after birth, the child’s hair should be shaved, and the child should be given a name”* (Narrated by Abu Dawud and An-Nasa’i).

The *Mappateke Ongroang* tradition of the *To Dakka* community begins with animal slaughter as part of the implementation of Islamic law combined with local traditional values. The ritual holds profound spiritual meaning because it is regarded as an expression of obedience to Allah SWT as well as gratitude for the birth of a child. The *To Dakka* community entrusts the slaughtering process to religious figures such as *ustaz*, imams, or religious teachers who possess the knowledge and capability to perform the slaughter in accordance with Islamic law.

According to Hasna:

*“In the Mappateke Ongroang tradition, the aqiqah ceremony for a baby boy requires two goats and at least two free-range chickens, while for a baby girl it requires one goat and at least one free-range chicken. These animals serve as complementary dishes during the Barzanji recitation and prayer ceremony”.*

Before the slaughter is performed, the organizers of the *Mappateke Ongroang* ceremony first pronounce the intention (*niyyah*) while mentioning the name of the child for whom the *Mappateke Ongroang* or *aqiqah* is being conducted as an expression of gratitude for the child’s birth. The recitation of the intention contains prayers and hopes that the child will receive blessings, safety, and a life favored by Allah SWT. Only after the intention is declared is the animal slaughtered as part of the religious ritual integrated with the traditional values of the *To Dakka* community.

The slaughtering of goats in the *Mappateke Ongroang* tradition of the *To Dakka* community is carried out in accordance with Islamic procedures. The knife used must be sharpened properly to minimize unnecessary suffering to the animal. The goat is then restrained to prevent excessive movement so that the slaughtering process can be conducted carefully. During the ritual, the goat is laid on its left side, while the person performing the slaughter stands near the head facing the *qiblah*. These procedures reflect obedience to Islamic teachings as well as ethical values and moral responsibility in the treatment of living beings.

Thus, the animal slaughter ritual in *Mappateke Ongroang* is not merely part of the implementation of Islamic teachings but also represents a harmonious integration of religious ritual and local cultural tradition. The tradition symbolizes respect for new life and demonstrates the integration of religious values and local wisdom that continues to be preserved by the *To Dakka* community.

### **Barzanji Recitation, Hair-Cutting, and Name-Giving**

Among the various traditional ceremonies practiced by the *To Dakka* community, the recitation of *Barzanji* consistently forms an inseparable part of religious and cultural activities, including the *Mappateke Ongroang* tradition. According to Muhammad Nur Khalis:

*“The recitation of Barzanji is not formally prescribed within normative Islamic law but rather constitutes a religious tradition that developed within society as an expression of love for the Prophet Muhammad (peace be upon him). Barzanji contains stories of the Prophet’s life journey, prayers, and praises describing the nobility of his character. Although there is no direct command from the Prophet Muhammad or his companions to perform Barzanji recitation, this tradition has become deeply rooted within the To Dakka community. The recitation is not regarded as a form of bid’ah that contradicts Islamic teachings, but rather as a means of strengthening the spiritual relationship between Muslims and the Prophet while reinforcing religious values within traditional ceremonies. It also functions as a form of da’wah. In the context of Mappateke Ongroang, the Barzanji recitation expresses gratitude for the birth of a child and serves as a prayer that the child will grow up with faith and virtue”.*

The *Barzanji* recitation within the *To Dakka* community is generally led by an *ustaz*, imam, or religious teacher who is skilled in chanting the *Barzanji* text and is accompanied by several other participants. The number of reciters is not restricted, as greater participation is believed to result in more prayers being offered for the child whose birth is being celebrated. In addition to narrating the life of the Prophet Muhammad SAW, the *Barzanji* also contains prayers and praises believed to bring blessings to the family conducting the tradition.

During the fourth section of the *Barzanji*, known as *Attirillah*, the participants chant *shalawat* to the Prophet, commonly referred to as *asyraka*, marking the beginning of the baby’s hair-cutting ritual in the *Mappateke Ongroang* tradition of the *To Dakka* community. At this moment, the

parents carry the child toward the *ustaz* or religious figure leading the ceremony, after which the baby’s hair is cut in turns by several attendees.

This procession is performed carefully and accompanied by prayers as a symbol of purification and gratitude for the child’s birth. Some community members limit the number of people cutting the baby’s hair to seven, while others impose no limitation, depending on their respective interpretations. Those who maintain the number seven (*pitu*) associate it with prayers that the child’s future life will be *mattuju-tuju*, meaning purposeful and directed toward goodness. Others believe that involving more people in cutting the baby’s hair and praying for the child brings greater blessings.

In Islamic teachings, shaving a baby’s hair constitutes a recommended *sunnah* practice performed during the *aqiqah* ceremony. The hair that has grown since the child was in the womb is completely shaved as an expression of gratitude to Allah SWT and as a symbol of purification and physical cleansing. This ritual is usually carried out in the presence of family members and close relatives so that they may witness the ceremony and offer prayers for the child’s well-being.

The hair-cutting ritual may be performed directly by the parents as a form of spiritual responsibility toward their child. However, when this is not possible, the ritual may be entrusted to someone considered more experienced or knowledgeable regarding procedures consistent with the religious values and traditions of the *To Dakka* community. Therefore, the hair-cutting ritual within the *Mappateke Ongroang* tradition carries not only symbolic meaning, but also religious and social messages that strengthen familial bonds and reinforce the community’s faith.

One practice that has gradually disappeared from contemporary *To Dakka* society is the use of pandan leaves, locally referred to as *daun bunga*. Older pandan

leaves were traditionally sliced thinly to release their fragrance, then placed in a container mixed with oil during the hair-cutting procession. The fragrant pandan mixture was given to those cutting the baby's hair so that its aroma could symbolize the hope that the child would lead a fragrant, honorable, and virtuous life in the future. The cut hair was subsequently collected and placed inside a coconut, which symbolized life, purity, and hopes for the child's healthy development and protection from misfortune.

### **Messages of Cultural *Da'wah* in the *Mappateke Ongroang* Tradition of the *To Dakka* Community**

#### ***Meppo Sipulung***

One of the important stages in the *Mappateke Ongroang* tradition of the *To Dakka* community is *meppo sipulung*, a gathering in which family members, relatives, and community members sit together before or after the main ritual procession. This tradition functions not only as a form of respect for guests and a medium of social bonding but also conveys profound *da'wah* messages concerning togetherness, brotherhood, and deliberation within the socio-religious life of the *To Dakka* community.

In the context of *da'wah*, *meppo sipulung* represents a practical manifestation of *ukhuwah Islamiyah* (Islamic brotherhood) as taught by the Prophet Muhammad SAW. The tradition illustrates how the *To Dakka* community maintains social harmony by positioning *silaturahmi* (social bonding) as an integral part of religious practice. As stated in a hadith of the Prophet Muhammad SAW:

*"Whoever wishes for his sustenance to be expanded and his lifespan to be prolonged should maintain ties of kinship."* (Narrated by *al-Bukhari*). (HR. Bukhari).

In practice, *meppo sipulung* serves not merely as a family gathering, but also as a medium of social *da'wah* through

which Islamic values are conveyed by means of advice, collective prayers, and encouragement to maintain mutual respect among community members.

In addition to strengthening *silaturahmi*, *meppo sipulung* also possesses an educational dimension. Through this activity, traditional leaders and religious figures are given the opportunity to deliver *petuah* (advice) containing moral and spiritual messages. The *To Dakka* community uses this moment to instill positive values in younger generations, including gratitude, responsibility, and respect for others. This practice reflects the principle of *da'wah bil hikmah*, namely conveying Islamic teachings through wisdom and culturally sensitive approaches.

Furthermore, *meppo sipulung* functions as a medium of social reconciliation. Within the atmosphere of togetherness, community members often use the gathering to restore relationships that may have weakened due to everyday social conflicts. The tradition therefore serves as a social mechanism that preserves communal cohesion and nurtures awareness of the importance of peaceful coexistence. These values are closely aligned with Islamic teachings emphasizing *islah*, or the restoration of harmonious relationships among individuals within the community.

Thus, *meppo sipulung* in the implementation of *Mappateke Ongroang* is not merely a social activity, but also a medium of cultural *da'wah* that embodies Islamic values within the framework of local tradition. Through this practice, the *To Dakka* community demonstrates that tradition and religion can coexist harmoniously, reinforce one another, and collectively shape a religious and socially harmonious society.

#### ***Barzanji Recitation* as a Form of *Shalawat***

The next stage in the *Mappateke Ongroang* tradition of the *To Dakka*

community is the recitation of *Barzanji shalawat*. This procession represents one of the most sacred spiritual moments within the ceremony, during which community members collectively chant praises and narrations concerning the life of the Prophet Muhammad SAW. The activity is usually led by a religious teacher or community religious leader and attended by participants in a solemn and respectful atmosphere. The tradition of *Barzanji* recitation functions not merely as a cultural ritual, but also as an expression of the *To Dakka* community's love and reverence for the Prophet Muhammad SAW as the primary model for religious life.

From a theological perspective, the recitation of *Barzanji* conveys strong *da'wah* messages regarding the importance of emulating the moral character of the Prophet Muhammad SAW. Through the chanting of *shalawat* and the narration of the Prophet's struggles, the community is encouraged to internalize values such as compassion, patience, honesty, and steadfast faith in daily life. This tradition reflects the principle of *da'wah bil mau'izhah al-hasanah*, namely inviting people toward goodness through gentle and meaningful approaches, as stated in the Qur'an, Surah An-Nahl verse 125: "*Invite to the way of your Lord with wisdom and good instruction*".

In addition to its spiritual significance, the *Barzanji* recitation also functions as a medium of cultural *da'wah*. Through this tradition, Islamic messages are conveyed gently through literary language and poetic expressions that are easily accepted by the local community. This demonstrates a process of acculturation between Islamic values and *To Dakka* culture, in which religious teachings do not eliminate local traditions but instead enrich them with deeper religious meaning. Consequently, *Barzanji* plays an important role in preserving the Islamic identity of the *To Dakka*

community while maintaining its cultural roots.

The process of *Barzanji* recitation and collective prayer in the *Mappateke Ongroang* ceremony can be seen in Figure 2.

**Figure 2.** *Barzanji* Recitation and Prayer



Source:

Polewali Mandar Documentation, 2025

Furthermore, the *Barzanji* recitation strengthens both social and spiritual solidarity among community members. The collective chanting of *shalawat* fosters a sense of brotherhood and emotional closeness among participants, thereby reflecting the spirit of *ukhuwah Islamiyah*. This finding aligns with Qadir's view that local religious traditions often become effective media for instilling *da'wah* values because they simultaneously engage the emotional, aesthetic, and spiritual dimensions of society.

Thus, the recitation of *Barzanji shalawat* in the *Mappateke Ongroang* tradition of the *To Dakka* community is not merely a ceremonial ritual, but also a medium of *da'wah* that deeply instills Islamic values through cultural approaches. It strengthens devotion to the Prophet Muhammad SAW, reinforces social relationships, and affirms the religious identity of the *To Dakka* community amid social change.

### ***Mabbagi Barakka* (Charitable Food Sharing)**

Within the *Mappateke Ongroang* tradition of the *To Dakka* community, there is a practice known as *mabbagi barakka*, namely the distribution of food to

family members, neighbors, and surrounding community members after the completion of the ritual series. In this tradition, food that has been prepared and prayed over is distributed equally among guests and residents without distinction of social status, age, or position. The *mabbagi barakka* tradition functions not only as an expression of gratitude to Allah SWT for the birth of a child but also conveys profound *da'wah* messages concerning sincerity, togetherness, and social care. Essentially, *mabbagi barakka* reflects the implementation of Islamic teachings regarding the importance of sharing sustenance as a form of social worship. The Prophet Muhammad SAW stated: “None of you truly believes until he loves for his brother what he loves for himself.” (Narrated by al-Bukhari and Muslim).

In this context, distributing food serves not merely as a symbol of gratitude, but also as a means of strengthening social solidarity and reinforcing relationships among community members. Through this activity, the values of social *da'wah* are practiced concretely, encouraging individuals to give and share with one another to create a harmonious and compassionate society. In addition to its spiritual significance, *mabbagi barakka* also plays an important role in maintaining the social balance of the *To Dakka* community. Through this tradition, all community members can share collective happiness without anyone feeling excluded. The process of food sharing becomes a form of *da'wah bil hal*, namely conveying Islamic teachings through concrete actions and behavior that reflect values of goodness. As explained by Qasim, *da'wah* expressed through social action possesses stronger influence because it directly touches the emotional and humanitarian dimensions of society.

Furthermore, the *mabbagi barakka* tradition demonstrates how Islam is culturally practiced within the *To Dakka* community. Islamic values concerning

charity, gratitude, and compassion are internalized through traditional practices transmitted across generations. This reflects a harmonious relationship between religion and culture, in which tradition does not contradict Islamic law but instead becomes a medium for conveying *da'wah* messages relevant to the social context of the community.

Thus, *mabbagi barakka* within the implementation of *Mappateke Ongroang* functions not merely as the closing stage of a ceremonial event, but also as a medium of *da'wah* that grounds Islamic values within the social life of the *To Dakka* community. Through this tradition, the values of togetherness, solidarity, and sincerity continue to be preserved as reflections of an Islamic *da'wah* that is peaceful, humanistic, and rooted in local wisdom.

### **The Social Construction of *Mappateke Ongroang* as Cultural *Da'wah***

Berger and Luckmann's view of social reality as a construction produced and maintained through human interaction is clearly reflected in the *Mappateke Ongroang* celebration of the *To Dakka* community. The tradition of *meppo sipulung*, namely gathering together with family members, relatives, and community members in a communal assembly, is not merely a physical meeting, but also a social space in which religious norms, values, and meanings are collectively discussed and reinforced. Within this gathering, the boundaries between the “religious” and the “social” become blurred, so that religion is understood not only as an abstract doctrine, but also as an expression of everyday social life. In this sense, *Mappateke Ongroang* functions as a medium for reconstructing social reality in which religion serves as a framework of meaning and legitimacy for the life of the *To Dakka* community.

From the perspective of cultural *da'wah*, the implementation of *Mappateke Ongroang* can be understood as a form

of *da'wah bil hal*, namely *da'wah* conveyed through actions and cultural practices rather than solely through verbal preaching. *Meppo sipulung*, the recitation of *shalawat* in the form of *Barzanji*, and charitable food sharing through *mabbagi barakka* are no longer merely profane activities, but symbolic acts that convey moral and spiritual messages to participants and the wider community. In this context, *da'wah* is not confined to sermons or religious gatherings, but is expressed through social interaction, the strengthening of *silaturahmi*, and the sharing of blessings. Through these practices, cultural *da'wah* helps society understand Islam not only as a textual doctrine, but also as a way of life and an ethical approach to preaching that is gentle, inclusive, and contextual.

The messages of cultural *da'wah* embedded within *Mappateke Ongroang* can also be connected to long-standing religious traditions in the Indonesian archipelago, such as Sufi poetic traditions rich in local and contextual values (Masbakah et al., 2025; Sahri et al., 2022; Zamzami, 2015). Similar to Sufi poetry that conveys spiritual teachings through language, rhythm, and local cultural metaphors, the recitation of *Barzanji* and the practice of *mabbagi barakka* within *Mappateke Ongroang* communicate Islamic teachings and the spirit of sincerity in forms closely aligned with the cultural sensibilities of the *To Dakka* community. Such traditions have long been regarded as part of a religious heritage connected to the legacy of the Prophets and Muslim scholars. Consequently, these practices are perceived not merely as customary traditions, but also as religious traditions that continue the spirit of cultural *da'wah* from the past into the contemporary context (Al Katuuk, 2020; Zamzami, 2015). Therefore, *Mappateke Ongroang* becomes a cultural arena in which religion, local culture, and the memory of prophetic traditions interact and mutually reinforce one another.

## CLOSING

The *Mappateke Ongroang* tradition of the *To Dakka* community represents a form of cultural *da'wah* that reflects a harmonious synergy between Islamic teachings and local culture. This tradition functions not merely as a cultural ritual, but also as a medium for conveying moral and spiritual messages to society. Values such as gratitude, togetherness, and respect for new life are expressed through various ritual stages, including animal slaughter during *aqiqah*, *Barzanji* recitation, baby hair-cutting ceremonies, and name-giving rituals. These practices reflect the efforts of the *To Dakka* community to express their faith while preserving the cultural identity inherited from their ancestors.

The *Mappateke Ongroang* tradition also serves as a space for the social construction of religious life and functions as an effective medium of *da'wah* because its messages are conveyed through symbols closely connected to everyday community life. Values of *ukhuwah*, *silaturahmi*, and social solidarity are reflected in activities such as *meppo sipulung* (communal gathering), *Barzanji shalawat*, and *mabbagi barakka* (food sharing). Through this cultural approach, Islamic teachings are accepted gently without eliminating local traditional roots. This persuasive and humanistic form of *da'wah* demonstrates that Islam does not reject culture but rather guides it to remain aligned with prophetic values and the principles of *tawhid*.

Furthermore, the *Mappateke Ongroang* tradition represents a form of *da'wah bil hal* that is consistent with the spiritual and ethical values of Islam. The tradition demonstrates that *da'wah* does not always need to be delivered formally through sermons but can also be conveyed through cultural practices containing Islamic values. This tradition provides concrete evidence that Islam can acculturate with local culture without losing the substance of its teachings.

Values such as gratitude, compassion, solidarity, and togetherness continue to live within the daily life of the *To Dakka* community through cultural symbols transmitted across generations. Consequently, this tradition functions not only as an ancestral heritage, but also as a medium of spiritual education that strengthens the Islamic identity of the local community.

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#### **Interview:**

- Interview With Suriyani (Todakka Female Figure), 2025.
- Interview With Sapiyah (Homemaker), 2025.
- Interview With Muh. Yunus (Qur'an Teacher), 2025.
- Interview With Muli (Farmer and Todakka Community Leader), 2025.
- Interview With Hasna (Trader and Female Todakka Community Leader), 2025.
- Interview With Muhammad Nur Khalis (University Student), 2025.