**LOCAL WISDOM IN *MA’BALENDO’S* TRADITIONAL ARTS**

**AT THE HARVEST FESTIVAL IN BELOPA, LUWU REGENCY**

Syamzan Syukur1

1 *Departmen of History and Islamic Culture, Fakulty of Adab and Humanities UIN Alauddin Makassar, Jl. HM Yasin Limpo No.36 Romangpolong-Gowa*

Email: zansyukur73@gmail.com

Wahyuddin Gudang2

2 *Departmen of History and Islamic Culture, Fakulty of Adab and Humanities UIN Alauddin Makassar, Jl. HM Yasin Limpo No.36 Romangpolong-Gowa*

*Email:* *wahyuddin.gudang@uin-alauddin.Ac.id*

Rahmat Rahmat3

3 *Departmen of History and Islamic Culture, Fakulty of Adab and Humanities UIN Alauddin Makassar, Jl. HM Yasin Limpo No.36 Romangpolong-Gowa*

*Email:* *rahmatsoi04@yahoo.com*

Abstract

*This research discussed in this paper the elements of local wisdom in the traditional art of Ma’balendo during the harvest party in Belopa, Luwu Regency. The goal of this research is to reveal the importance of local wisdom in the Ma’balendo traditional art form.*

*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 used data reduction, presentation, and drawing conclusions or verification.*

*The results of this research indicate that the traditional art of 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 a country with rich cultural diversity, including arts (performing arts: dance, song, and musical instruments), traditional houses, traditional clothes, customs, and traditional foods. These diverse cultures existed long before Indonesia's independence. Each of these cultures has distinctive characteristics that represent its area of origin.

One of the exciting things that require more attention from these cultures is the positive values or noble values inherited by the ancestors. These cultural values are the identities becoming ties that bond the community and unite its members as one tribe or one 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 form of culture possessing noble values and pearls of wisdom.

The ancestors as the creators as well as the preserver of culture, took care of the culture allowing 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’s scale. In addition, these local cultures are a form of motivation for the younger generation to invent new works for the culture. Therefore, as the heirs, the communities are liable to preserve the culture.

In the educational context, exploring and reinstilling the local wisdom through education which anchored its movement on 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 be used to resist the negative impact of foreign culture and they can even be implemented to organize the community custom as well as the civilization. Unfortunately, much of the ancestors' cultural heritage has been eroded or abandoned. *Ma’balendo*'s traditional art culture is one of these cultures ("ma" means holding and "balendo" means pounding rice). *Ma’balendo* traditional art is one of the Luwu community's traditional arts; as the name of *Ma’balendo* suggests, which means pounding rice, the traditional art of *Ma’balendo* 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 strong 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 popular in the 1900s but has since faded (<https://fajar.co.id/2019/08/30/mabalendo-kesenian-khas-tanah-luwu/>), 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 describes the form of presentation and processions or procedures for Ma'baledo performances. 2) Musaddik, (2011) "*Ma’balendo* in the Luwu community in the Pammanu sub-district, Luwu Regency", This study explains the background of the existence of *Ma’balendo*, namely a form of gratitude to the giver of sustenance and a variety of movements in the form of presenting *Ma’balendo* to the Luwu community in Pamanu Village, Luwu Regency.

The results of the study above focus on the background of the existence of *Ma’balendo* art, namely as a belief or religion and the form of performing *Ma’balendo* through various movements. *Ma’balendo* traditional art. *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 full of 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 studied in previous research, therefore this study will focus on the values ​​of local wisdom in traditional *Ma’balendo* art including the spiritual dimension, social dimension, educational and moral dimensions, gender relations dimension in public life and the dimensions of art and entertainment. The results of this study can be used by the Luwu Regency government 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* traditional art is one of the traditional arts of the Luwu community. This traditional art includes performing arts with the theme "farming". This 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 birth of this Kedatuan, 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. Likewise, cultures whose form is in the form of taboos, such as promiscuity (adultery), are carried out because they are considered to be the cause of crop failure or loss. Not only that, several performances of art related to farming were also born, both for religious or spiritual purposes as well as for social or individual life.

 The birth 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 character of a community. 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. Therefore, according to the author, the traditional art of *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 the mindset and behavior patterns of a society (Tjahyadi et al., 2020, p. 26). The same theory was also put forward by Wulandari (2001, p. 11), stating that art in an area depicts the past of that area. Related to the traditional art of *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'abeldo* tradition and the form of presentation of the *Ma’balendo* tradition.

 In addition to the information gathered from the research results above, the author searched for several written references (library research) that revealed that information about the traditional art of *Ma’balendo* is still a mystery; no written information, such as tracking through Lontara, has been discovered (the Bugis-Makassarese 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 the traditional *Ma’balendo* arts in Luwu, to conduct data searches 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 by the informant does not specify when this tradition of art existed. According to the informants, the traditional art of *Ma’balendo* has been practiced since the ancient period. A comprehensive interpretation of the traditional art of *Ma’balendo*, including both the movement and the musical instruments played or the instruments and properties used, as well as the poems or songs sung in the performances, will be very valuable data in reconstructing the history of the birth and function of traditional arts, in addition to data from the informants.

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

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

The variety of movements performed by the artist in the traditional art of *Ma’balendo*, the rhythm of the music that accompanies it, and the musical instruments as well as the properties used (traditional properties such as the pestle and mortar) indicate that this traditional 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, namely 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. The traditional art of *Ma’balendo* is a miniature depiction of the farming activities of the Luwu community.

 In addition, 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 only describes the past culture in terms of religion or the artistic creativity of Luwu's ancestors but more than that, the presence of traditional *Ma’balendo* art depicts other abstract cultures, including moral codes and the people's character of the past. The traditional art of *Ma’balendo* reflects the values that prevailed in the Luwu community in the past. This is where the previous research differs from this research, which will focus on the values of local wisdom in the traditional art of *Ma’balendo*.

State the selecting analysis of existing researches or literatures which is relevant to the topic of your article, describe how it relates to your writing and then explain how your article might fill the gap and answers some questions in this field of study.

A literature review is not simply a summary of the literatures (such as books, article, and research report) that you have read on the theme. In addition, it is not a chronological order of the description of the literature. However, it is an analysis of the research that has already been done, and analysis of the existing literature related to your study.

Literature review should be sixty percent from scientific journals in the last ten years.

**RESEARCH METHOD**

This research is cultural research. Cultural or culture research 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, in an effort to understand the target facts, cultural research always involves interpretive and humanitarian perspectives (Maryaeni, 2005, p. 2). The use of interpretive and humanitarian perspectives places cultural research as qualitative research.

Qualitative research is defined as research that focuses on the implementation of 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 qualitative research rigorously and rigidly in multiple meaningful forms by depending on a holistic picture. Qualitative research is research that 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 that exist 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) and (Endraswara, 2021, p. 15) This is why qualitative research is important in cultural research.

The approaches used in this research are: 1) historical approach; This approach is employed to analyze past events by taking into account the elements of time, place, background objects, and behavior of these events. 2) Anthropological Approach; Anthropological approach is employed 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 as follows: 1) Observation Method, a way of collecting data through sensory observation, by recording the symptoms that appear on the object of research directly by observing the real conditions of reality in the field. 2) In-depth interview method; data collection by conducting dialogue with several informants who know exactly about the traditional art of *Ma’balendo*. This interview method uses two methods, namely *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 go through three main components, namely 1) data reduction, a process of focusing attention and analysis by removing things that are not important in the transformation of rough data that appear in the results of field research in the form of 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 will be verified during the research. This research was conducted in Belopa, Luwu Regency for 3 months, namely from July, August and September 2021.

**DISCUSSION**

**The Development of *Ma’balendo* Traditional Art from time to time**

The results of research 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 can 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*'s traditional art took place at a time when people embraced animism, dynamism, and belief in *arajang* (heirlooms). The author's analysis is in accordance 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 in the form of communication that is religious and belief, 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 Datu Patiware, around 1605, the Kedatuan Luwu accepted Islam through three Datuks 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* (Panggadereng is a system of norms and rules that are considered noble and sacred which binds the Bugis-Makassar community), so 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, but 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 function of performing arts or merely functioning as entertainment for the community. This traditional art performance is usually witnessed at the celebration of Indonesia's independence day every year. This art has even become a competition and a separate entertainment for the community. Likewise, in the celebration of 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. The traditional art of *Ma’balendo* is the entertainment that people have been waiting for (A. Sulfia, 54 years old).

The function of *Ma’balendo* as entertainment is that the performances are traditional so that people who come to watch the event feel happy and entertained because the rhythm of the music performed is also regionally characterized, especially the harmony produced by hitting *Alu* to *Issong* (lesung) or collaboration with the sound of blowing *straw* (jame-jame). Another interesting thing about traditional *Ma’balendo* art is that the flow of the music genre invites enthusiasm to sway to the rhythm of the *Ma’balendo* music so that 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 people who are experts at playing *Ma’balendo* music, even some millennials consider the instruments and properties of *Ma’balendo* traditional art to be foreign. It is possible to happen because of a shift in the role of farmers who no longer process unhulled rice into rice by pounding it through a mortar but rather through a factory. Therefore, traditional agricultural properties, which are 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 strong 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. This is part of the government's efforts to preserve ancestral culture and heritage.

***The Form of Ma’balendo Traditional Art***

*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 strains of music, which is a distinctive sound produced from mortar, pestle, and straw. The harmony of the sounds of the mortar, pestle, and straw generates a beautiful and uplifting sound. This show is played by 14 artists, with a duration 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'* (to lift); 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 which are 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 sound produced by the pa'balendos 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 is a symbol of encouragement for farmers. This is in accordance with the expression of Alan P Merrian, quoted by Harry Sulastianto (2006, p. 34), that music or art is a symbol of an event.

In addition to performing the rhythmic sounds of mortar, pestle, and straw, 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

Don't cut the rice one by one

His mother died in another country

His father came home remarried

Father came home remarried

Can't remember the child is 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 lyrics of the song above is as follows.

1. Cut the rice in the fields, don't cut them one by one; This sentence contains a message to humans to be grateful for the success or fortune 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. Can't remember being an orphan, sleeping alone in a mosquito net, tears falling on the pillow; contains a message to parents so that children entrusted by Allah SWT should not be wasted. 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, which is 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 contains knowledge, both values ​​in the form of moral, religious, educational teachings, as well as 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, and also proverbs, ancient books that are attached to personalities in their daily lives and in the form of performing arts. This local wisdom will manifest into a traditional culture. Local wisdom will be reflected in the values ​​that apply in certain 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, the value of knowledge, and the value of life. The values ​​of local wisdom in this art are as follows:

1. **Spiritual Dimension**

As previously described, the traditional art performance of *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. Thus, *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 things that are sensory, 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 the *Ma’balendo* tradition 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. Therefore, the *Ma’balendo* tradition, not only as a tradition but also as a traditional art performance; *Ma’balendo* tradition does not only embody the value of gratitude to the giver of sustenance but also as a 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).

1. **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.

*Ma’balendo*'s traditional art is a performing art. As a performing art, then there are players or artists who will show works of art and there are audiences who will enjoy the works of art. In these performances, communication or interaction will appear between the performers of the arts or between 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.

There are social and community values ​​in *Ma’balendo* traditional art such as the value of solidarity and friendship. *Ma’balendo* traditional art is different from modern or contemporary art which tends to be commercialized or valued by the fee. *Ma’balendo* traditional art artists are used to demonstrate 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 be able 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 by personal funds. This is in accordance with the words of Opu Danniara (80 years), one of the leaders of the traditional art of *Ma’balendo*;

 *Yato pabbalendo, latihangi jolo kelamabbalendo 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 and this takes time, effort, and thought, including providing clothing. Local wisdom related to the value of solidarity in the traditional art of *Ma’balendo* is very visible in the enthusiasm of the players when preparing and presenting this art performance.

In addition to the spirit of solidarity, the local wisdom embodied in this art is friendship. These art artists and the audience who enjoy traditional *Ma’balendo* art 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 the traditional *Ma’balendo* art 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 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, 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 through internalization and interpretation of religious and cultural teachings that are socialized in the form of 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 among the community. Traditional arts teach good things and can be used as guidelines in society.

1. **Dimensions of Education and Morals**

The existence of culture and the diversity of noble cultural values ​​possessed by the Indonesian nation is a means in building the character of its people. This conception shows how important culture and the values ​​contained in it are as a foundation in the development of the nation's character. The nation's character is not built based on instant formulas and instantaneous conditions but is built 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 the cultural diversity and cultural values ​​possessed by this nation (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 in order to achieve community progress both in creating peace and increasing community welfare (Sibarani, 2013). Local wisdom may be in the form of local knowledge, local skills, local genius, local resources, local social processes, local ethical norms, and local customs (Daniah, 2016, p. 4).

Based on the variety of farming movements shown in *Ma’balendo* traditional art, the author's analysis shows that there are 2 values of local wisdom in this art, namely;

1. Knowledge of farming methods; so that this show is at the same time a transfer of knowledge or transmission of culture regarding farming or farming procedures
2. Character and moral education; character education contained in this art, namely the value of responsibility for a job; To arrive at agricultural produce has many stages of work. This requires patience and responsibility. In addition, character and moral education are also 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.
3. **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 and championed by feminists; it takes time and strategy so that the concept of gender relations can be accepted by the community.

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

1. **Art and Entertainment Value**

Traditional art is a cultural heritage passed down from generation to generation that has a function and purpose. The function of traditional art itself is essentially 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 layout of the design, sacred or magical, simple musical accompaniment, usually performed together, and with a purpose.

The traditional art of *Ma’balendo* is the original work of the ancestors of the Luwu people. Despite the simple equipment and simple movements, this art performance has an outstanding value. The utilization of existing and simple agricultural equipment, created into a musical instrument that produces beautiful sounds to convey messages shows that 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* traditional art 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 audience, 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 Daniiara, 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 shown is related to farming activities. This artwork is the original legacy of the Luwu people's ancestors; So 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 culture and culture of the Luwu community 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 so that its usefulness values ​​remain present in the lives of the Luwu people.

**ACKNOWLEDGEMENT**

Thank you to the Luwu District government, which has allowed and facilitated researchers in tracking data related to the traditional art of *Ma’balendo*, especially Dra. A. Sulfia (Head of the History and Tradition Section of the Education Office of Luwu Regency) who patiently provided the data and documents needed and was even willing to be one of the informants.

The authors give special respect and gratitude to Opu Danniara as a key informant, he is not at his prime age but was passionate about providing the required information. Likewise to other informants, because of their help, this research was completed.

REFERENCES

Bahardur, I. (2018). Kearifan Lokal Budaya Minangkabau dalam Seni Pertunjukan Tradisional Randai. *JENTERA: Jurnal Kajian Sastra*, *7*(2), 145–160. https://doi.org/10.26499/JENTERA.V7I2.932

Burnama, A. (2013). *Ma’balendo Dalam Pesta Panen Di Desa Lamundre Kecamatan Belopa Kabupaten Luwu Sulawesi Selatan* [Universitas Negeri Makassar]. http://eprints.unm.ac.id/4824/

Daniah. (2016). Kearifan Lokal (Local Wisdom) Sebagai Basis Pendidikan Karakter. *Pionir: Jurnal Pendidikan*, *5*(2). https://doi.org/10.22373/pjp.v5i2.3356

Endraswara, S. (2021). *Metode Penelitian Kebudayaan*. Gajah Mada University Press.

Gie, L. (2005). *Filsafat Seni: Sebuah Pengantar*. PUBIB.

Maryaeni. (2005). *Metode Penelitian Kebudayaan*. Bumi Akasara.

Moleong, L. J. (2017). *Metode Penelitian Kualitatif*. Remaja Rosdakarya.

Rahyono, F. (2009). *Kearifan Budaya dalam Kata*. Wedatama Widyasastra.

Ratna, N. K., & Jaid, H. el. (2011). *Antropologi Sastra: Peranan Unsur-Unsur Kebudayaan dalam Proses Kreatif* (1st ed.). Pustaka Pelajar.

Santoso. (1981). *Aspek Budaya Eropa di Indonesia*. Kanwa Publisher.

Sibarani, R. (2013). *Pembentukan Karakter Berbasis Kearifan Lokal*. Museum Pusaka Nias. http://www.museum.pusaka-nias.org/2013/02/pembentukan-karakter-berbasis-kearifan.html

Sujatmi. (2009). *Tari Prajuritan di Desa Banyubiru, Kecamatan Banyubiru, Kabupaten Semarang* [Universitas Negeri Semarang]. http://lib.unnes.ac.id/1287/

Sulastianto, H. (2006). *Seni dan Budaya*. Grafindo Media Pratama.

Susilastuti, H, D. (1997). *Gender ditinjau dari Perspektif Sosiologi*. Yayasan Prakarsa Yogyakarta dan Fredrich Ebert Stuffing.

Syukur, S. (2009). *Islamisasi kedatuan Luwu pada Abad XVII*. Departemen Agama RI Badan Litbang dan diklat Puslitbang Lektur Keagamaan.

Tjahyadi, I., Andayani, S., & Wafa, H. (2020). *Pengantar Teori dan Metode Penelitian Budaya*. Pagan Press.

Wulandari, R. (2001). *Kesenian Sampyong di Desa Pamiritan Kecamatan Balapulang Kabupaten Tegal*. Universitas Negeri Semarang.

Yeningsih, T. K. (2007). Nilai- Nilai Budaya Dalam Kesenian Tutor Pmtoh Nilai-nilai Budttya Dalam Kesenian Tutur Pmtoh (Cultural Values in Art of Pm Toh). *Harmonia Journal of Arts Research and Education*, *8*(2), 214. https://doi.org/10.15294/HARMONIA.V8I2.794

Yunus, R. (2014). *Nilai-nilai Kearifan Lokal (Local Genius) sebagai Penguat Karakter Bangsa: Studi Empiris tentang Huyula*. Deepublish.