

**THE SPIRITUAL JOURNEY OF SÉHU MARADANG IN THE MAKASSARESE  
VERSION OF THE LONTARAQ SÉHU MARADANG:  
FROM CASUAL SEX TO *INSAN KAMIL* (PERFECT HUMAN BEING)**

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**ABSTRACT**

It is surprising to read that a character's spiritual journey to the position of human begins with casual sex. It reads on Lontaraq Séhu Maradang (The Story of Sheikh Mardan), a classic literary work in Makassarese that can be classified as biblical or Islamic literature. This script contains the story of a hero's spiritual wanderings named Sheikh Mardan or Indra Jaya, who is permanently colored by making love with women and written in the prose style of the spoken language of a narrator. This story is important to discuss because it is used as a moral teaching but contains deviant behavior. Does this research answer why there is a narrative of free sex in the text of *Pau-paunna Raja Séhu Maradang*? This research data is taken from *The Story of Sheikh Mardan*, transliterated and translated by Aburaerah Aief, published by the Ministry of Education and Culture of the Indonesian and Regional Literature Book Publishing Project 1981. The data collection method used is a reading and recording technique, then selected and sorted relevant data, then analyzed and concluded. This study is a type of qualitative-narrative research with an Islamic science approach. The conclusions of this study are: When this work is placed essentially as a literary work, the meaning of free sex that colors the character's spiritual journey must be interpreted with an implied meaning because the character's religious science is gradually heading towards perfection. The four women courted by Sheikh Mardan began with no marriage to the first two women, then steadily married fiqh to the third woman, and inner marriage plus fiqh marriage to the fourth woman. Sex with a recreative function must be interpreted as the pleasure of the world that must be controlled and restored to its purity as a means of offspring.

Keywords: *Syekh Mardan, Free Sex, Insan Kamil.*

## 1. Introduction

The story of *Sheikh Maradang* is a transformative story from Persia, then to Malay-Malacca, then to the languages of the archipelago, including, most importantly, to the Bugis-Makassar language (Hadrawi & Agus, 2022: 4). Fang (1978: 124) informs that the Malay version of this text is named *Hikayat Syahi Mardan*. The version is popular and stored in libraries such as Jakarta, Leiden, and London. In the Bugis language, this text is named *Paupaunna Séhe' Maradang*, while in Makassar, it is named *Paupaunna Raja Séhu Maradang*. This character has another name, Indra Jaya, used interchangeably in his manuscripts. According to Hadrawi's (1993) research, the Malay version was delivered in *pantun* form, while the Bugis and Makassar versions it has hyperbole and symbolic prose. Thus this text already belongs to Bugis and Makassar literature.

The importance of this story can be seen from the number of copies recorded in the *South Sulawesi Main Manuscript Catalog, volume 1*, which amounts to 17 manuscripts (Hadrawi & Agus, 2022), not to mention texts or manuscripts from private collections that have not been detected and spread among the Bugis people both in the South Sulawesi region and overseas. The story of *Séhu Maradang* tells the life journey of a statesman and religionist in seeking perfection in life as a *human being*, from childhood to adulthood and then ruling a kingdom. Therefore, this story can be categorized as religious literature or book literature used by da'wah in the community.

Although essential, this manuscript has not received much work in Bugis and Makassar. So far, this research has found four facts about Garapan. Hadrawi (1993) worked on the Bugis version of his thesis titled "*Paupaunna Séhek Maradang*." Hadrawi & Agus (2022) conducted a translation and content analysis titled *Alih Bahasa Hikayat Syekh Maradang Paupaunna Sehe' Maradang*—Aburaera Arief (1981) as transliteration and free translation with the title *Kisah Syekh Mardan*. As a children's story, Lulud Iswadi (1996) with the title *Kisah Syekh Mardan*. Lulud Iswadi did editing sourced from Aburaera Arief's work and adjusted the reading needs of children.

### 1. Literature Review

The formal object of this study is sex performed by the main character *Séhu Maradang*. Every time he meets a woman, he has sex. The first two times are completed before the *fiqh* wedding procession, once after the shari'a marriage, once after the mental marriage, and then followed by marriage in shari'a.

## 1. Sex

Sex is a fundamental human issue. Humans can reproduce because it is preceded by sex between the sexes, male and female. Sex functions, in addition to offspring, also contain recreative parts, where both positions must be balanced (Munfarida, 2010). In all religions, having sex is a sacred relationship religion arranges so it is not tainted. Islam religion, which originates from revelation, also regulates sex to run according to the wishes of Allah, the God who has life. Having sex outside the provisions of the fiqh is severely punishable by flogging or stoning (QS: An-Nur/24:2, <https://almanhaj.or.id/452-hukum-rajam-bagi-pezina.html>). In Islam, let alone having sex outside marriage, just approaching it like dating and its derivatives are forbidden (QS: Al-Isra/17:32, <https://almanhaj.or.id/452-hukum-rajam-bagi-pezina.html>). With this kind of teaching, it will be a problem if there are literary texts or Islamic literature that practice sexual behavior outside marriage.

### 2.1. Insan Kamil (Perfect Human Being)

The term "Insan Kamil" means "perfect man," derived from the word *al-insan* (human) and *al-Kamil* (perfect). This term is a philosophical concept that first emerged from the ideas of the great Sufi Ibn Arabi (1165-1240). Abdul Karim ibn Ibrahim al-Jili (1365-1428), his follower, then developed it into a part of mystical reflections with a Sufism-philosophical style (Hashim, 2005). According to al-Jili's concept, man can attain his true identity through spiritual training and mystical ascent, along with the descent of the Absolute into man through various levels. This spiritual practice begins with human meditation on the name and nature of God (Hakiki and Kesuma, 2018).

Al-Jili divided "insan kamil" into three levels. The first level is the entry-level (*al-bidayah*). At this level, "insan kamil" Start to realize their name and divine attributes in him. The second level is the intermediate level (*at-tawasut*). At this level, "insan kamil" is the subtle orbit of human nature linked to the reality of God's Love (*al-haqaiq ar-rahmaniyah*). The third level is the last (*al-khatam*). At this level, our people have realized the image of God as a whole. Viewed from a biological, physical point of view are no different from humans in general. But in terms of mental spirituality, he has qualities much higher and perfect than other human beings, of that quality and perfection that God made "insan kamil" as His caliph (Mahmud, 2014; Adenan and Nasution, 2020). It is this kind of spiritual journey that *Séhu Maradamg* undertakes.

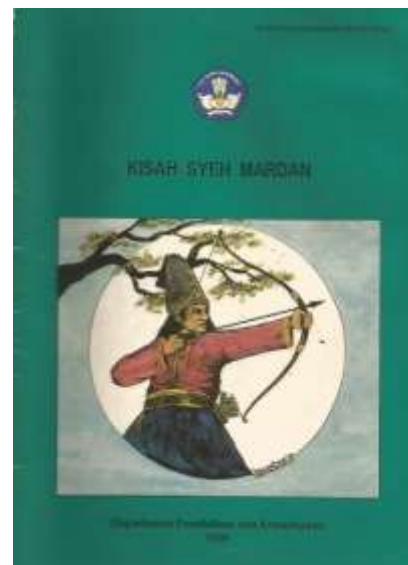
### 3. Method

This research includes a type of *library research*. The primary data is the text or script. The Story of Sheikh Mardan in Makassarese has been transliterated and translated into Indonesian by Aburaera Arief. The method of collecting data for this study is a reading and recording technique. The sentences chosen and recorded are narratives related to the formal object of this study, namely the descriptions of the main character's sexual behavior. The data is then tabled to make it easier to read.

Research data have been grouped and analyzed with Islamic religious approaches, especially fiqh and Sufi or tariqa. Then, based on the analysis, interpretation of the text and conclusions are carried out. Finally, the presentation of the overtime and weaknesses of the research ended with suggestions for further research on this manuscript.

## 1. Findings and Analysis

### 3.1. Findings



Picture 1:

### COVER OF TWO BOOKS BY SHEIKH MARDAN

Source:

1. Aburaera Arief. *Kisah Syekh Mardan (Transliterasi dan Terjemahan Lontara Makasar)*, (Jakarta: Ministry of Education and Culture Indonesian and Regional Literature Book Publishing Project, 1981).
2. Lulud Iswadi (Retellers). *Kisah Syekh Mardan*, cet. ke-2 (Yogyakarta: Hafamira, 1997).

As explained in the introduction, the story of *Séhu Maradang* in the endemic language of South Sulawesi has two versions: Bugis and Makassar. This study focused on the translated version of Makassarese and translated it into Indonesian. The data is taken from the transliteration data by Aburaera Arief as follows. Here are the narratives that show the sexual behavior committed by *Séhu Maradang* toward the four women he met.

**Table 1:**  
**SEX NARRATIVE IN TEXT *SÉHU MARADANG* MAKASSAR LANGUAGE VERSION**

No	Female Name	Overview in Text	Translate
1	Princess Kumala Ratna Dewi	<p><i>Lebbaki siciniki Tuang Puttiri, akkutaknammi Raja Sehu Mardang angkana: “O, Tau Lolo, baine bajik-bajik! Inai arennu Karaeng? Inai todong aganakkangko? Apa tong lanrinna nu naik ammantang anrinni karaeng kale-kalennu?  Apaji nakdundumo naung Tuang Puttiri siagang sirik-sirikna nicinik tappana. Apaji nanapikirikmo angkanaya baji-kangangi i nakke angkutaknangi r iolo (hlm. 11)  Na anjo uttua Tuang Puttiri kamma todong gesarak mingka bainei ia. Na taki salompo antu. Ka</i></p>	<p><i>Look meets view, Start Séhu Maradang asks: O beautiful girl, What is your name, who are your parents, and why are you alone there?  The Princess was <b>submissive and embarrassed to be looked at in the face.</b> It occurred to him that he had better ask first.  The Princess is the same way she is. Her heart was pounding; her breathing was ups and downs; her face flushed out of lust. But as much as he could be arrested because she was a woman and had great shame.</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>manna antekamma 443inna ka baine tongi seng tantu lombo tonji sirikna. (hlm. 13)...</i></p> <p><i>Narakakmo kallonna Tuang Puttiri nanitapesammo limanna ri Tuang Puttiri. Apaji na takmurimo raja Sehu Maradang, na narakakmo pole na nampa nabau Tuang Puttiri, na ninyontokmo ala siapa- siapa panyonyok siagang kana malukmuk siagang pappalecena ri Tuang Puttiri nakellaima ammakkang nama tekne pakmaikna, nammio annawa-nawa ampalaoangi bajik na minasai raja Sehu Maradang. Nakana pole raja Sehu Mardang ri Tuang Puttiri: "Na punna niaki sallang orassasaya nanromak kamma nakanre kurelakammi kalengku lannyak pungku ri dallekannu mamu nutea lalomo kaerang ampakrisi pakmaiknu".</i></p>	<p><i>She was held in the arms of the Princess's neck. He put aside the hand of Sheikh Mardan, but what is the power of a woman? Sheikh Mardan smiled and put his arms back around (the Princess) while launching a barrage of kisses, appeals, flattery, and appeals for the Princess to stop crying.</i></p> <p><i>Once again, Séhu Maradang He said: When the giant comes, I surrender to being engulfed as long as I am on the Princess' lap. Let Adinda not grieve any longer."</i></p> <p><i>The Princess began to laugh. Then he was carried into bed, and they made out in the room. Séhu Maradang meets the gaze of Princess Ratna Kumala; heart meets heart, love meets love. In short, we understand what the two people in love are doing.</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>Lekbaki ammakkammi Tuang Puttiri. Apaji na ni bembemmo antama ri katinronna siagang tekkena pakmaikna. Na matekne-tekne pakmaikmo raja Sehu Maradang siagang Tuang Puttiri Rakna Kumala. Apaji nakubodoimamonne paua kikasukmammintu niknaya erok-sika-eroki, cinna sika-cinnai. (hlm. 13).</i></p>	
2	Princess Sitti Dewi	<p><i>Apaji takbangkamo Tuang Puttiri ri tinrona. Na nacinikmo kalenna niriwa ri burakne bajik-bajik dudu tappana, sangkak pakeanna. Na numeramo Tuang Puttiri erok naung ri riwanna Raja Sehu Maradang. Ala siapa-siapaya kana malukmuk siagang pappalece na nakana: "Ammakkamako, Karaeng!" Kupakdara dudui mata mapakjanu akjari makkambang, uk malambusuknu akjarimi rotasak sakra maciknonnu akjarimi mapasang. Na nupituguru laloak panningamaseannu karaeng". Nipilak</i></p>	<p><i>The Princess (Princess Sitti Dewi) was shocked by her sleep. A handsome, fully clothed man, "Who is this sassy man?"</i></p> <p><i>The Princess cried and tried to get off Séhu Maradang's lap. She was angry, her face bright red. But Séhu Mainflammation persuaded him softly and in praise: "Calm down, Adinda! It's a pity that your blue eyes become puffy, your loose hair tangled, and your melodious voice hoarse. O Adinda, rest assured and have mercy on me. "O Adinda, rest assured and have mercy on me.". But the</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>onjommo panumerana  Tuang Puttiri na  napalessokmo kalenna  naung ri riwanna Raja  Sehu Maradang na  nakana:” Apa lanrinna na  inakke angkamseangko ta  suroku ta pasangku  nabattumamo appakamma  antu?” Nakanamo Raja  Sehu Maradang: “Na  kammana antu nakuppalak  panngamaseang kaanne si  buntulukku siagang i kau  kurapangi kalengku  ammatang ri suruga!” Na  numeramo tuan Puttiri.  Apaji na ninyonyokmo ri  raja Sehu Maradang ala  siapa-siapaya  pannyonnyok. Na  akkelommo, na kana  kellonna:</i></p> <p><i>Anak lintah di atas rakik  Bunga malati di rama-  rama  Saya cinta bukang sodikik  Mari mati Bersama-sama.</i></p> <p><i>Na nampa akkelong pole  angkana:</i></p>	<p><i>cry of the Princess  increased, and she tried to  get off the lap of Séhu  Maradang, saying: "Why  did you come here, and  what is the need for you to  be pitied? You  presumptuous man,  unarmed, uninvited, get  away from me."</i></p> <p><i>"I ask for pity because I met  ours. I assume I am in  heaven!"</i></p> <p><i>The Princess grew angry.  Once again persuaded with  gentle words, Séhu  Maradang reflected:</i></p> <p><i>Anak lintah di atas rakit  Bunga melati di rama-rama  Saya cinta bukan sedikit  Mari mati bersama-sama</i></p> <p><i>Connected again:  Ranjang besi kelambu putih  Satu bantal kepala dua  Putih bersih badannya putih  Jika mati kita berdua</i></p>



No	Female Name	Overview in Text	Translate
		<p><i>Ranjang besi kulambu puti</i></p> <p><i>Satu bantal kepala dua</i></p> <p><i>Puti berisi badannya puti</i></p> <p><i>Jika mati kita berdua.</i></p> <p><i>Lekbaki, apaji na</i> <i>takmurimo tuang Puttiri</i> <i>allanngereki kelonna raja</i> <i>Sehu Maradang. Apaji na</i> <i>nibalimo ri tuang Puttiri,</i> <i>nakana pantonna:</i></p> <p><i>Kunang-kudang di dalang</i> <i>gandi</i></p> <p><i>Ambelek tali panjangnya</i> <i>sidepa</i></p> <p><i>Tuang tarakenang di</i> <i>dalang hati</i></p> <p><i>Sampela mati tidak</i> <i>kulupa.</i></p> <p><i>Lekbaki kamma</i> <i>antu,akkelommi pole tuang</i> <i>Puttiri angkana :</i></p> <p><i>Ambilik kaing dibuak</i> <i>sumbu</i></p> <p><i>Nasi santang dibuang-</i> <i>buang</i></p>	<p><i>The Princess began to smile</i> <i>at Sheikh Mardan's rhyme,</i> <i>then panted:</i></p> <p><i>Kunang-kunang di dalam</i> <i>padi</i></p> <p><i>Ambil tali Panjang sedepa</i></p> <p><i>Tuan terkenang di dalam</i> <i>hati</i></p> <p><i>Sampai mati tidak kulupa</i></p> <p><i>Then it resumes again.:</i></p> <p><i>Ambil kain dibuat sumbu</i></p> <p><i>Nasi santan dibuang-buang</i></p> <p><i>Jangan makan sebagai tebu</i></p> <p><i>Air diminum ampas dibuang</i></p> <p><i>Séhu Maradang laughed</i> <i>because he was unrequited</i> <i>and pantun:</i></p> <p><i>Terang bintang bulan</i> <i>bercahaya</i></p> <p><i>Burung gagak makan padi</i></p> <p><i>Jika Putri tidak percaya</i></p> <p><i>Belah dadaku lihatlah di</i> <i>hati.</i></p>

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		<p><i>Jangan makang sebagai tebu</i></p> <p><i>Air diminung empas dibuang</i></p> <p><i>Apaji natakmurimo raja Sehu Maradang siagang akkelonna nakana kelonna:</i></p> <p><i>Terang bulang bintang berecaya</i></p> <p><i>Burung gagak makang padi</i></p> <p><i>Jika Puttiri kurang percaya</i></p> <p><i>Balla dadaku liat di hati</i></p> <p><i>Lekbakni nakanamo raja Sehu Maradang ta kulakbuia minne kelongku ka kikasukmang jintu nikanaya bunting beru. Apaji na anjo tuang Puttiri siagang raja Sehu Maradang tammaka-makai singaina sikamaseammo rua-rua (Arief, 1981: 17).</i></p>	<p><i>Sheikh Mardan said: "I don't connect anymore because I already understand the behavior of newlyweds on their honeymoon." They were merciful, begging each other and making out, and I don't know what else he did.)</i></p>

No	Female Name	Overview in Text	Translate
3	Princess Jindasari	<p><i>na tukgurukmo panngamaseanna indra jaya allanngereki kananna karaeng anjo. apaji nanasuro angkattommo anjo denggang sibatua. lebbaki tassukkemi apaji nassulukmo tuang puttiri, taena anukamma bajik- bajikna tappana. singaraki jeknek rupanna, kammai bulang sampuloa anngappak, tilui mataya anciniki. nanicikmo ri indra jaya rupanna tuang puttiri antu mabajik-bajik duduk singarakna rupanna. naanjo tuang puttiri sirik-siriki ri indra jaya, nanatongkok baju rupanna na mange ri ampikna manggena siagang anronna... (hlm. 34).</i></p> <p><i>...nalintakmo nikiok ri karaenga Raja Ahmad Maulana. Nakanumo Karaenga: "O, anakku Indra Jaya! Anne kamma erokmak ampaknikkako siagang Puttiri Jindasari siagang todong anne</i></p>	<p><i>Indra Jaya was sorry to hear his story. Then he ordered to lift another gong (which had closed it). Then came the Princess. The beauty of the reeds, her face beaming like a full moon, dazzling the eyes. Look at the front of the Princess by Indra Jaya, beautiful face. The Princess blushed with shame, then covered her face with the hem of her clothes. He approached his mother's father and asked: "This guy from where? What's his name?" He said: "We don't know."</i></p> <p><i>... called by Raja Ahmad Maulana. He said: "O Ananda Indra Jaya! Now I want to marry you to Princess Jindasari, and we give this kingdom and its people to you because we are old, son!...</i></p> <p><i>After gathering everything, He told Mr. Qadhi that Indra Jaya be married to Mr. Princess Jindasari. So</i></p>

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		<p><i>pakrasangnga siagang bonena kutabummi ri kau siagang i nakke toamak Anak!” .....  ...kukellaingasengko naik assekre, nakanamo Karaenga ri Tuang Kali nanikkami anne Indra Jaya siagang Tuang Puttiri Jindasari. Nanipanikkamo ri Tuang Kali. (hlm. 36).... Lebbaki, bangngitommi. Apaji nanitunungasekmmo palitaiya siagang taibania siagang lantera kacaya, pakjannanganga. Nai Indra Jaya natakgalakmi limanna bainenna nanaerammo antama ri pakkallik dewanggaya nibunga-bungaya bulaeng tiknok siagang kulambu. Namatekne-tekne pakmaikmo i Lalang kulambu tujua lonjokna. Nanikammikmo ri sikamma anrong pasusuna siagang dayang-dayangna. Natanilakbuiamo paua ri Indra Jaya siagang Tuang Puttiri</i></p>	<p><i>it was matched by Mr. Qadhi.  It was night. Lamps are lit, candles are ignited, and lanterns are lit. Indra Jaya led his wife's hand into the curtain decorated with gold and fitted with mosquito nets. The human being is made out of a seven-layer mosquito net, guarded by court ladies and hosts.  This story is not extended anymore because it is understood what Indra Jaya and Tuan Putri, who are newlyweds, did.</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>kakikasukmammintu nakinaya bunting beru. (hlm. 37).</i></p>	
4	Princess Jalukul Azikina	<p><i>Lebbaki nakanamo karaenga ri Indra Jaya: "Battu kareko mae Anak?" Namanynyombamo Indra Jaya angkana: "Ia Tuangku Sehu Alam! Battuak ri Pakrasangnga ri Darul Hasanati kunjung battua anne mae karaeng akkarekkarena ri pakrasanganta karaeng." Nakanamo karaenga: "E, Anakku! Kamma tojenginjo kanannu angkanaya, ikau tojeng sanggok anngagangi akkana Tuang Puttiri?" Nannyombamo Indra Jaya angkana: Akkulla areak anggagni akkan Tuang Puttiri tena areka. Naia jia nanromi kamma nicoba barang kammai apa nanakamaseanjak Allahu Ta'ala naerok akkana...(hlm. 45-46).</i></p> <p><i>Naia bone ballaka kalibanggang ngasemmi</i></p>	<p><i>The King (Indra Alam) asked Indra Jaya: "Where is this child from?" Indra Jaya worshiped: "Tuanku Sheikh Alam, I came from Darul Hasanati, deliberately visited here because I wanted to see the land of my lord." He asked: "O Ananda, talk to the Princess (Jalukul Azikin)?" Replied Indra Jaya: "Yes, my Lord Sekh Alam! I will try; hopefully, Allah will help." ...</i></p> <p><i>Then the Princess was seated on the golden stage, then she invited Indra Jaya and asked to sit opposite the Princess. Tuan Putri is beautiful, and Indra Jawa dashing and handsome. Both are like the moon, and the sun decorated with stars falling on the <b>Tursina hill</b> refracted to <b>Jabal Nur</b>. His face series scattered like glass falling on a rock. Look meets view, born smells of birth, the mind is linked</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>anciniki Tuan Puttiri kammai tuberu nicinika. Lebbaki nierammi assuluk nipaempo. Nanikiokmo Indra Jaya di Karaenga, nanisuro mange sidallekang Tuang Puttiri. Nammemmo Indra Jaya namange sidallekang Tuang Puttiri. Natenamo anu kamma bajikna ni cinik si ratanna kamma tommami ebarak bulanga na matanna alloa nicinik ammempo sidallekang Tuang Puttiri siadang Indra Jaya. Natakbebekmo kalika ri <b>bukik Turisinina</b> siagan ribukik Jabal Nur nasibengkorok singlarakna ia rua maciknong takkewek-kewek sangkangmmatong kaca tukguruka ri batua ancurukna. Kammaminne panggeranginna tau laherek para laherek, bateng para bateng, nasibalino cinnaya. Napura mammetemmo i lalang ri pakmaikna akjari sekremami oreng ebarakna anu ruaya, kaia batenga nipappsakbiangi</i></p>	<p><i>inside, heart unites heart, lust love can no longer be contained. Both were sunk in a sea of romance. The Lord of the inner creator, the Prophet Muhammad, became a witness. Thus, the wisdom of our husband and wife is not the same as that of animals. Therefore, we are expected to understand the <b>inner marriage</b> as it is said in the Quran and hadith. Whosoever does not know it, and then he <b>disbelieves Allah Ta'ala...</b></i></p> <p><i>The Princess said: "O Indra Jaya, I would like to ask, at the time of heaven, Arash, chairs, and all nature nothing creates, which man is a woman and which is a real man and which woman is the real woman? <b>If you can answer my question, I will leave myself to you, and all your will I will obey...</b></i></p> <p><i>Hearing Indra Jaya's words, the Princess was very impressed because she met an intelligent fellow,</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>ri nakbia nanagappa karaenna, nataenano pangakranginna ri maraenganga. Kammaminjo erokna tukkahinia sallanna natea sangammai olok- oloka. Apji namikellai kaisseng <b>nikka batenga</b> kammaya nakanaya natubua kamma nikana koroanga nabattuanna siagang nikana Imang maimanngimo hakdasaka. Naia-inanna tau tangassengi antu <b>kapereki</b> <b>ri Allahu Ta'ala...</b> (hlm. 47).</i></p> <p><i>Lebbaki nakanamo Tuang Puttiri: "O, Indra Jaya! Erokak akkutaknang ri kau. Ia rewasa tanjarinapa langika siagang buttaya, arasak, siagang korosia siagang kalaianna ngaseng alanga teana ampakjari. Kere burakne, kere baineng siagang kere burakne tojeng-tojeng siagang baine tojeng- tojeng. <b>Napunna nukana- kananga anne</b> <b>kupaklutakmangnga ri</b> <b>kau, kurellami kalengku</b></i></p>	<p><i>then she <b>kowtowed at Indra Jaya's feet...</b></i></p> <p><i>Indra Jaya and Tuan Putri were given birth in beautiful clothes, then married by Tuan Qadhi...</i></p> <p><i>Tuan Putri was fed by Indra Jaya three bribes. After that, Indra Jaya led his wife into the contest, which was fitted with seven layers of mosquito nets...</i></p> <p><i>After that, the seven-layer mosquito net curtain was closed. Indra Jaya and Putri lived in a mosquito net in love, making out. Indra Jaya continued to adore with soft words to comfort the Princess. I won't continue because readers and listeners are ready to understand what newlyweds are doing on their honeymoon.</i></p>

No	Female Name	Overview in Text	Translate
		<p><i>ri kau apa erokna siagang paerokmu ri nakke iamo kupinawang” ... (hlm. 51)</i></p> <p><i>Naia nalanngerekna Tuang Puttiri kananna Indra Jaya, antama dudui ri pakmaikna ka sigappai rua para panrita. Apaji mamangemo Tuang Puttiri sukjuk ri bangkenna Indra Jaya... (hlm. 51).</i></p> <p><i>Naiya Indra Jaya siagang Tuang Puttiri nipipakeimi pakaeng ri karaenga nanampa ripanikka ri Tuang Kali... (hlm.52).</i></p> <p><i>Nanisioimo Tuang Puttiri ri Indra Jaya tallu soang. Lebbaki naerammi bainena antama ri katimoroanna ilalang ri kulambu tujua lonjokna (hlm. 52)...</i></p> <p><i>Ala siapa-siapaja jaina bukuang kana mabajik namalikmuk nanyonyokangi siagang pappalece maka ampakateknai paknaikna Tuang Puttiri. Takulakbuiami paua anne</i></p>	



No	Female Name	Overview in Text	Translate
		<i>kana-kananna buntinga ka kukana nakasukmang duduji antu sikamma tau ambacayai anne hikayaka siagang allanngerekai nibaca, adakna nikanaya bunting beru. (hlm. 52.).</i>	

Source: Aburaera Arief. *Kisah Syekh Mardani (Transliterasi dan Terjemahan Lontara Makasar)*, (Jakarta: Ministry of Education and Culture Indonesian and Regional Literature Book Publishing Project, 1981).

### 3.2. Discussion

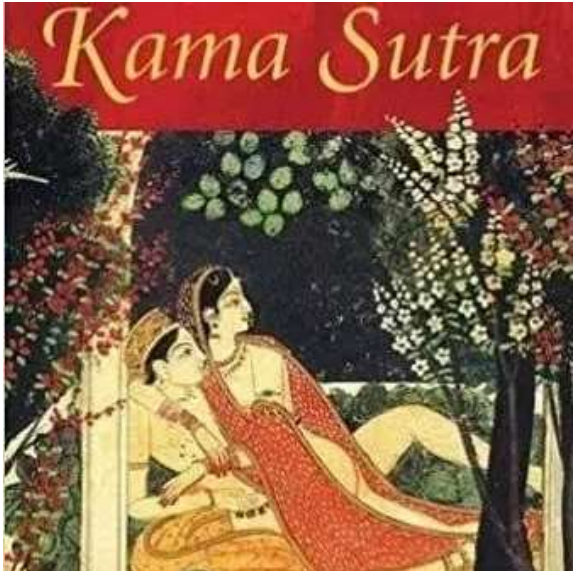
In connection with this study's theme, two essential findings are closely related to the story of the life journey of the main character, Séhu Mainflammation, in finding a position as a human kamil. *First*, Séhu Ma's *sexual behavior* with the king's four daughters is shown in the following table:

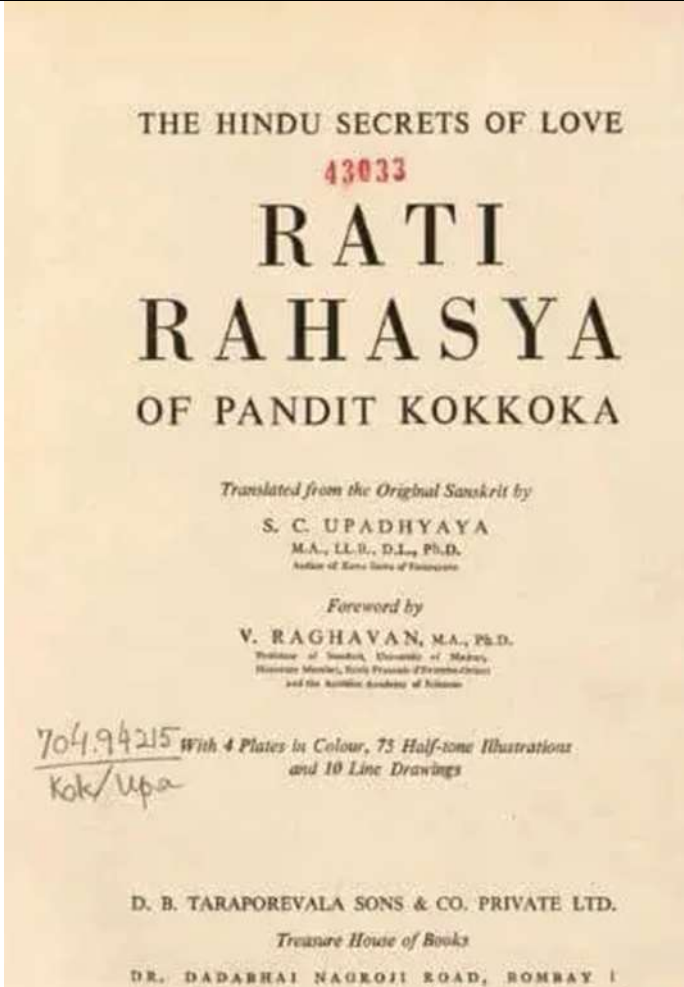
**Table 2:**  
**BC SEX EVENTS WITH 4 PRINCESSES**


No	Princess Name	Behavior	Cause
1	Princess Kumala Ratna Dewi	Unmarried	The absence of others
2	Princess Sitti Dewi	Unmarried	No one else is in the room, while <i>Séhu Maradang</i> is disguised as a parrot.
3	Princess Jindasari	Married Zahir (Fiqh-Islamic)	There is a marital guardian (the Princess's father)
4	Princess Jalukul Azikina	Legal married (Fiqh-Islamic)	There is a marital guardian (the Princess's father)

Of the four sexual behaviors seen in the table above, all of them need attention: Sex without marriage is forbidden by Islam. In contrast, sex after inner marriage and nikah zahir is still controversial in Islamic society (Taupik, 2021). *Both* practices are not Islamic teachings. Makassarese people who are known to uphold the teachings of Islam also do not have the roots of free sex culture. So it becomes a question when a Makassarese language contains Islamic religious teachings containing such practices. Non-Makassarese classics containing sex education are found in several manuscripts, including *Lontar Smarakridalaksana*, which has been researched by Widana (2017) and Putri (2021). In addition to *Lontar Smarakridalaksana*, several classic books contain sex education from various cultures/religions, including as in the following table:

**Table: 4**  
**CLASSIC BOOKS CONTAINING SKS EDUCATION**


No	Book Name	Culture/ Religion
1		India
	<p style="text-align: center;"><b>The Kama Sutra</b></p> <p>Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	

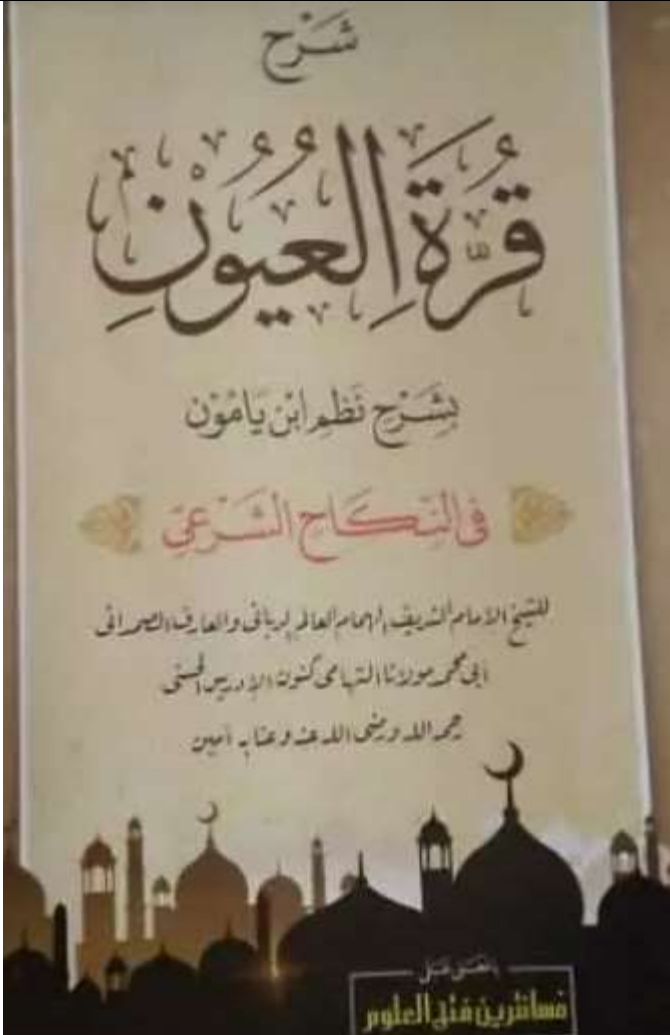
2		Hindu
	<p style="text-align: center;"><b>Book of Rati Rahasya</b></p> <p><b>Source: LordFaries4.0. (2021). <i>Getting to know the classic book about sex,</i></b>  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	Hindu/Balinese

3		
	<p style="text-align: center;"><i>Book of Krida Laksana</i></p> <p>Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/mengenal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/mengenal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	

4		Ancient Java
	<p style="text-align: center;"><i>The Book and Centini</i></p> <p>Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	

5		Japanese
	<p style="text-align: center;"><i>Book of Sanga</i></p> <p style="text-align: center;">Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	

6		China
	<p style="text-align: center;"><i>Kitab Su Nu Ching</i></p> <p>Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	

7		Arab/ Islamic
	<p style="text-align: center;"><i>Qurrāh al-'Uyūn</i></p> <p style="text-align: center;">Source: LordFaries4.0. (2021). <i>Getting to Know the Classic Book of Sex</i>,  <a href="https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/">https://www.kaskus.co.id/thread/60dfd222c1eac744f62cb372/men-genal-kitab-klasik-tentang-seks/</a> retrieved August 24, 2022.</p>	



8		Bugis/ Islamic
	<p style="text-align: center;"><i>Lontaraq Assikalaibineng</i></p> <p>Source: <a href="#">assikalaibineng - Bing images</a> retrieved August 24, 2022</p>	

Of the eight classics above, only the last two books, *Kitab Qurah al-'Uyun*, and *Lontaraq Assikalaibineng*, are sourced from Islam and make a marriage contract before sex with husband and wife. Meanwhile, Séhu Maradang's story does not mention sexual intercourse or vulgar intercourse because that is not the theme. Even the narrative refuses to discuss activities in bed when *Séhu Maradang* and his woman are already in a state of lust.

*Apaji na ni bembemmo antama ri katinronna siangang teknena pakmaikna. Na matekne-tekne pakmaikmo raja Sehu Maradang siangang Tuang Puttiri Rakna Kumala. Apaji nakubodoimamonne paua kikasukmamintu niknaya erok-sika-eroki, cinna sika-cinnai.* (Arief, 1981: 13).

*(He was carried into bed, and they made out in the room. Sheikh Mainflammation meets Princess Ratna Kumala; heart meets heart, love meets love. In short, we understand what the two people in love are doing).*

The narrator has difficulty finding justification or legality when Séhu Mainflammation is about to have sex with the first woman he meets, Princess Kumala Ratna Dewi. The same situation also happened to Princess Sitti Dewi, the second daughter Séhu Mainflammation met on her journey to seek knowledge. There is another sexual ridge without being spit on by the fiqh wedding procession.

*Na numeramo tuan Puttiri. Apaji na ninyonyokmo ri raja Sehu Maradang ala siapa-siapaya pannyonnyok. Na akkelommo, na kana kellonna:*

*Anak linta di atas rakik  
 Bunga malati di rama-rama  
 Saya cinta bukang sodikik  
 Mari mati Bersama-sama*  
*Na nampa akkelong pole angkana:*  
*Ranjang besi kulambu puti  
 Satu bantal kepala dua  
 Puti berisi badannya puti  
 Jika mati kita berdua.*  
*Lekbaki, apaji na takmurimo tuang Puttiri allanngereki kelonna raja Sehu Maradang. Apaji na  
 nibalimo ri tuang Puttiri, nakana pantonna:*  
*Kunang-kudang di dalang gandi  
 Ambelek tali panjangnya sidepa  
 Tuang tarakenang di dalang hati  
 Sampela mati tidak kulupa.*  
*Lekbaki kamma antu, akkelommi pole tuang Puttiri angkana :*  
*Ambilik kaing dibuak sumbu  
 Nasi santang dibuang-buang  
 Jangan makang sebagai tebu  
 Air diminung empas dibuang*  
*Apaji natakmurimo raja Sehu Maradang siagang akkelonna nakana kelonna:*  
*Terang bulang bintang berecaya  
 Burung gagak makang padi  
 Jika Puttiri kurang percaya  
 Balla dadaku liat di hati*  
*Lekbakni nakanamo raja Sehu Maradang ta kulakbuia minne kelongku ka kikasukmang jintu nikanaya  
 bunting beru. Apaji na anjo tuang Puttiri siagang raja Sehu Maradang tammaka-makai singaina  
 sikamaseammo rua-rua (Arief, 2981: 17).*

*(The Princess grew angry. Once again persuaded with gentle words, Shaykh Mardan reflected:*

*Leech cubs on the raft  
 Jasmine flowers in butterflies  
 I love not a little  
 Let's die together*

*Rejoined:*

*White mosquito net iron bed  
 One head pillow, two  
 Clean white, the body is white  
 If we both die*

*The Princess began to smile at Sheikh Mardan's rhyme, then reflected:*

*Fireflies in the rice  
 Take a long rope  
 Master remembers in his heart*

*Until death, I did not forget*  
 Then he continued again:  
*Take fabric made wick*  
*Coconut milk rice was thrown away*  
*Do not eat sugar cane*  
*Water drunk, dregs are discarded*  
 Shaykh Mardan laughed at being unrequited and bounced:  
*Bright luminous moon star*  
*Magpies eat rice*  
*If the Princess doesn't believe it*  
*Split my chest, look at the heart*  
 Sheikh Mardan said: "I don't connect anymore because I already understand the behavior of newlyweds on their honeymoon." They were merciful, begging each other and making out, and I don't know what else he did.)

In the atmosphere that only the two of them were in the room, *Séhu Mainflammation* launched his death appeal with Malay-Makassar *Pantun*. Princess Sitti Dewi, initially angry and caught off guard by being hugged and tickled, became subdued, and there was sex before the fiqh wedding procession.

The third woman to have sex with *Séhu Mainflammation* was Princess Jindasari. Unlike the two previous daughters, Princess Jindasari was married by Qadhi to *Séhu Mainflammation* at her father's request, King Ahmad Maulana.

*Kukellaingasengko naik assekre, nakanamo Karaenga ri Tuang Kali nanikkami anne Indra Jaya siagang Tuang Puttiri Jindasari. Nanipanikkamo ri Tuang Kali. (hlm. 36)... Lebbaki, bangngitommi. Apaji nanitunungasekmmo palitaiya siagang taibania siagang lantera kacaya, pakjannanganga. Nai Indra Jaya natakgalakmi limanna bainenna nanaerammo antama ri pakkallik dewanggaya nibungabungaya bulaeng tiknok siagang kulambu. Namatekne-tekne pakmaikmo i lalang kulambu tujua lonjokna. Nanikammikmo ri sikamma anrong pasusuna siagang dayang-dayangna. Natanilakbuiamo paua ri Indra Jaya siagang Tuang Puttiri kakikasukmammintu nakinaya bunting beru. (hlm. 37).*

*(After gathering everything, He told Mr. Qadhi that Indra Jaya be married to Mr. Princess Jindasari. So Tuad Qadhi was married... It was night. Lamps are lit, candles are ignited, and lanterns are lit. Indra Jaya led his wife's hand into the curtain decorated with gold and fitted with mosquito nets. The human being is made out of a seven-layer mosquito net, guarded by court ladies and hosts. This story is not extended anymore because it is understood what Indra Jaya and Tuan Putri, newlyweds, did.)*

*Séhu Malamhari's sex with Princess Jindasari was legal after they were fiqh married (legally married).*

The fourth woman to be *Séhu Mainflammation's* sex opponent was Princess Jalukul Azikina. In this fourth sex event, something is different. The two perform an *inner marriage*

which, according to the narrator, is the teaching of Islam. Even anyone who denies this teaching of inner marriage is an infidel.

*Kammaminne panggeranginna tau laherek para laherek, bateng para bateng, nasibalino cinnaya. Napura mammetemmo i lalang ri pakmaikna akjari sekremami oreng ebarakna anu ruaya, kaia batenga nipappsakbiangi ri **nakbia** nanagappa karaenna, nataenano pangakranginna ri maraenganga. Kammaminjo erokna tukkalahinia sallanna natea sangkammai olok-oloka. Apji namikellai kaisseng **nikka batenga** kammaya nakanaya natubua kamma nikana koroanga nabattuanna siagang nikana Imang maimanggimo hakdasaka. Naia-inanna tau tangassengi antu **kapereki ri Allahu Ta'ala...** (hlm. 47).*

*(Look at the look of the view, the birth of the born, the inner together, the heart is united, the love of lust can no longer be contained. Both were sunk in a sea of romance. The Lord of the inner creator, the Prophet Muhammad, became a witness. Thus, the wisdom of our husband and wife is not the same as that of animals. Therefore, we are expected to understand **the inner marriage** as it is said in the Quran and hadith. Whoever does not know it, then he **disbelieves in Allah SWT...**)*

*Inner marriage (Nikah batin)* here is important to discuss because it can be lawful to legalize sex between *Séhu Maradang* and the two women he first met. *Inner marriage* itself is not taught in Islamic fiqh but is practiced by followers of Sufism (Amir and Hidayat, 2018). According to followers of the tariqa who practice *inner marriage*, this marriage model does not violate Islam's teachings because it is carried out by a husband and wife who are legally married. *Inner marriage* is performed by a man with a woman on the first night before having marital relations after they have performed marriage according to Islamic law. *This inner marriage* is modeled after the union of the Prophet Adam and Siti Hawa, where Allah Swt. as his guardian and angels as his witnesses with a dowry of two times the creed, which aims to get closer to Allah Swt. (Amir and Hidayat, 2018).

The followers of tariqas who practice inner marriage believe that they should not have sex if only nikah zahir because *inner marriage* is a mandatory Islamic religious teaching (Amir and Hidayat, 2018). The procedure for mental marriage is also different from *nikah zahir* because it must involve a murshid teacher and several objects that must be present in the inner marriage procession, such as mirrors, knives, and white cloth, without guardians without witnesses. It was this model wedding that *Séhu Maradang* and Princess Jalukul Azikina performed when the peak of their lust was unbearable. *Inner marriage*, according to the perpetrators, has benefits with the aim of uniting the heart, mind, feelings, and soul in one love forever, not only to married couples but also to *guru-murshid* (Taupik, 2021).

## 1. Conclusion

Surprise. After finding the facts of the story in the Makassarese version of the *Séhu Maradang* story, it turns out that the practice of free sex twice carried out by *Séhu Maradang*, then fiqh marriage to the third woman, then closed with the preparation of inner marriage to the fourth woman, cannot be interpreted outwardly as a violation of Islamic law. Since this is a literary work, this text must be construed implicitly as a spiritual journey of a servant seeking knowledge to reach the position of human kamil. The role of "Insa Kamil" here is when one can get the pinnacle of understanding and practicing Islam as a Sufi.

The *Story of Séhu Maradang* tells the main character's spiritual journey. *Séhu Maradang* began his wanderings when he did not yet understand anything about the nature of religion. So it is not surprising that he had free sex with the first two women he met, then when he had absorbed the knowledge of fiqh from the teachers he met, he no longer had free sex but married fiqh. Then when he reached the peak of his wandering knowledge, BC married twice to the fourth woman he met: nikah batin and then nikah zahir. Sex with a recreative function must be interpreted as the pleasure of the world that must be controlled and restored to its purity as a means of offspring. Only Perfect human beings can do it.

## 4. Suggestion

The disadvantage of this study is that it does not involve original manuscripts in the *Lontaraq* script and does not involve various approaches. Analysis of the main character's spiritual journey, *Séhu Maradang*, also did not get enough portions. Many aspects can be lifted from the Makassar version of the SM story. For example, compare it with the Bugis and Indonesian versions, which are derivative of the Makassar versions. This script is also interesting to study from gender and feminist approaches to female characters portrayed only as complementary in the main character's spiritual journey. These further studies are helpful for developing regional and Indonesian literature and Islamic scholarship in Indonesia.

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