

LOCAL WISDOM IN *MA'BALENDO* TRADITIONAL ART AT THE HARVEST FESTIVAL IN BELOPA, LUWU REGENCY

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Abstract

This research discussed the elements of local wisdom in the traditional art of Ma'balendo during the harvest party in Belopa, Luwu Regency. This research aimed to reveal the importance of local wisdom in the Ma'balendo. The findings of this study can be used to manage life, build and organize the Luwu community's culture and civilization. Furthermore, this research can be used as a reference for future research studying Luwu's culture and development. This research is field research intended to gather and analyze the data qualitatively. It addressed the issues using historical, anthropological, and hermeneutic approaches. The data were collected through observation, in-depth interviews, and documentation. Meanwhile, the data processing and analysis technics were data reduction, presentation, and drawing conclusions or verification. The research results indicate that Ma'balendo, as the original ancestral heritage of the Luwu people, is an art performance with farming activities as its theme. The art contains many peculiarities and uniqueness, even the art is full of local wisdom, among others; 1) spiritual dimension, 2) social and community dimension, 3) educational and moral dimension, 4) gender relation dimension in people's lives, and 5) art or entertainment dimension. This research differs from the earlier research, yet the findings will fill in the gaps and contribute to the content of the prior studies. Additionally, the findings of this study can be used as a reference for future research.

Keywords: *local wisdom, traditional arts, ma'balendo luwu*

INTRODUCTION

Indonesia is rich in cultural diversity, including arts (dance, song, and musical instruments), customs, traditional houses, clothes, and foods. These diverse cultures existed long before Indonesian independence. Each of these cultures has distinctive characteristics that represent its place of origin.

One of the exciting points that require more attention from these cultures is the positive or noble values inherited by the ancestors. These values are the identities becoming ties that bind the community and

unite its members as one tribe or nation. Besides that, the noble values of those cultures are assets to be proud of and can even be used to organize people's life wisely (Sibarani, 2013). The ancestors who lived in modesty and shortcomings encountered the challenges of their time. Yet, the whole situation they experienced encouraged them to establish a masterpiece in the form of a culture possessing noble values and pearls of wisdom.

The ancestors, as the creators and preservers of culture, took care of the culture and allowed it to survive in the present day to

be witnessed and enjoyed. These cultures are full of philosophical meanings as local wisdom that can be applied in personal, family, community, nation, and state life. In addition, these local cultures motivate the younger generation to invent new works for the culture. Therefore, as heirs, the community is obliged to preserve the culture.

In the educational context, exploring and reinstalling the local wisdom through education based on the movement of the local values is an endeavor to strengthen the national identity and filter that eliminates the negative influence of foreign culture (Daniah, 2016).

Local cultures are full of noble values, which can resist the disadvantage of foreign cultures and organize the community custom and the civilization. Unfortunately, many ancestral cultural heritages have been eroded and neglected. *Ma'balendo's* traditional art is one of these cultures ("*ma*" means holding and "*balendo*" means pounding rice). *Ma'balendo* is one of the Luwu community's traditional arts; as the name of *Ma'balendo* suggests, it is usually performed at the harvest party. The ability to enhance the ties of brotherhood (*silaturrahmi*) between the community, as well as the importance of education, are among the qualities of local wisdom that are prevalent in this traditional art. The social role of women is another substantial value in this traditional art. Actors in this traditional art are dominated by women who perform various movements related to agriculture. This traditional art was still prevalent in the 1900s but has since faded (<https://fajar.co.id/2019/08/30/>). The majority of the millennial generation is unaware of it.

Among the previous studies that discussed the art of *Ma'balendo* were; 1) Burnama, (2013) "*Ma'balendo* at the Harvest Festival in Lamundre Village, Belopa District, Luwu Regency". This study describes that *Ma'balendo* is an ancestral art of the Luwu people which is carried out as an expression of gratitude for abundant sustenance. This study also explains the presentations and processions or procedures for *Ma'balendo* performances. 2) Musaddik, (2011) "*Ma'balendo* in the Luwu community in the Pammanu sub-district, Luwu Regency", highlights the background of the existence of *Ma'balendo*, namely gratitude to the giver of sustenance and a variety of movements in

presenting *Ma'balendo* to the Luwu community in Pamanu Village, Luwu Regency.

The study results above focus on the background of the existence of *Ma'balendo* art as a belief or religion and the form of performing *Ma'balendo* through various movements. *Ma'balendo* is one of the cultures that are no longer popular nowadays. Maybe even most of the millennial generation in Luwu do not know this art (Burnama, 2013, p. 3).

Apart from having uniqueness and peculiarity, this art is also rich in local wisdom values. This dimension of local wisdom can be partly utilized to maintain order in the community's life (Sibarani, 2013). The values of local wisdom in traditional *Ma'balendo* art have not been discussed in previous research. Therefore, this study focused on the values of local wisdom in traditional *Ma'balendo* art, including the spiritual, social, educational, moral, and gender relations dimension in public life and the dimensions of art and entertainment. The Luwu Regency government can use the results of this study in maintaining the culture and civilization of the Luwu community. In addition, this study will fill in the gaps or enrich the previous studies.

Literature Review

Ma'balendo is one of the traditional arts of the Luwu community. It embraces performing arts with the "farming" theme. This traditional art is in accordance with the geological conditions of the Luwu region, which is an agricultural and plantation area (https://sulselprov.go.id/pages/des_kab/8). Since the beginning of the *Kedatuan* birth, the Luwu people have relied on agriculture and plantations as their source of livelihood. Hence, the existing culture and traditions are closely related to farming matters, such as the tradition of going down to the fields. Similarly, cultural taboos, such as promiscuity (adultery), are not carried out because they are considered a cause of crop failure or loss. Several artistic performances related to farming were also born, for religious or spiritual purposes and social or individual life.

The emergence of various cultures amid society is the response to the social, economic, and religious/belief circumstances

surrounding the community. Therefore, culture also shows a reflection of the community's character. As in the previous description, the traditional art of *Ma'balendo* is a work of art from the Luwu community, which is believed by the community to be an ancestral heritage. Thus, according to the author, *Ma'balendo* is the answer to social, economic conditions, and people's beliefs at the beginning of its birth. Through this art, culture and various aspects surrounding the Luwu community can be explored.

In the book *Pengantar Teori dan Metode penelitian Budaya*, Indra Cahyadi describes that one of the cultural elements is art. The arts owned by a community are strongly influenced by the mindset and behavior patterns of the community. Art represents the culture based on society's mindset and behavior patterns (Tjahyadi et al., 2020, p. 26). The same theory was also put forward by Wulandari (2001, p. 11), supporting that art in an area depicts the past of that area. Related to *Ma'balendo*, Musaddik (2011), in his research entitled "*Ma'balendo* in a Harvest Party in Lamundre Village, Belopa District, Luwu Regency", pointed out that the background of the birth of the *Ma'balendo* tradition was related to the dimension of belief. It also explored the procedures for performing the *Ma'balendo* tradition. The same research was conducted by Ario Burnama (2013), revealing the history of the birth of the *Ma'abalendo* tradition and the form of presentation of the *Ma'balendo* tradition.

In addition, the author searched for several written references (library research) that revealed the mystery of the traditional art of *Ma'balendo*; no written information, such as tracking through Lontara, has been discovered (the Bugis-Makassar writing culture that has existed for hundreds of years). As a result, it is unclear when and for what purpose this traditional art was created.

Researchers used in-depth interviews with Opu Danniara (80 years old), a community leader and a leader of *Ma'balendo* arts in Luwu, to conduct data relevant to the history of the birth of this traditional art. The community leader stated:

"yato Ma'balendo, deng memang jo lono, ada' ada' na to matua jolona, dipusarai jio kamaroakang ke omboi to bulang, atau kepura tau mipare, tanda sukkuruna lako

puang Nga Ta'Ala, nasaba todibeng dale, buda wassele'na tempe."

Meaning:

Ma'balendo has existed for a long time, a custom left by ancestors, *Ma'balendo* will be performed in a crowd at the time of the appearance of the moon, or after harvest, as a sign of gratitude to Allah SWT, who has bestowed sustenance, and abundant harvests.

The above statement did not specify when this tradition of art existed. According to the informants, *Ma'balendo* has been practiced since the ancient period. A comprehensive interpretation of the traditional art of *Ma'balendo* includes the movement and the played musical instruments or the used instruments and properties. Also, the poems or songs sung in the performances, will be precious data in reconstructing the history of the birth and function of traditional arts, in addition to data from the informants.

It claimed that *Ma'balendo* has existed since time immemorial, based on the findings of prior studies (Burnama, 2013) and the author's inquiry through interviews. The phrase "a long time ago" implies that this art's actual creation date is unknown. The supporting community, on the other hand, considered this traditional art to be an ancestor's heritage.

Musaddik (2011) and Ario Burnama (2013) focused on traditional processions or procedures and the variety of traditional movements in addition to the backdrop of the birth of tradition. Musasaddik and Ario Burnama presented the same research findings, stating that *Ma'balendo* art is an art that encompasses the entire concept of farming.

In the traditional art of *Ma'balendo*, the artist's variety of movements, the musical rhythm and instruments, and the traditional properties, such as the pestle and mortar, indicate that this art is a tradition passed down from the Luwu community's ancestors (according to the geological conditions of Luwu are agricultural areas and the profession of the community, in general, is farmers). This study is also consistent with the information gathered from the informants. This art served as a religious purpose or contained elements of celebration at its inception, as an expression of gratitude to the

giver of sustenance due to abundant agricultural commodities.

According to Indra Tjahyadi et al. (2020, pp. 39–40), local wisdom possessed by a community can be found empirically not only in cultural artifacts but also in language and many kinds of art that evolve in a civilization. As a result, the author argues that the various movements in the traditional art of *Ma'balendo* are the manifestation of the Luwu community's cultural elements. *Ma'balendo* is a miniature depiction of the farming activities of the Luwu community.

Moreover, the traditional art of *Ma'balendo* also became the cultural level of the Luwu people in the past. In this context, *Ma'balendo*, as a heritage of the past Luwu people, not merely describes the past culture of religion or the artistic creativity of Luwu's ancestors. The presence of *Ma'balendo* depicts other abstract cultures, including moral codes and the people's character of the past. *Ma'balendo* reflects the values that prevailed in the Luwu community in the past. This point is the difference between this research and the previous research, which focuses on the values of local wisdom in the traditional art of *Ma'balendo*.

RESEARCH METHOD

This research is cultural research, which is unique and distinctive because it covers all aspects of human life (Endraswara, 2021, pp. 1–4). Therefore, in cultural research, a researcher must carry out a reflective thinking process. Reflective thinking is essential in cultural research because, to understand the target facts, cultural research always involves interpretive and humanitarian perspectives (Maryaeni, 2005, p. 2). These perspectives place cultural research as qualitative research.

Qualitative research is defined as research that focuses on implementing multiple methods to the subject of study, such as interpretive and naturalistic approaches. Qualitative research, according to Moleong (2017, p. 2), is research that creates analytical procedures without the use of statistical or quantitative analytical techniques. To reflect cultural phenomena, qualitative research frequently relies on the researcher's senses (Tjahyadi et al., 2020, p. 82). Qualitative research is based on the researcher's efforts to

perform rigorously and rigidly in multiple meaningful forms by depending on a holistic picture. Qualitative research is characterized by nature, humans as research instruments, inductive data analysis, and emphasizes the process rather than the results. Humans are surrounded by culture in the form of many meaningful symbols. Various cultural objects in people's lives are symbolic expressions of human culture's values. As a result, cultural research is not primarily concerned with hard facts. The varied meanings behind distinct cultural phenomena seen by the five human senses are the central topic of cultural studies (Maryaeni, 2005, p. 2; Endraswara, 2021, p. 15). This is why qualitative research is critical in cultural research.

The approaches used in this research are: 1) historical approach; This approach aimed to analyze past events by considering the elements of time, place, background objects, and behavior of these events. 2) Anthropological Approach; Anthropological approach aimed to analyze and interpret the ways of thinking and behaving that characterize the culture-supporting society. This study, in more depth, is used to see the process of performing traditional *Ma'balendo* arts so that the values of local wisdom in the art can be revealed.

The data collection is carried out in several ways: 1) Observation method, a way of collecting data through sensory observation, by recording the symptoms that appear on the research object directly by observing the real conditions in the field. 2) In-depth interview method; data collection by conducting dialogue with several informants who know precisely about the traditional art of *Ma'balendo*. This interview used two methods, purposive sampling (key informants) and snowball, and 3) Documentation method; the technique of data collection which is done by documents' recording.

Meanwhile, data processing and analysis techniques included three main components, 1) Data reduction, a process of focusing attention and analysis by removing unimportant information in the transformation of rough data that appear in the results of field research in notes, 2) Presentation data is a structured collection of information that provides the possibility of drawing conclusions and taking action, and 3)

Conclusion drawing or verification is part of a complete configuration activity. Conclusions were verified during the research. This research was conducted in Belopa, Luwu Regency for 3 months, from July to September 2021.

DISCUSSION

History of Ma'balendo Traditional Art

The research results by Musaddik (2011) and Ario Burnama (2013) show that the early birth of *Ma'balendo* traditional art was intended as an expression of gratitude to the giver of sustenance so that it could provide abundant results at harvest. Therefore, the traditional art of *Ma'balendo* is carried out at the post-harvest event. Most likely, the religious function of *Ma'balendo* took place when people embraced animism, dynamism, and belief in *arajang* (heirlooms). The author's analysis is in line with the theory of Liang Gie (2005, p. 19); in traditional society, which states that the function of art is more directed to spiritual needs and media. Besides that, the same theory was also posited by Alan P Merriem (Sulastianto, 2006); that art can be religious and belief communication, such as communication between the community and the spirits of ancestors.

In further developments, especially when Islam has influenced all aspects of people's lives (religious, social, and social), the religious or spiritual function of *Ma'balendo's* traditional art, has slowly shifted or changed.

During the reign of *Datuk* Patiware, around 1605, the *Kedatuan* Luwu accepted Islam through three *Datuk* from central Koto, namely *Datuk* Pattimang, *Datuk* Ri Tiro and *Datuk* ri Bandang. The *Kedatuan* Luwu was one of the earliest kingdoms to accept Islam in South Sulawesi (Syukur, 2009, p. 196). The consequence of the acceptance of Islam as the official religion in the *Kedatuan* Luwu is the enforcement of Islamic law as an integral part of *pangadereng* (a system of norms and rules that are considered noble and sacred which binds the Bugis-Makassar community). Hence, the social institutions of the community obtained new color. Islam has influenced various life aspects of the Luwu community. Islam has influenced various aspects of people's lives, including social life.

The influence of Islam in question is that Islam has given a new color to people's lives.

The influence of Islam on various aspects of people's lives does not mean eradicating pre-Islamic traditions, values, or social norms. Still, Islam seems to be taking a negotiation route between Islamic law and local traditions (Syukur, 2009, p. 213). Therefore, according to the author, some pre-Islamic cultures or traditions in Luwu are still preserved until now, one of which is the traditional art of *Ma'balendo*.

In this context, *Ma'balendo's* traditional art is also slowly changing, especially in its religious function, which shifts to the performing arts or merely as entertainment for the community. This performance is usually witnessed at celebrating Indonesia's Independence Day every year. This art has even become a competition and a separate entertainment for the community. Likewise, in celebrating the anniversary of Luwu Regency, the implementation is carried out in a series with the Harvest Party or folk party, which is held on January 23 every year, where traditional *Ma'balendo* art can be witnessed at the event. *Ma'balendo* is the entertainment that people have been waiting for (A. Sulfia, 54 years old).

Ma'balendo as entertainment is shown in the traditional performances so that people who come to watch the event feel happy and entertained. It is because the rhythm of the music is also regionally characterized, especially the harmony produced by hitting *Alu* to *Issong* (mortar) or collaboration with the sound of blowing straw (*jame-jame*). Another interesting thing about traditional *Ma'balendo* art is the flow of the music genre invites enthusiasm to sway to the rhythm of the *Ma'balendo* music. The audience who watches also gets excited, sways, and dissolves in the performance. However, in the last two years, since the Covid-19 pandemic, social activities have been restricted, as well as the impact on the restriction of traditional *Ma'balendo* art performances.

Along with the progress of the times, the strong current of globalization has gradually decreased the number of experts playing *Ma'balendo* music. Even some millennials consider the instruments and properties of *Ma'balendo* traditional art to be

foreign. It is possible because of a shift in the role of farmers who no longer process unhulled rice into rice by pounding it through a mortar but instead through a factory. Therefore, traditional agricultural properties, also *Ma'balendo* traditional art instruments and tools, are difficult to find. Some of *Ma'balendo*'s traditional art tools that are still found today, such as the mortar (*issong*) and pestle, are inherited from decades ago. In general, these art tools are strong and not easily damaged because they are made of solid ironwood.

According to A. Sulfia (54); In recent years, *Ma'balendo* traditional art performances can be seen not only at the Luwu district harvest festival and seventeen events but at several official Luwu district government events, such as welcoming dignitaries, National cultural festivals, and the Luwu District Cultural Festival. It is part of the government's efforts to preserve ancestral culture and heritage.

Ma'balendo Traditional Art Performance

Ma'balendo traditional art is a performing art describing the farming process comprehensively, starting from plowing (*pariu*), planting seeds (*mangambo*), planting rice, picking rice (*makkandao*), drying rice (*manggallo*) to processing the rice or unhulled rice into rice (*matumbu*). This variety of motions will be accompanied by music strains, a distinctive sound produced by mortar, pestle, and straw. The harmony of the mortar, pestle, and straw sounds generates a beautiful and uplifting sound. This show is played by 14 artists, between 15-20 minutes.

The *Ma'balendo* traditional art performance procession (Burnama, 2013), is as follows:

1. *Pa'tempe'* (people who farm); This role is played by 2 women who open the *Ma'balendo* show by doing rice field activities.
2. *Pangindo'* (leader); This role is played by 2 women who pound rice in the mortar, taking positions at the left and right ends of the mortar.
3. *Ma'tuttu/palambu* (pounder); This role is played by 6 women who pound rice in a mortar by taking a position in the *pattangngang* (middle) section.
4. *Pangana'* (lifter); This role is played by 1 woman who lifts the rice to be pounded in

the mortar, taking a position next to the mortar.

5. *Pammanca'* (*silat* player); This role is played by a man who acts as a repellent for reinforcements surrounding the *balendo* players.
6. Music player; This role is played by 2 men who play the traditional musical instrument, *Jarame*, which is made from rice straw stalks given coconut leaves or sago leaves), this musical instrument will emit a sound when blown.

The distinctive sound of this performance is the sound of a pestle being pounded on a mortar. *Palambu'* (the pounder) and the *Mappangindo* (leader) will alternately beat the pestle into the mortar. The rhythm is also accompanied by the sound of *Jarame*. The *Pa'balendos'* sound is rhythmic and has a notation, where the sound produced is of a cheerful, enthusiastic, and happy genre. The author considers that the genre of enthusiasm, cheerfulness, and joy symbolizes encouragement for farmers. It is in line with the expression of Alan P Merrian, quoted by Harry Sulastianto (2006, p. 34), that music or art is a symbol of an event.

The traditional art of *Ma'balendo* is also complemented by Luwu regional songs containing moral messages. The songs are as follows:

Mipare jiu tempe
Dau mipare si mesak-mesak
Indo na mate jio kamponna tau
Ambe na sule kibene omi
Ambena sule kibene omi
Taek na kilalai anakna biung
Matindo jiu lalang bocok mesa-mesa
Wai mattana ronnok jio allonang

Meaning:

Cut rice in the fields
 Do not cut the rice one by one
 His mother died in another country
 His father came home and remarried
 Father came home and remarried
 Cannot remember the child being orphaned
 Sleep alone in a mosquito net
 Tears fall on the pillow

The lyrics of the song above contain subtle and meaningful advice. The meaning of the song lyrics is as follows.

1. Cut the rice in the fields, do not cut them one by one; This sentence conveys

humans to be grateful for the success or fortune has given by the Creator, to be humble and always generous.

2. Mama died in another country, father returned home and remarried; This poem contains a message to married couples in fostering a family that they must respect each other, be responsible, accept all the shortcomings of each other, and express love for the family (children and wife).
3. Cannot remember being an orphan, sleeping alone in a mosquito net, tears falling on the pillow; It is a message to parents not to abandon their children entrusted by Allah SWT. Children need to be guided and cared for so that later they become children who can be proud and are useful for religion, nation, and country.

Values of Local Wisdom in Ma'balendo Traditional Art

Local wisdom is human intelligence possessed by certain ethnic groups, obtained through community experience (Rahyono, 2009, p. 11). The traditional performing arts are part of local culture which contains various elements of local cultural wisdom. It embraces knowledge about values in moral, religious, educational teachings, and material elements as a cultural heritage. With the content of these various values, traditional performing arts function as guides and carriers of moral messages for the people who own them (Bahardur, 2018, p. 146).

Local wisdom in the community can be found in several folk stories, songs, advice, proverbs and ancient books attached to personalities in their daily lives and in performing arts. This local wisdom will manifest into a traditional culture. Local wisdom will be reflected in the values that apply in particular community groups (Ratna & Jaid, 2011, p. 95). Meanwhile, according to Liang Gie (2005), the types of values attached to art include the value of beauty, knowledge, and life. The values of local wisdom in this art are as follows:

1. Spiritual Dimension

As previously described, *Ma'balendo* was originally a Luwunese tradition of expressing gratitude to the giver of sustenance for the abundant harvest. Therefore, this tradition is carried out after harvest.

Ma'balendo's initial function was an activity related to the spiritual dimension. This is in accordance with the theory of traditional art functions related to religious events and spiritual functions (Sulastianto, 2006, p. 34). Spiritual is an expression that is perceived on sensory things, increasing a transcendental relationship with God to achieve a goal (Sujatmi, 2009, p. 3). In the context of the spiritual dimension, the purpose of the *Ma'balendo* tradition is to mediate the delivery of gratitude for abundant sustenance and hope that this abundance of sustenance continues.

In its development, the spiritual function of *Ma'balendo* has shifted. The spiritual aspect no longer dominates this show, but what is more visible and prominent is the entertainment value that can be enjoyed by the community or connoisseurs of *Ma'balendo* traditional art. Thus, the *Ma'balendo* is not only a tradition but also an art performance. *Ma'balendo* does not only embody the value of gratitude to the giver of sustenance but also show serving the purpose of entertainment. That way, the spiritual value remained attached to the spirit of the ancestral goal of creating this culture (Opu Danniara, 80 Years of Interview, Luwu 8 September 2020).

2. Social and Community Dimensions (Solidarity and Friendship)

Ma'balendo's traditional art is a performing art. As a performing art, then there are players or artists who will perform the art and there are audiences who will enjoy the works of art. In these performances, communication or interaction takes place among the performers of the arts or the audience or art connoisseurs, as well as between the performers of the arts and the audience. So by itself, social and community values will take place in this art performance.

Moreover, some players or artists will show works of art, and audiences will enjoy the works of art. In these performances, communication or interaction will appear between the performers, the audiences or art connoisseurs, also between the performers and the audiences. So by itself, social and community values will occur in this art performance.

Social and community values in *Ma'balendo* include solidarity and friendship.

Ma'balendo is different from modern or contemporary art, which tends to be commercialized or valued by the fee. *Ma'balendo* artists are used to demonstrating this art as an expression of gratitude to Allah SWT for abundant sustenance through harvests. Besides that, this traditional art is performed for entertainment without expecting payment or reward. Even to perform optimally, those artists sacrifice their time, energy, and mind to practice and prepare everything related to the performing arts, including providing uniforms, which are usually purchased with personal funds. It is supported by the words of Opu Danniara (80 years), one of the leaders of the traditional art of *Ma'balendo*;

Yato pabbalendo, latihangi jolo kalamabbalendo omi. Butuh wattu, tenaga sisola pikiran, termasuk dukato baju lanapake mabbalendo. Jio latihanna omboito perstuanna, nasaba meloi tampil maballo nataena megecewakang penontong

Meaning:

To perform at their best, artists have to practice, which takes time, effort, and thought, including providing clothing. Local wisdom related to the value of solidarity in the traditional art of *Ma'balendo* is evident in the players' enthusiasm when preparing and presenting this art performance.

Another local wisdom embodied in this art is friendship. These art artists and the audiences who enjoy *Ma'balendo* come together to share happiness, laughter, and joy (Opu Danniara, 80 years old, Interview, Luwu 8 September 2020).

Gamar Mansur, a Belopa community member (48 years old, Interview, Luwu 10 September 2020), expressed that;

I am always enthusiastic when there is a *Ma'balendo* show because this show is very entertaining. The traditional *Ma'balendo* art performance is also a gathering place because *Ma'balendo* is interesting to watch, especially the movements played by *pa'balendo* accompanied by the sound of pestle and straw, so many people are interested in watching it. At this moment, we can meet with relatives and friends who are usually a bit difficult for us to meet and chat with because of each other's busy lives.

The data gathered from the informants above shows that local wisdom in *Ma'balendo* traditional art is associated with

social and community values, namely solidarity and friendship. (Ratna & Jaid, 2011, p. 94), in her theory of local wisdom, she explains that local wisdom is analogous to cement binding in the form of existing culture so that it is based on its existence. Local wisdom can be defined as a culture created by local figures through an iterative process of internalization and interpretation of religious and cultural teachings socialized in the norms and used as guidelines in everyday life for the community. In addition, local wisdom is also created from traditional arts that have developed from generation to generation in the community. Traditional arts teach good things and can be used as guidelines in society.

3. Education and Morals Dimensions

The culture and diversity of noble cultural values possessed by the Indonesian nation is a means in building its people's character. This conception shows how influential culture and its values are as a foundation in the development of the nation's character. The nation's character is not built on instant formulas and instantaneous conditions. Still, it is made based on community needs by paying attention to community activities that have been nurtured from generation to generation. This can be obtained if we pay attention to this nation's cultural diversity and cultural values (Yunus, 2014, p. 1). Meanwhile, Sibarani explained that local wisdom is indigenous knowledge or local genius of a society that comes from the noble values of cultural traditions to regulate the order of people's lives to achieve community progress both in creating peace and increasing community welfare (Sibarani, 2013). Local wisdom may be in local knowledge, skills, genius, resources, social processes, ethical norms, and customs (Daniah, 2016, p. 4).

Based on the variety of farming movements shown in *Ma'balendo*, the author's analysis shows that there are two values of local wisdom in this art;

1. Knowledge of farming methods; this show is at the same time a transfer of knowledge or transmission of culture regarding farming procedures
2. Character and moral education; character education contained in this art is the value of responsibility for a job; To

arrive at agricultural produce has many stages of work. It requires patience and commitment. Also, character and moral education are reflected in the moral messages conveyed through the singing poems that accompany *Ma'balendo*, such as always being grateful, humble, sharing, and responsible for the family.

4. Gender Relations in Community Life

The dichotomy between men and women is reflected in social and cultural roles in society, including in terms of work known as the sexual division of labor (Susilastuti, H, 1997, p. 29). The dichotomy between men and women even exists in the art world.

Gender relations in society continue to be campaigned for and championed by feminists. It takes time and strategy so that the community can accept the concept of gender relations.

Ma'balendo seems to give a different answer to the problem of gender dichotomy in society. *Ma'balendo* carries the theme of agriculture. In general, workers in the agricultural sector are dominated by men, such as hoeing, plowing, and others. In *Ma'balendo*, the art is played by women. It could be that the role played by women in this traditional art shows the social and economic position of women in the Luwu community in the past.

5. Art and Entertainment Value

Traditional art is a cultural heritage passed down from generation to generation that has a function and purpose. The function is essential for entertainment. However, entertainment often contains the intention to convey a certain message, such as religious teachings, life order, criticism of injustice in society, and so on (Yeningsih, 2007, p. 201). According to Santoso (1981, p. 201), the characteristics of populist art (dance) include imitative movements, imitating the movement of nature, simple choreography, not considering the design layout, sacred or magical, simple musical accompaniment, usually performed together, and with a purpose.

Ma'balendo is the original work of the ancestors of the Luwu people. This art performance has an outstanding value despite the simple equipment and movements. Using existing and simple agricultural equipment created into a musical instrument produces

beautiful sounds to convey messages. This art creator certainly has a high sense of art in his era. In fact, this work of art is original. Liang Gie (2005) argues that art is an attempt to capture the experience of likable beauty (aesthetics), especially in an effort so that the experience can be appreciated or enjoyed by others.

Ma'balendo, as a performing art, means that the entertainment element in this art is very prominent. The harmonization between the variety of movements, poetry or singing, and the accompanying instruments greatly entertains the audiences, especially the musical genre that invites enthusiasm. The author considers that the symbolic meaning of the music genre is to encourage the farmers to carry out their profession or work enthusiastically (Opu Daniara, 80 years Interview, Luwu 8 September 2020).

According to Dra. A Sulfiah (52 years old, interview 9 September 2020), Head of the History and Tradition Section of the Education Office of Luwu Regency, The Luwu district government appreciates this art so much that this art tradition is given a stage performance at the Luwu Anniversary celebration every January 23 annually. Furthermore, according to A. Sulfiah (52), the Luwu Regency Government also provides guidance and training to the community, especially the Balendo Arts group.

CLOSING

Ma'balendo traditional art is a performing art where the variety of movements is related to farming activities. This artwork is the original legacy of the Luwu people's ancestors. As ancestral heritage, this art contains the values of local wisdom, such as the spiritual dimension, the social dimension (solidarity and friendship), the educational and moral dimensions, the value of gender relations in people's lives, and the value of art and entertainment.

This local wisdom can be used to develop the Luwu community's culture and can be used to regulate people's lives. Therefore, this ancestral heritage needs to be preserved and passed down from generation to generation so that this art is sustainable and its usefulness values remain present in the lives of the Luwu people.

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