



## ACCULTURATION OF RELIGION AND TRADITION IN MAUDU' LOMPOA

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### ABSTRACT

*The culture resulted from hybridization and traditional complexity between global and local phenomena. Culture can be changed and acculturation with other cultures, so the culture was seen as dynamic. One Indonesian culture that still survives today was a tradition to celebrate the birthday of Prophet Muhammad SAW. Although, over the years, the tradition has experienced a slight shift in line with the times, it is still celebrated regularly every year by most Muslims, one of them in Takalar; it has called Maudu' Lompoa. This study uses qualitative methods and data analysis methods using descriptive qualitative data analysis techniques. The study's purpose is to describe the historical meaning contained in the tradition of Maudu' Lompoa. The results indicate there is acculturation between religion and tradition in Maudu' Lompoa.*

**Keywords:** *Acculturation, Maudu' Lompoa, Religion, Tradition.*

### A. INTRODUCTION

Celebrating the Prophet's birthday is a tradition developed in Muslim society to celebrate the Prophet's birthday long after the death of the Prophet Muhammad SAW. Celebrating the Prophet's birthday is an expression of joy and respect for having received the teachings of the Prophet Muhammad SAW. The celebration of the birthday of the Prophet Muhammad SAW on the 12<sup>th</sup> of Rabi'ul Awwal according to the annual Hijriah calendar, which is celebrated by Muslims in Indonesia differently. These celebrations often involve local customs and traditions (Murodi, 1994). One of the main characteristics of archipelago culture is its flexibility in dealing with all cultures that come from outside. There is the synthesis and convergence that lead to a new tradition. This process is a change in the shape and characteristics of society (Effendy, 1997).

South Sulawesi's traditional heritage, especially Maudu' Lompoa, also adorns many of the Prophet's birthday celebrations. Every year, the people of South Sulawesi hold the Maudu' Lompoa festival on the Cikoang River, Takalar. The Maudu' Lompoa tradition is usually held on the 29<sup>th</sup> of every Rabi'ul Awwal year or in the last calendar month of Rabi'ul Awwal. The meaning represented by tradition is sometimes challenging to understand, so many people think tradition could be more explicit and tends to hide its true meaning. The traditional way of indirectly understanding the meaning of religion by maintaining social harmony is often seen as the essence of sociocultural behaviour. This article aims to describe the Maudu' Lompoa tradition from the perspective of religion and tradition.

## **B. RESEARCH METHODS**

Qualitative methods are used in this study. According to Kasiran (2010), qualitative methods have the property of disclosing descriptive data in their natural environment without turning them into symbols or numbers. Qualitative methods treat activities and people as entities that variables or assumptions cannot limit. Qualitative research is a series of activities that aim to discover something that has yet to be discovered using scientific, oriented and systematic methods (Sonhaji, 1996).

The object of study is the activities of the Takalar community (Takalar Regency, South Sulawesi Province) in the form of celebrating the Prophet Muhammad SAW birthday, related to acculturation between religion (Islam) and tradition (Maudu' Lompoa). Methods of data collection using primary data (observations and interviews), and secondary data (documents and literature). In this study, the interview technique used snowball sampling to collect more relevant information. The research data validity technique uses a cross-checking technique, which checks the validity of the data by using information other than data, such as a comparison with the data obtained (Furchan, 1992).

The method of data analysis is descriptive qualitative analysis, especially the presentation of documents, which begins with filtering all available information from various sources of data collected, literature study, analysis, aggregated into one unit, classifying, and verifying information accuracy (Yulianto, 2016). Content analysis and interpretation were done to draw research conclusions (Moleong, 2002).

## **C. RESULTS AND DISCUSSION**

### **Results**

The theoretical structure of this paper explains the inculcation of local religions and cultural traditions to explore the religious meanings contained in these traditions. Cultural, traditional and religious pluralism is necessary because every individual and every society must have similarities and differences (Baidhowy & Jinan, 2002). On the other hand, the diversity of cultures, traditions and religions is itself an enrichment for the people of Indonesia. However, if these conditions are not understood with tolerance and mutual respect, the diversity of cultures, religions and traditions will lead to conflicts and even violent behaviour (violence). The religious manifestations of local Indonesian traditions are reflected in the diversity of national cultures. In other words, religion is always related to local cultural dialectics. Islam was born from Arabic, and if it spreads to other areas, there will be changes in the process of assimilation and assimilation. Following the entry and development of Islam in Indonesia, three doctrines were formed: Gujarat, Makkah, and Persian (Suryanegara, 1996).

These three theories offer perspectives on the emergence of Islam, the country of origin, and the people who propagated or propagated Islam in the archipelago. Although Islam can be said to have developed after the establishment of the Islamic Empire, or at least when there were trade relations between Muslim traders and indigenous peoples. However, the emergence and spread of Islam in Indonesia is not only through political or commercial channels. There are six paths of Islamic development in Indonesia, namely: business channels, political channels, marriage channels, education channels, art channels and Sufism channels (Badri, 2000).

The emergence of Islam in Indonesia was not revolutionary, fast and unique, but it developed gradually and was very different. Through these various processes, Indonesia eventually became a Muslim-majority country. In its development, Islamic teachings were spread through various kingdoms formed in Indonesia (Abdullah, 1991). Sulawesi has the Kingdom of Gowa-Talo, Sultan Alauddin (1591-1636 AD) was the first Muslim sultan (Sewang, 2005). Bone, Wajo, Soppeng, and Luwu kingdoms also embraced Islam in the early 17<sup>th</sup> century AD.

Islam causes social and cultural changes, perfects and develops Indonesian culture (Azra, 2002). Adjustments between tradition and sharia in various regions of Indonesia have occurred repeatedly, although sometimes there have been conflicts in society at an early stage. However, introducing Islam to various places in Indonesia resulted in it being accepted by the local community so that people's religious life has elements that combine Islam with the previous culture, namely religion. After that, elements of Islamic culture were accepted and transformed into Indonesian culture without eliminating Indonesian individuality, thus giving birth to a new culture, namely the acculturation of Islamic teachings into Indonesian culture (Hamka, 1997). Acculturation is a social process in which foreign cultural elements are adapted and integrated into a culture without losing their own cultural identity (Koentjaraningrat, 1990). Acculturation is a phenomenon that occurs when two groups or individuals from different cultures begin to establish direct contact and, with it, changes in the original cultural patterns of the heads of one or both groups (Lauer, 1993).

Religious acculturation is the entry of outside (foreign) religions (beliefs) into an area that previously adhered to beliefs, then interact and unite, causing chaos in the unification of beliefs. As a universal religion transcending space and time, Islam sometimes encounters different local traditions. When Islam comes into contact with local culture, the face of Islam will be different in every place (Said, 2012).

The culture of South Sulawesi is recorded in the ancient literature of the Bugis-Makassar people as Lontaraq (scripts), which contain teachings about the origins of human events, the creation of kingdoms, the rules of human life, and so on. The people of South Sulawesi are very strict with the prevailing customs, especially regarding social class. The people of South Sulawesi are characterized by a robust social class (Ahmad, 2004). Islamic culture and local culture in South Sulawesi cannot be separated from the first method of Islamic da'wah. The spread of Islam in South Sulawesi through political channels plays a significant role (Mapangar, 2004). The acceptance of Islam by kings made it easier for people to change religions or leave old beliefs to follow the teachings of their kings. All kings made Islam their state religion when Sultan Alauddin accepted Islam in 1605 AD; two years later declared that Islam was the religion of the kingdom and was accepted by everyone (Ahmad, 2004).

The adoption of Islam "*from above*" by royal decree encouraged the spread of Islam, but the features of Muslim society were very formal. Religious activities carried out in the pre-Islamic period were still carried out, even though they knew that these actions were not by Islamic teachings. Conversely, accepting Islam "*from below*" shows that society is included in a syncretistic religion. It may be a form of Islam's adaptive power to accept traditional elements, resulting in a mixture of Islamic teachings and ancient traditions. Society considers elements of tradition as part of religion (Alolewor, 2007). This tradition is so essential in the

life of the people of South Sulawesi that in the early days of the spread of Islam, precisely on Friday 19<sup>th</sup> of Rajab 1016 H or 10<sup>th</sup> of November 1607 AD, the *Piagam Adat* and *Syara* were signed, the king and members were officially represented by the King of Gowa such as: Sultan Tallo Alauddin and Sultan Awwal al-Islam; and Dato'ri Bandang represent *Syara* (Ahmad, 2004).

If indigenous culture is integrated into people's lives, the level of civilization and modern life cannot completely change the local culture. Local culture can adapt to changing times and survive in people's lives. Traditional ceremonies are an integral part of society's culture, reinforcing cultural norms and values that have existed in society for generations (Said, 2012). Cultural norms and values are presented through symbolic celebrations in the form of ceremonies carried out by the people with full awareness.

The good values associated with carrying out traditional ceremonies combine a sense of solidarity with community members who feel they have the same interests. A ceremony filled with meaningful symbols is a more inherent relationship and a means of communication between humans (Mulyana & Rakhmat, 2009). One of the local cultural traditions of South Sulawesi, which is cultured with Islam, is Maudu' Lompoa.

## Discussion

The story of Maudu' Lompoa began when Sayyid Jalaluddin bin Muhammad Wahid Al'Aidid arrived in South Sulawesi in the 17<sup>th</sup> century AD (Amir, 1982). During this time, Sayyid Jalaluddin bin Muhammad Wahid Al'Aidid entered the kingdom of Gowa-Makassar. Sayyid Jalaluddin is a great cleric from Aceh, grandson of Sultan Iskandar Muda Mahkota Alam, of South Arabian Hadramaut Arab descent, and still a descendant of the 27<sup>th</sup> Prophet Muhammad SAW. Sultan Alauddin appointed Sayyid Jalaluddin as mufti of king. Sayyid Jalaluddin appointed the crown prince of the Kingdom of Gowa to be Muhammad al-Baqir Imallombasi Karaeng Bontomangape Sultan Hasanuddin. Furthermore, Sultan Hasanuddin was his first student and studied with him for 16 years.

When Sayyid Jalaluddin came to South Sulawesi, he brought two holy books from Aceh, *Akhbarul Akhirah* and *Ash-Shiretal Mustaqim*. Sayyid Jalaluddin's descendants still well preserved the manuscript at Cikoang in Takalar. The manuscripts written by Nuruddin ar-Raniry were also studied by Sheikh Yusuf, who studied with him for three years before going to the Middle East to increase his knowledge.

Sayyid Djalaluddin married I Acara' Daeng Tamami Binti Sultan Abdul Kadir Alauddin, a princess of the Kingdom of Gowa. However, because the identity of Sayyid's descendants was unclear, the marriage did not receive a good response from Gowan Sombaya. Sayyid Djalaluddin then said goodbye and left his wife at Balla Lompoa in Gowa. With the permission of Allah SWT, Sayyid Balla left Lompoa using a prayer mat (prayer mat) as his vehicle and carrying a teapot filled with water for the *wudhu*. After some time, Sayyid Jalaluddin arrived in the northern part of Tanakeke Island, then to Bontolanra, Parappa, Sanrobone, and Maccinibaji.

At the same time, I Bunrang (Knight of Cikoang) established a *kuala (bila)* at the estuary of the Cikoang River, on the north side of the river, with I Danda on the south side. The next day, I Danda and I Bunrang returned to the place and saw an object in the form of a large ship passing north of Tompo'tanah. In an instant, the object transformed into a luminous object. Seeing this incident, the

two Cikoang Knights finally competed while rowing a *lepa-lepa* (boat) to get close to the luminous object. However, what was the surprise when he found that the luminous object was someone wearing a robe, sitting cross-legged on a prayer rug, and carrying a teapot.

Because of the experienced miracle, I Danda and I Bunrang, so offered their services to Sayyid Djalaluddin. The two boats were brought together, and Sayyid Djalaluddin's feet were placed on each boat. His right foot is on the I Danda boat, and his left leg is on the I Bunrang boat. Then, the two Cikoang Knights rowed their boat to the edge of the Cikoang River.

Arriving at Cikoang Village, Sayyid Djalaluddin immediately contacted residents, including I Danda and I Bunrang. Sayyid Djalaluddin used this opportunity to preach and spread Islam. Since then, Sayyid Djalaluddin's presence in Cikoang village ushered in a new era in the life of the Cikoang people. Sayyid Djalaluddin is considered capable of conveying Islam in a way that is easily understood by the local community. It made him a figure that is greatly admired until now. Even though the Cikoang people were already familiar with Islam, the presence of Sayyid Djalaluddin strengthened their understanding, which at that time was still very minimal, especially in the fields of aqidah and Islamic law.

The first thing Sayyid Djalaluddin taught was various other forms of worship, obligatory and sunnah. One of them teaches fasting and tarawih prayers during the month of Ramadan. Meanwhile, Rabi'ul Awwal teaches people to understand and love the Prophet Muhammad SAW. Sayyid Djalaluddin also instilled ideas in the community about the importance of knowing and admiring the Prophet Muhammad as a role model.

Then, I Bunrangi was sent by Sayyid Djalaluddin to pick up I Acara Daeng Tammam at Balla Lompoa, Gowa. Two months after the first event, Daeng Tamami was in Cikoang, on the 10<sup>th</sup> of Shafar 1025 H, the Shafar bathing activity began for the first time as a form of a series of commemorations for the birthday of the Prophet Muhammad SAW known as Maudu' Lompoa. The activity was held on 12<sup>th</sup> of Rabi'ul Awwal 1025 Hijriah or 11<sup>th</sup> of November 1605 AD, carried out by Sayyid Djalaluddin, I Danda, I Bunrang and several congregations of his followers. The Maudu' Lompoa tradition then developed and continues to be carried out until now located on the Cikoang River, Takalar Regency, South Sulawesi (Aidid, 1999).

During the reign of Sayid Ja'far Ash-Sadiq Al-Aidid as King of Gowa, the Maudu' Lompoa tradition was designated as an essential religious day until now. The Maudu' Lompoa event was held for 18 days, from the 12<sup>th</sup> of Rabi'ul Awwal till the 30<sup>th</sup> of Rabi'ul Awwal. The implementation procession was carried out directly by "*40 Anrongguru*", who were makrifat teachers of Sayid descendants of Sayyid Jalaluddin Al-Aidid (Sewang, 2005).

Before reaching the peak of the Maudu' Lompoa celebration, it takes 40 days of preparation. Preparations begin with *je'ne-je'ne sappara* (bathing in the month of Syafar) by the local community led by traditional elders or teachers. It takes a long time to prepare a special dish at the peak of the Maudu' Lompoa event. The signature dish is *pamatara* rice (half-cooked rice), and for side dishes, the menu is dominated by free-range chicken and colourful eggs decorated with paper flowers and *male'*. The *male'* is a waxed paper cutout that resembles a human body. The process takes a long time because the free-range chicken used

for this celebration cannot be random. Chickens should be confined for 40 days in a clean place and fed good rice.

At the same time, the community also began to carry out the "*angnganang raw*" procession, namely making baskets of offerings from lontar leaves. Then, the people dry the rice in a circle of fences, followed by *a'dengka ase*, or pounding the rice in a mortar. After that, the residents peeled whole coconuts that they planted themselves (*ammisa' kalulu*). Exactly two days before the celebration, the people participating in Maudu' Lompoa will cut the chicken and decorate the eggs. Then, the mothers, assisted by their children, started cooking parboiled rice, fried chicken and various traditional cakes using firewood. There are conditions for cooking etiquette, namely that it must be done inside the *ra'bbang* (under the stilt house) and not go outside the fence. Women must wear a clean sarong and take ablution water before cooking. Rice is washed seven times before being cooked, and the washing water is collected in a hole deliberately made in the *ra'bbang*.

The basket's contents are adjusted according to the number of families in each house. Each person has to cut up a chicken and cook one bushel (4 litres) of rice. Meanwhile, the number of eggs decorated depends on each family's ability, but at least 20 eggs so that the eggs collected on the day of celebration can reach thousands.

On the day of the celebration, the Cikoang people, who wear traditional clothes, walk hand in hand while carrying woven mats and carry of the *julung-julung* beautifully decorated with *male'* paper. The *julung-julung* contains decorative eggs, chicken, parboiled rice, glutinous rice, mukena, typical Sulawesi cloth and other accessories. The *julung-julung* are equipped with colourful, typical Sulawesi cloth fluttering like a flag mounted on a boat to make it more beautiful. The *julung-julung* were placed in front of everyone. Then, the community began to fight over the contents of the *julung-julung*. The contents of the *julung-julung* that have been provided are deliberately given to the community. Only boats or *julung-julung* cannot be taken but must be returned as usual (Aidid, 1999).

In South Sulawesi, the celebration of the Maulid of the Prophet Muhammad SAW is called Maudu', which comes from the word Maulid which means birthday. Apart from those carried out by the Muslim community individually, several celebrations are held on a large scale yearly. The celebration is like *Maudu' Adaka ri Gowa* (Traditional Maulid in Gowa), celebrated on 12<sup>th</sup> of Rabi'ul Awwal and the opening celebration.

Then, *Maudu' Barakkaka* (Maulid blessing) in Galesong Takalar, which was held on 28<sup>th</sup> of Rabi'ul Awwal and *Maudu' Lompoa ri Cikoang* (Maulid Akbar in Cikoang) in Takalar which was held at the end of the month of Rabi'ul Awwal as well as the final celebration which was also held on a large scale (Sila, 1970). As the name implies, the Maudu' Lompoa traditional ceremony is carried out on a large scale and held outdoors, to be precise, on the Cikoang River. This event has a characteristic of boats and colourful sails and contains abundant food on board. It has made certain circles question the benefits of the Maudu' Lompoa ceremony, especially when done in the name of the Prophet Muhammad SAW and a very lavish manner and in teaching Islam in the land of South Sulawesi, Sayyid Djalaluddin Al' Aidid taught three essential things which later became the main factors for the realization of the Maudu' Lompoa ceremony: the principles of *al-ma'rifah*, *al-iman*, and *al-mahabbah*.

In *Ma'rifah's* understanding, as understood by the people of Cikoang, before God created everything, the very first created was 'Nur' Muhammad, who later gave birth to the Prophet Muhammad through two processes: the process of birth in the supernatural, and the real world. The creation of three things marked the process of the Prophet's birth in the unseen world. The first is 'Nur', which was created by Allah SWT as the source of all creatures from which the universe was created. Then on the 10<sup>th</sup> of the month of Safar, when the Prophet Muhammad SAW was still in Aminah's womb, he was blown by the '*Spirit*'. Furthermore, finally, '*Mind*', when the Prophet Muhammad SAW was born. 'Nur' is considered a warning of events, '*Spirit*' as a warning of circumstances, and '*Mind*' as a warning of birth. Therefore, the commemoration of Maulid is divided into three types of implementation: (1) commemorating events in the natural world; (2) commemorating circumstances in the womb, and (3) commemorating births in the real world. It is based on three things recorded in history that each represent the three warnings: (1) *Incident*. On 12<sup>th</sup> of Rabiul Awal 1041 H or 11<sup>th</sup> of November 1620 AD, Sayyid Jalaluddin commemorated the Incident in "*Nature of Nur*" with his congregation in Cikoang. The process of this commemoration is the procession of Maudu Lompoa. (2) *Circumstances*. On the 12<sup>th</sup> of Rabiul Awal 211 H, the kingdom of Arbelles, King Abu Said Al Musaffar 1 commemorates the situation in the womb. This commemoration is carried out by reading the "*Kitab Barsanji*", which contains the story of the journey of the Prophet Muhammad SAW from his birth to his death. Barsanji is taken from the city's name, where the book's author is Ja'far. (3) *Birth*. On 12<sup>th</sup> of Rabiul Awal 1 H or 24<sup>th</sup> of September 622 AD, the Prophet Muhammad SAW with Abu Bakar and Ali commemorated his birth in the world in Madinah. That time coinciding with Friday, was the first time Friday prayers were held.

The process of the Prophet's birth in the real world, on the 12<sup>th</sup> of Rabi'ul Awwal in the Year of the Elephant or 571 AD, is the same as the birth of other humans. If the birth of the Prophet Muhammad SAW in the "*Unseen*" is believed to be the source of the creation of the universe, then the birth of the Prophet in the real world is believed to be the source of absolute truth. Through him, all truths from Allah SWT can be conveyed, understood, and implemented by believing Muslims. These truths are guidance or instructions to the right path to achieve prosperity in this world and safety in the hereafter. Therefore, the figure of the Prophet Muhammad SAW must be *ma'rifati* (known in depth), which is then manifested in the form of love for him (*mahabbah*). *Mahabbah* embodies *ma'rifah*, perfect knowledge about "*Nur of Muhammad*" as the source of Allah's creation of all creatures, so there is no reason not to love the Prophet Muhammad SAW. It is what is called *Mahabbah*. With this *mahabbah* motivation, the community shows their love for the Prophet through the Maulid or Maudu celebrations. Their belief is quite simple, how can humans know Allah SWT if the Messenger is not well known? Through the Maudu ceremony, they hope their love for the Prophet Muhammad SAW can be realized (Sila, 1970).

By Sayyid Jalaluddin's teachings, the implementation of Maudu' Lompoa is marked by four main ingredients: (1) rice which is likened to the human body (symbol of the *sharia*); (2) the chicken, which is likened to the human spirit (a symbol of the *tarekat*); (3) a coconut which is likened to a human heart (a symbol of the *nature*); and (4) eggs which are likened to human secrets (symbol of the *ma'rifat*). These four materials must be present in the implementation of Maudu' Lompoa, which is held annually by the Cikoang community. At first, the

implementation of Maudu' Lompoa in Cikoang was straightforward. The splendour of the ceremony, as seen in today's Maudu Lompoa celebrations, was not the case at that time. The attributes used are still elementary and less complex than today. Table 1 describes the symbolic meaning of the Maudu' Lompoa celebration attributes.

**Table 1. Symbolic Meaning of Maudu' Lompoa Attributes**

<b>Attribute</b>	<b>Refers</b>	<b>Symbol</b>	<b>Symbolize</b>	<b>Meaning</b>
Paddy	<ul style="list-style-type: none"> <li>• Refers to the origin of rice</li> <li>• Refers to the benefits of rice</li> </ul>	Rice (rice) is a symbol of Shari'a which means body	<ul style="list-style-type: none"> <li>• Symbolizes coming from the ground, just like the human body also comes from the ground</li> <li>• Symbolizes the human body because it is the primary source of energy for humans</li> </ul>	Our ancestors hinted at using materials that can be used <i>attutturang</i> , for example, rice. What is used as a seed for planting rice is the rice or the grain, not the rice. That is why we use rice instead of rice. The intention is that everything we do grows and can be reused for good.
Chicken	Refers to the specialty of the chicken	The chicken is a symbol of the tarekat, which means life.	It symbolizes waking up a human (his body) at dawn that has left his soul while sleeping.	There is not a single animal that can wake humans up at dawn except chickens. Because of that, chickens are considered very special among other animals, and chickens are likened to human souls.
Coconut	Refers to the physical coconut	Coconut is a symbol of nature, which means heart.	It symbolizes the human heart because, inside the shell, there are eyes that are considered (equated) with the eyes of the human heart. After all, the eyes of the heart are hidden just like those in a coconut shell.	Among the many plants and find plants whose water or oil can be sufficient to cook chicken. If the coconut has been processed, the oil produced from coconut is estimated to be able to cook a chicken.
Egg	Refers to the egg content	The egg is a symbol of ma'rifat, meaning that human secrets are in God's hands.	It symbolizes human secrets.	We have all heard the riddle of which came first, the chicken or the egg. The puzzle has yet to be found the answer. Therefore, eggs represent

Attribute	Refers	Symbol	Symbolize	Meaning
				human secrets, and no one knows what someone's fate will be like.
<i>Baku'</i> (basket)	Refers to the woven basket pattern	<i>Baku'</i> is a symbol of harmony which means to unite and maintain harmony, as taught by the Prophet Muhammad.	Symbolizes unity and oneness in defending the religion of Islam.	<i>Baku'</i> is made of woven palm leaves with a prayer. The webbing is what makes the palm leaves stick together. If one strand is not woven, it will become a meaningless strand of palm leaves. However, after being woven, the lontar leaves can become one and be used for various human needs.
<i>Tepa-tepa</i>	Refers to the form of <i>tepa-tepa</i>	<i>Tepa-tepa</i> is a symbol of fortune which means something positive.	Symbolizes double fortune	<i>Tepa-tepa</i> is made of colourful woven palm leaves, filled with various traditional cakes. The hope is that the owner's fortune will increase a lot.
Decoratio n ( <i>pa'belo- belo</i> )	<ul style="list-style-type: none"> <li>• Refers to the colour of the decoration</li> <li>• Refers to the number (amount) of decorations installed</li> </ul>	The decoration is a symbol of the Laikang Kingdom and splendour, which means the happiness and gratitude of the owner and the arrival of the teachings of truth from the Prophet brought by Sayyid Jalaluddin.	<ul style="list-style-type: none"> <li>• Symbolizes the owner's happiness and gratitude. The hope is that in Padang Mahsyar, they will find brightness.</li> <li>• Symbolizes the owner's material ability (wealth).</li> </ul>	We believe that the clothes spread over the <i>julung-julung</i> are the flags we will see in <i>Padang Mahsyar</i> later. Therefore it is made attractive, lively and with bright colours. The decoration can also measure the level of the owner's social ability.
<i>Kandawari</i>	Refers to the history of <i>kandawari</i>	<i>Kandawari</i> is a symbol of <i>raparaping</i> which means the vehicle used by the	Symbolizes the Prophet's vehicle during Isra' Mi'raj	<i>Kandawari</i> is a place to store baskets of maudu and other maudu. <i>Kandawari</i> is rectangular and has legs. The form

Attribute	Refers	Symbol	Symbolize	Meaning
		Prophet when he met Allah to receive the first prayer order.		of the vehicle the Prophet uses to perform Isra' Mi'raj has four legs which sometimes touch the ground and sometimes do not. Such is the parable of the <i>kandawari</i> ; it has four legs if it is lifted (bugged), its feet do not touch the ground, and if it is placed, it will touch the ground.

Maudu' Lompoa, when examined in terms of its form, has three types of form as a culture: ideal form, processional form and physical form. The ideal form is shown that Maudu' Lompoa is an obligation embedded in the minds of the Cikoang people to be carried out every year. The ideal form is abstract, and it only exists in people's minds to step into a social system where several actions are formed to fulfil obligations. These actions are patent and patterned. The form of the procession is shown through a series of processions that must be passed in its implementation, such as *a'jene-jene sappara* and *anyonyongko jagag*. Furthermore, the physical form comes from the two previous forms. *Kanre maudu'*, *julung-julung*, *kandawari*, and decorations in the form of colourful screens result from Maudu' Lompoa culture in its physical form, meaning that other people can see it and enjoy it.

#### D. CONCLUSION

The Maudu' Lompoa tradition has a philosophical foundation rooted in the religious beliefs and local cultural values of the Takalar people. The Cikoang people who do not carry out the Maudu' Lompoa tradition are considered redundant because they feel they need guidance and safety if they cannot show their love for the Prophet. A form of love and respect for the Prophet Muhammad SAW as the Prophet who brought absolute truth to the earth. Making Maudu' Lompoa is based on traditions passed down from generation to generation. In addition, the Cikoang people carry out the Maudu' Lompoa tradition as an expression of gratitude for their blessings. The celebration of the Prophet's birthday in Cikoang is an acculturation of religions and traditions during the Islamization of Takalar in the form of the Maudu' Lompoa celebration. Maudu' Lompoa is full of symbolic expressions, religious (*sharia meanings, tarekat meanings, natural meanings, ma'rifat meanings*) and traditional (*ideal form, processional form, physical form*). Heterogeneity is necessary because of the *sunnatullah* seen in the natural surroundings (Yulianto, 2021).

Islam has experienced acculturation with local cultural traditions in Indonesia, especially in the Takalar region of South Sulawesi. Instead, the community takes the positive side of acculturation and takes advantage of the dynamics of the Maudu' Lompoa celebration as religious and traditional tourism. The Cikoang people must adjust their physical abilities to accommodate the

Kanre Maudu (Maulid Cikoang unique culinary) that is being prepared, so it is hoped that there will be no compulsion in carrying out the Maudu' Lompoa celebration, mainly because of mere material prestige. According to Sayid Jalaluddin's teachings, four main ingredients (rice, chicken, coconut and eggs) are necessary for the Maudu Lompoa celebration. It contains at least four litres of rice, chicken, coconut and egg. The benchmark for the maximum amount is the ability of people who want to take it and try to get it from their fields (rice fields) and livestock.

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