

**THE BLACKSMITHS OF AJATAPPARENG:  
RATIONAL HYBRIDIZATION AND CULTURAL INTERPRETATION  
OF SHARIA ECONOMICS FOR DEVELOPING CREATIVE INDUSTRY  
IN THE RURAL BUGINESE REGION**



By  
**Andi Bahri S**  
SRN 1530010009

**DISSERTATION**

**Doctoral Program on  
Islamic Thought and Muslim Societies (ITMs)  
State Islamic University Sunan Kalijaga  
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Dissertation entitled : THE BLACKSMITHS OF AJATAPPARENG: RATIONAL  
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Director  
Head of the Examining Committee,

**Prof. Noorhaidi, M.A., M.Phil., Ph.D.**  
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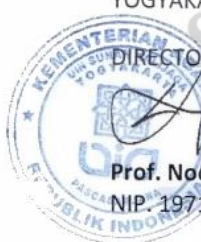
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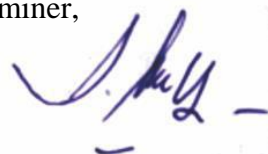
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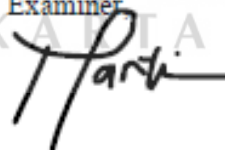
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Yogyakarta, February , 2021  
Examiner,



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## ABSTRACTS

### **The Blacksmiths of Ajatappareng: Rational Hybridization and Cultural Interpretation of Sharia Economics for Developing Creative Industry in the Rural Buginese Region**

By Andi Bahri S

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This dissertation deals with rational hybridization and cultural interpretation of sharia economics applied by Ajatappareng blacksmith communities in the rural Buginese region. Drawing on Weber's theory of rationalization economic, Geertz's work on cultural studies, as well as Antonio's work on the sharia microfinance model, this study will answer the following research questions: 1) What is the Buginese cultural ethic of economics, and how does it work for the development of the blacksmith creative industry?; 2) How do the Buginese blacksmith creative industries still exist in Ajatappareng in the current era, and how do they face contemporary economic challenges?; and 3) What are the significant effects of the *shara`* element in *pangaderreng* on the economic life of the Buginese blacksmith community? Supporting data is in the form of bibliographical and empirical investigations to provide a detailed description of the field work.

The Ajatappareng blacksmith communities cannot be separated from the metallurgy historical view of Luwu, the classical Iron Land, and 'Wa` Bakka' the prominent genealogic person of the Buginese blacksmith mentorship, who mentored metallurgy skills for the people of the Buginese territories. In Massepe, in the past era of Sidenreng Kingdom, Wa` Bakka was an important person of Sidenreng King Palace. In later days, the blacksmith metallurgy skill imparted by Wa` Bakka spread to neighboring regions of Ajatappareng. The spirit of '*resopa temmangingi*', a Buginese cultural ethic about economics, influenced these blacksmith communities to create significant income for their family's livelihood, which also impacted on the local economy by providing work for the unemployed, as appointed by *siri` na pesse* principle. This cultural ethic of economics is summarized in term '*resopa temmangingi malomo naletei pammase dewata*' (diligent work will readily receive the blessings of God). This cultural spirit has had a fundamental influence on the way the Buginese blacksmith community conduct business, in regards to the work targets and the profit gained, either in quantity or quality, as a blessing of sustenance (*were`*) from the God.

Three main factors have determined the survival and sustainability of the traditional blacksmith creative industry of Ajatappareng in the current era. *First*, the blacksmith traditional creative industry has contributed economic value to the local society, and the communities are adaptable to changes, which has supported their survival. *Second*, this traditional creative industry has been further sustained

through the use of recycled scrap iron and steel rather than new raw materials and ensuring the quality and profit margin of new innovative products. *Finally*, the cultural economic ethos of pangadereng still has an influence on how the blacksmiths conduct business within the traditional creative industry. This cultural guideline encourages the Buginese people to raise their work ethic (*reso*), in order to lift their personal dignity (*siri`*), social empathy, as well as their family honor (*pesse*). In addition to facing the contemporary economic challenges, the economic players of blacksmith crafts have had to adopt updated technology, such as electric grinders and cutting machine tools. However, the adoption of agricultural tools, such as harvesters, during this period of technological development has actually lowered the market share of blacksmith traditional agriculture products. However, the blacksmiths continue to produce handicrafts by utilizing scrap steel obtained from scrap metal collectors, and selling the items in the common traditional markets, as well as offering the products in online marketplaces as a contemporary way of selling their products.

The significant effects of *shara`* (sharia compliant) element for the blacksmith community can be found in their socioeconomic life and in their business conduct. The blacksmiths apply the hybrid rational economic when conducting business. The rational instrumental and rational formal, from Weber's view of rational thought, are presented together in economic actions by the blacksmiths. The rational hybridization of an economic action, empirically, shows that the craftsmen work more based on social cultural motives. However, at the same time, they also expect to receive a benefit. This benefit is not intended for purely accumulating capital, but also for setting aside for social-hood events. Each economic player displays different degrees of rational economic. The craftsmen group (*panre* and *pattette*) are more on the side of cultural moral rationality than purely rational economic, while the entrepreneur group (*pongawa*) conduct more of a formal rational economic than moral rational economic. The *seballi-reso* point of view, which is performed by involving beginner entrepreneurs in blacksmith workshops, is a way of accumulating capital in the view of rational instrumental, while at the same time there is also an aspect of personal religious worship (affective rational action) viewpoint driving the action. This empirical view demonstrates that there is space for the people to re-interpret local values, norms and religious dogma based on their socioeconomic interests and motives, either in the form of *culture as obstacle* or *culture as stimulus*, as outlined in Geertz's point of view. The *shara`* element has impacted affectively on the socioeconomic performance of the Buginese communities. Moreover, the position of the *shara`* element in the classical guideline of *pangngadereng* has significantly affected the cultural interpretation of sharia compliance in economics. This interpretation, conceptually, has implications for the cultural partnership of an economic cooperation, and has relevance to the development of creative industries, such as blacksmithing. In addition, the Buginese local traditions (*urf shahih*) on

economic partnership, such as *maro*, *mertiga*, and *sibali-reso*, can synergize with Islamic empowerment and sharia economic partnership. Furthermore, these Buginese local traditions on economic partnership are influenced by the Islamic worldview on economic partnership principles of *mudharabah* and *musharakah* to empower a real micro economy sectors as the main mission of sharia economy. However, focusing sharia economics on financial business industries such as banking services, has proved difficult for the sharia economics to avoid being labelled ‘capitalism modified’.

**Keywords:** *Blacksmith, Ajatappareng, Rational Hybridization, Cultural Interpretation, Sharia Economic.*





## ABSTRAK

Pandai Besi Ajatappareng: Hibridisasi Rasional dan Interpretasi Kultural Ekonomi Syariah dalam Mengembangkan Industri Kreatif di Pedesaan Komunitas Bugis

Oleh: Andi Bahri S

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Disertasi ini membahas tentang hibridisasi rasional dan interpretasi kultural ekonomi syariah yang dipraktikkan oleh komunitas pandai besi etnis Bugis di wilayah Ajatappareng. Karya ini mengacu pada teori rasionalitas ekonomi yang diperkenalkan oleh Weber, karya Geertz terkait kajian budaya, serta pemikiran Antonio tentang model pembiayaan mikro syariah. Penelitian ini berusaha menjawab pokok permasalahan penelitian berikut: 1) Apa etos ekonomi kultural masyarakat Bugis di Ajatappareng, dan bagaimana ia berperan dalam mengembangkan industri kreatif pandai besi?; 2) Mengapa industri kreatif pandai besi di wilayah Ajatappareng masih tetap eksis hingga saat ini, dan bagaimana mereka menghadapi tantangan-tantangan terkini di bidang ekonomi?; 3) Apa signifikansi elemen *syara`* dalam *pangaderreng* masyarakat Bugis terhadap kehidupan sosial ekonomi komunitas pandai besi?. Sumber data dalam penelitian ini berupa penelusuran literatur, dan investigasi empiris untuk memperoleh gambaran rinci tentang data-data lapangan.

Geneologi komunitas pandai besi di Ajatappareng tidak dapat dipisahkan dari sejarah metalurgi Luwu sebagai Negeri Besi. Sebagaimana geneologi komunitas pandai besi di Massepe tidak dapat dipisahkan dari peranan Wa` Bakka sebagai mentor utama sejarah pandai besi di Massepe. Pada masa kerajaan Sidenreng berpusat di Massepe, Wa` Bakka menjadi orang penting bagi keluarga istana. Di kemudian hari, skill menempa besi yang diajarkan oleh Wa` Bakka pada akhirnya tersebar ke berbagai daerah di Ajatappareng. Semangat '*reso temmangingi*' sebagai etos ekonomi kultural masyarakat Bugis telah mewarnai komunitas pandai besi dalam menciptakan sumber-sumber pendapatan ekonomi yang memberi efek secara signifikan bagi kehidupan keluarga, serta memberi dampak pada pertumbuhan ekonomi lokal dalam bentuk penciptaan lapangan kerja bagi warga setempat. Bagi masyarakat Bugis, langkah ini merupakan implementasi dari prinsip *siri` na pesse*. Spirit *reso* sebagai sumber semangat kewirausahaan orang Bugis secara lengkap tersarikan dalam ungkapan bahasa Bugis klasik '*resopa temmangingi malomo naletei pammase dewata*' (hanya usaha yang dilakukan dengan gigih dan tekun yang akan mudah memperoleh anugrah dari Tuhan). *Reso* sebagai etos ekonomi memiliki pengaruh yang sangat mendasar dalam kehidupan sosial ekonomi komunitas pandai besi, khususnya di dalam memaknai rezeki sebagai anugrah dari Tuhan (*pappidallena Puange`*) baik dari sudut pandang kuantitas maupun kualitas.

Penelitian ini menggaris bawahi tiga faktor utama yang menentukan kelangsungan dan keberlangsungan industri kreatif tradisional pandai besi di Ajatappareng sampai saat ini. Pertama, industri kreatif tradisional pandai besi ini



telah memberikan kontribusi nilai yang signifikan bagi kehidupan sosial ekonomi bagi masyarakat setempat. Selain itu, komunitas pandai besi ini mudah dan cepat beradaptasi dengan perubahan yang terjadi terkait cara produksi dan sistem ekonomi yang dapat mendukung keberlanjutan usaha, dan hidup mereka. Kedua, industri kreatif tradisional pandai besi dapat bertahan dan berlanjut disebabkan penggunaan bahan baku besi dan baja hasil daur ulang lebih banyak daripada bahan mentah baru dari pabrik. Serta terjaganya jaminan kualitas produk dan kalkulasi margin keuntungan dari produk-produk inovatif yang diproduksi. Ketiga, semangat ekonomi dari nilai budaya *pangaderreng* sebagai pedoman hidup sosial ekonomi masyarakat Bugis masih berpengaruh pada komunitas pandai besi di dalam menjalankan bisnis industri kreatif tersebut. Pedoman hidup ini mendorong pribadi-pribadi orang Bugis untuk senantiasa meningkatkan etos karya mereka (*reso*), sebagai jalan untuk dapat mengangkat martabat diri (*siri*) serta menjaga nilai solidaritas sosial dan kehormatan keluarga (*pesse*). Di dalam menghadapi tantangan-tantangan terkini di bidang ekonomi, pelaku ekonomi kerajinan pandai besi harus beradaptasi dan mengadopsi teknologi terkini yang membuat produksi kerajinan semakin efisien, dan mempunyai dampak yang signifikan terhadap pendapatan ekonomi, seperti penggunaan gerinda tenaga listrik, pemanfaatan media internet di dalam menjajakan produk kerajinan di pasar online (marketplaces), sebagai cara terkini menawarkan produk. Selain itu, kemajuan teknologi pertanian dalam bentuk mekanisasi dan modernisasi alat panen padi telah mensubstitusi sabit sebagai alat panen, yang pada gilirannya telah mengurangi pangsa pasar alat panen tradisional yang diproduksi oleh pandai besi.

Elemen *syara`* dalam *pangaderreng* mempunyai implikasi dalam kehidupan sosial ekonomi dan perilaku bisnis komunitas pandai besi. Komunitas pandai besi menerapkan hibridasi rasional ekonomi saat menjalankan bisnis. Pandangan Weber terkait rasional instrumental dan rasional formal ditampilkan secara bersama-sama di dalam suatu tindakan ekonomi. Hibridisasi rasional dari suatu tindakan ekonomi, secara empiris menunjukkan bahwa kelompok pengrajin lebih banyak bekerja berdasarkan motif sosial budaya, tanpa menafikkan target dan harapan untuk memperoleh keuntungan. Keuntungan yang diperoleh tidak dimaksudkan untuk mengakumulasi modal semata, tetapi sebagian disisihkan untuk acara sosial dan kegiatan keagamaan. Semua unsur di komunitas industri kreatif pandai besi menampilkan derajat rasionalitas ekonomi yang berbeda-beda. Perilaku ekonomi kelompok pengrajin (*panre* dan *pallanro*) lebih mengarah kepada rasional moral ekonomi daripada rasional formal ekonomi. Sedangkan perilaku kelompok pengusaha dan juragan (*pongawa*) lebih mengarah kepada rasional formal ekonomi daripada rasional moral ekonomi.

Interpretasi kultural dari konsep *sibali-reso* dengan melibatkan kerabat dan orang lain dari lingkungan sekitar tempat usaha untuk belajar menempa besi adalah suatu cara untuk mengumpulkan modal dalam bingkai rasional instrumental, sekaligus menjadi wadah untuk berbuat kebajikan dalam bingkai rasional afektif. Temuan ini menunjukkan adanya celah bagi masyarakat untuk menginterpretasi ulang nilai-nilai lokal, norma, dan dogma agama berdasarkan

kepentingan dan motif sosial ekonomi baik berupa interpretasi '*culture as obstacle*' atau '*culture as stimulus*' bagi kemajuan ekonomi masyarakat.

Posisi elemen *syara`* dalam *pengaderreng* sebagai pedoman hidup sosial ekonomi masyarakat Bugis telah memengaruhi interpretasi atas kepatuhan syariah di bidang ekonomi, khususnya pada konsep kemitraan berbasis budaya dalam kerjasama ekonomi, seperti maro/1:2, mertiga/1:3, maupun konsep sepenanggungan dari *sibali-reso*, *sibali-perri*. Nilai-nilai lokal tersebut merupakan kearifan lokal (*urf shahih*) masyarakat Bugis di dalam menjalin kemitraan ekonomi secara kultural. Interpretasi kultural ini mempunyai kesamaan dengan konsep kemitraan *mudharabah* dan *musyarakah* dalam ekonomi syariah yang hadir dengan misi utama pemberdayaan sektor rill, dan usaha mikro. Sebab, memfokuskan ekonomi syariah pada industri bisnis keuangan seperti jasa perbankan, cenderung menjadikan ekonomi syariah sulit menghindar dari cap '*modifikasi kapitalisme*'.

**Kata Kunci:** *Pandai Besi, Ajatappareng, Hibridisasi Rasional, Interpretasi Kultural, Ekonomi Syariah.*



## تجريد البحث

**حدادو Ajatappareng: الرشيد التهجين والتفسير الثقافي عن اقتصاديات الشرعية لتطوير الصناعة الإبداعية في الريف البجيزي**

كتبه: Andi Bahri S

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تتناول هذه الأطروحة مع التهجين العقلاني والتفسير الثقافي للاقتصاديات الشرعية التي أتم تطبيقها بأيدٍ حدادي Ajatappareng في المجتمعات الريفية البجيزية. اعتمد بناء هذا البحث على نظرية Weber نحو الترشيح الاقتصادي، وفكرة Geertz عن الدراسات الثقافية، وفضلاً عن نظرية Antonio على نموذج التمويل الشرعي الأصغري. تهدف هذه الدراسة لإجابة الأسئلة البحثية التالية: (١) ما هي أخلاقيات البجيزية الثقافية في الاقتصاد، وكيف تعمل على تطوير الصناعة الإبداعية للحدادة؟ (٢) كيف تفعل الصناعات الإبداعية البجيزية في الحداد حتى تبقى على قيد الحياة في Ajatappareng إلى العصر الحالي، وكيف يواجهون التحديات الاقتصادية المعاصرة؟ (٣) ما هي الآثار الكبيرة من عنصر الشرع (syara) في pangaderreng نحو الحياة الاقتصادية لمجتمع الحداد البجيزيين؟ تكون البيانات الداعمة لهذا البحث في شكل تحقيقات مكتوبة ودراسات تجريبية لتوفير وصف مفصل للعمل الميداني.

فمن ثم إن مجتمعات الحدادين في Ajatappareng لا يمكن فصلها عن وجهة نظرية المعادن من لَوو تاريخيا، المعلوم بين الشعب البجيزي بأرض الحديد سالفاء، وكذا شخصية Wa` Bakka البارز لها دور هام في إرشاد المهارات المعادن بين الشعب البجيزي، ومن إرشاده المهارات الحدادية للشعب البجيزي الأراضي في Masepe. وفي عهد السلطة المحلية لمملكة Sidenreng أصبح Wa` Bakka شخصاً مهماً عند قصر الملك. ففي الأيام اللاحقة، انتشرت المهارة الحدادية التي نقلتها من يد Wa` Bakka إلى المناطق المجاورة التابعة لولاية Ajatappareng. فإضافة على بناء مستويات الاقتصادية في ضوء أخلاقيات الثقافية البجيزية المشهور بروح "reso temmangingi"، قد أثرت هذه الروح على مجتمعات الحدادين لتعزيز روح الخدمة والانتاج، وأيضاً قد تحصل على تطوير الاقتصاد المحلي، ومن خلالها توفير العمل للعاطلين عن العمل، كما تم تعيينه مبدأ من قبل الحكمة المحلية المعروف بـ "siri` na pesse". يتم تلخيص هذه أخلاقيات الثقافية للاقتصاد في مصطلحة بجزية بليغة "resopa temmangingi malomo naletai pammase dewata"، والمغزى من هذه المصطلحة أن دوام العمل والجهد به قد سيستقبل بركات الله تعالى بسهولة. كانت لهذه الروح الثقافية تأثير أساسي على طريقة الشعب البجيزي الحدادي في سلوك مجتمع الأعمال، كما يخص أهداف أعمالهم بتوفير أرباح مكتسبة سواء كانت في الكمية أو النوعية، باعتباره نعمة من رب العالمين.

حصل هذا البحث على إعراض ثلاثة عوامل رئيسية التي تبين بقاء واستدامة الصناعة الإبداعية التقليدية للحدادة في Ajatappareng إلى العصر الحالي. أولاً، ساهمت صناعة الحدادة الإبداعية التقليدية بتوفير قيمة اقتصادية للمجتمع المحلي، ومجتمعات الحدادين قادرين على التكيف بالتغيرات التي تدعم بقائها. ثانياً، استمرت هذه الصناعة

الإبداعية التقليدية من خلال استخدام خرقة الحديد والصلب المعاد تدويرها بدلاً من المواد الخام الجديدة، وأيضاً ضمان الجودة وهامش الربح للمنتجات المبتكرة الجديدة. ثالثاً، الروح الاقتصادية الثقافية الواردة في بانغادررينج (pangaderreng) زلت تأثيرها على كيفية إدارة الحدادين لأعمالهم في ضمن الصناعة الإبداعية التقليدية. هذا المبدأ التوجيهي الثقافي يشجع الشعب البجيزي لرفع أخلاقيات عملهم (reso) من أجل رفع كرامتهم الشخصية (siri)، كما يكون أيضاً بالتعاطف الاجتماعي ومراعات عن شرف العائلة (pesse). بالإضافة إلى مواجهة التحديات الاقتصادية المعاصرة، اعتمد لاعب الاقتصاد في صناعة الحدادة على التقنيات الحديثة، منها كاستخدامهم المطاحن الكهربائية وأدوات القطع الكهربائي. ومع ذلك، فإن استخدام الأدوات الزراعية الحديثة مثل الحصادات خلال فترة التطور التكنولوجي قد أدت في الواقع إلى خفض حصة السوق لمنتجات الزراعة التقليدية للحدادة. فمواجهة للتحديات الواقعية، يستمر الحدادون في إنتاج المصنوعات اليدوية من خلال استخدام خرقة الصلب التي يتم الحصول عليها من جامعي الخرقة المعدنية، وبيع العناصر في الأسواق التقليدية الشائعة، فضلاً أيضاً عن عرض المنتجات في الأسواق عبر الإنترنت كوسيلة معاصرة لبيع المنتجات.

فالآثار الكبيرة من الشرعي "Syara" لمجتمع الحداد يمكن العثور عليها في سلوك أعمالهم وحياتهم الاجتماعية والاقتصادية. كما طبق الحدادون الاقتصاد العقلاني الهجين عند إجراء الأعمال. فيتم تقديم الشكل الأداتي العقلاني من وجهة نظرية Weber عن الفكر العقلاني معاً في الإجراءات الاقتصادية من قبل الحدادين. ويظهر التهجين العقلاني للفعل الاقتصادي تجريبياً، فالحرفيون يعملون أكثر بناءً على دوافع الاجتماعية والثقافية، ومع ذلك في نفس الوقت، يتوقعون أيضاً الحصول على الإعانات الخيرية. هذه الميزة ليست مخصصة لتراكم رأس المال فقط، ولكن أيضاً لتخصيص الأحداث الاجتماعية. فيعرض كل لاعب اقتصادي درجات مختلفة من الاقتصاد العقلاني. فمجموعة الحرفيين من (panre و pallanro) إلى جانب العقلانية الأخلاقية الثقافية أكثر من كونها اقتصادية عقلانية بحتة، وفي حين أن مجموعة رواد الأعمال (pongawa) تمارس اقتصاداً منطقياً رسمياً أكثر من كونها اقتصادية عقلانية أخلاقية.

فالمبادي المحلي من sebali-reso تم تطبيقها من خلال إشراك رجال الأعمال المبتدئين في ورشة الحداد لترقية مهاراتهم في العمل، هذا التطبيق يكون وسيلة لجمع الأموال من وجهة نظر مفيدة للعقلاني، وفي نفس الوقت توجد أيضاً جانباً من جوانب العبادة الدينية الشخصية (العمل العقلاني العاطفي) وجهة النظر التي تقود الأعمال الخيرية. فهذه النقطة توضح النظرة التجريبية الواردة من هذا البحث بأن هناك مساحة للناس لإعادة تفسير القيم والمعايير والعقيدة الدينية المحلية بناءً على اهتماماتهم ودوافعهم نحو أغراضهم الاجتماعية والاقتصادية، إما في شكل الثقافة كعقبة أو الثقافة كمحفز للأفعال الخيرية المنتجة لرفاحية الحياة، كما هما موضحان في وجهة نظرية Geertz.

وكما يكون موقف الشرعي قد أثرت عنصر عاطفي على الأداء الاجتماعي والاقتصادي للشعب البجيزي. وعلاوة على ذلك، موقف عنصر الشرعي في التوجيهي الكلاسيكي لـ pangngadereng أثرت بشكل كبير على التفسير الثقافي للامتثال الشريعة في الاقتصاد. هذا التفسير، من الناحية المفاهيمية، له آثار على الشراكة الثقافية للتعاون الاقتصادي، وله صلة في تطوير الصناعات الإبداعية، مثل الحدادة. بالإضافة إلى

ذلك، فالعرف الصحيح من التقاليد المحلية على شراكة اقتصادية للبيزية، مثل مارو (ma`ro:1/2) ومرتيغا (mertiga:1/3) و sebal-reso، يمكن أن يتضافر مع تمكين المعالم الإسلامية والشريعة في الشراكة الاقتصادية. وعلاوة على ذلك، فإن هذه المعالم البيزية قد تؤثر التقاليد المحلية على الشراكة الاقتصادية من خلال النظرة الإسلامية على مبادئ المضاربة و المشاركة لتمكين لقطاعات الاقتصاد الجزئي الحقيقي والأصغري باعتبارها بالأوامر المهمة الرئيسية لاقتصاديات الشرعية. ومع ذلك، فإن تركيز الاقتصاديات الشرعية على الصناعات التجارية المالية مثل الخدمات المصرفية، أثبت بأنه من الصعب على الاقتصاديات الشرعية تجنب وصفها أغلبية الأندونيسيين بـ"الرأسمالية المعدلة".

**الكلمات المفتاحية:** الحدادة، Ajatappareng، التهجين العقلاني، التفسير الثقافي، الاقتصاديات الشرعية.



## TRANSLITERATION

This work contains many non-English words in languages such as Indonesian, Javanese, Buginese, and Arabic. I write non-English words in italics. Short explanations of non-English words are written inside brackets (...) and in footnotes for long and more detailed explanations. To write Arabic words, I use the transliteration system of the Library of Congress and the *International Journal of Middle Eastern Studies*, with slight variations.

ء= '	ز= z	ف= f
ب= b	س= s	ق= q
ت= t	ش= sh	ك= k
ث= th	ص= ṣ	ل= l
ج= j	ض= ḍ	م= m
ح= ḥ	ط= ṭ	ن= n
خ= kh	ظ= ṣ	و= w
د= d	ع= '	ه= h
ذ= dh	غ= gh	ي= y
ر= r		
Short:        = a	= i	= u
Long:        ا = ā	ي= ī	و= ū
Diphthong:    اي = ay	او= aw	

The *ta marbuta* (ة) is omitted unless it occurs within an *id}a>fa* in which case it is written “t”, such as *wah}dat al-wuju>d*, *musharaka*, *mu`amala al-maaliya*. Arabic words that have been incorporated into Indonesian, Javanese, and Buginese and that indicate certain events, names of institutions and persons, or those words that are now part of the vocabulary of these languages are written in their Indonesianised form, such as ‘*Ahli Hikmah*’ instead of ‘*Ahl al-H{ikmah*’, ‘*maqashid sharia*’ instead of ‘*maqashid al-shari`a*’, and so forth



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In the end, this dissertation is certainly still far from perfect; however, at least this work has outlined a little part of knowledge, especially in the field of cultural economics and creative industries. The author is hoping for constructive suggestions and critique. Hopefully this work will be of benefit to the readers.

Yogyakarta, September 9, 2020.  
*Sincerely,*

**Andi Bahri Soi**

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## LIST OF ABBREVIATIONS

APJII	Indonesian Internet Service Provider Association
BAZ	Zakat Agency
Bekraf	Creative Economy Agency
BMT	Bait Maal wa al-Tamwil
BPRS	The Sharia Rural Bank
BPS	Central Statistics Agency
DI/TII	Darul Islam / Indonesian Islamic Army
DPRD	The Regional House of Representatives
FGD	Focus Group Discussions
GDP	Gross Domestic Product
GDRP	Gross Domestic Regional Product
ICB	The Islamic Commercial Bank
IDR	Indonesian Rupiah
INDEF	The Institute for Development Economics and Finance
KBI	Western Indonesia
KITLV	<i>Koninklijk Instituut voor Taal-, Land Volkenkunde</i>
Kopontren	Cooperative for Islamic boarding school
KTI	Eastern Indonesia
KUBE	<i>Kelompok Usaha Bersama</i> /Joint Venture Groups
KUR	Rural Business Credit
KUR	Credit Scheme for the Communities program
LAPAN	The National Institute of Aeronautics and Space of Indonesia
LAZ	Zakat Institution
LKPD	Financial Report of Regional Government

MBA	Married by Accident
OECD	Organization of Economic Cooperation Development
PAD	The Original Local Government Revenue
PLTMH	Micro-hydro Power Plant
Polri	Indonesian Republic Police
Pt. Pelni	National Sailing of Indonesia
SDGs	Sustainable Development Goals Strategy
Sidrap	Sidenreng-Rappang
SMEs	Small and Medium Enterprises
SMFI	Sharia Micro Finance
TNI	Indonesian National Armed Forces
UMKM	Micro, and Small-Medium Enterprises
WTP	Unqualified Audit Opinion
ZISWAH	<i>Zakat, Infaq, Shadaqah, Waqf, and Hibah/Grants</i>

## CHAPTER I

### INTRODUCTION

#### A. Background

The blacksmith's craft is showing no signs of mortality. The advancements of industrial technology have not resulted in the traditional blacksmith industry closing down and going out of business. In the production process, blacksmiths do not depend on new raw materials, let alone imported raw materials, as other industries do. They rely more on recycled scrap metal. New steel plates available from the state-owned steel factory "Krakatau" in Cilegon, for example, are considered too expensive to be used as raw material.<sup>1</sup> Popular types of scrap metal used for handicraft production are used metal springs and car shock absorbers, slabs of wood saws and rock saws, scrap iron from oil drilling pipes, iron bars pulled from destroyed buildings or bridges, and the various types of iron obtained from scrap metal and scrap metal collectors. The blacksmith craft has its own character that is different from other types of crafts; the dependence of farmers on agricultural tools made by blacksmiths makes blacksmithing unique, and unable to be replaced by tools from other types of craft. The quality of agricultural and household tools made in the traditional way is still more suitable for working in the fields and at home compared to similar products made in the modern way. The blacksmith handicraft industry does not depend on new and imported raw materials, and the

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<sup>1</sup> S. Ann Dunham, *Pendekar-Pendekar Besi Nusantara: Kajian Antropologi Tentang Pandai Besi Tradisional Di Indonesia* (Bandung: Mizan, 2008).

blacksmith craftsmen also have the ability to recycle scrap metal raw materials into a new product with guaranteed quality.

That traditional blacksmithing crafts are able to adapt to the modern creative industry, which is based on ideas and artificial intelligence. The art of blacksmithing is a form of creative work that is poured from the ideas and creativity of humans as the maker. The advancement of information technology has become a tool that triggers the development of creative industries based on modern technology. Ideas and creativity are core values in creative industries.<sup>1</sup> The blacksmith craft, as part of the creative industry, has also made information technology based on artificial intelligence a marketplace, which efficiently bridges craftsmen and consumers. The use of current information technology by the blacksmith community has helped every blacksmith industry player in doing business work, from the provision of raw materials to the production process to the marketing process. The use of information technology in the marketing process of blacksmith handicraft products has partially broken the marketing chain that was previously done in a mainstream and manual manner. Currently, apart from the mainstream method, craft business players have taken advantage of online buying and selling service providers, such as *Bukalapak*, *Shopee*, *Tokopedia* and so on. The ability of blacksmiths to adapt to the latest technological advances and the ability

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<sup>1</sup> John Howkins, *The Creative Economy: How People Make Money from Ideas* (London: Penguin Press, 2002).

to utilize information systems based on artificial intelligence are strongly suspected to be factors that have made the art of blacksmithing survive until now.<sup>1</sup>

The support of the Indonesian government in the form of policies related to the creative economy has promoted an economic climate that is conducive to the growth of the creative industry in Indonesia. The formation of a special institution "Creative Economy Agency (*Bekraf*)" is an indication of the government's seriousness in developing the creative industry.<sup>2</sup> The growth and development of the creative industry globally has attracted the attention of the Government to develop the creative industry as a vehicle for improving the national economy. The creative industry at present, has taken over national average of mainstream industry.<sup>3</sup> The creative industry's contribution to Indonesian's Gross Domestic Product (GDP) is quite significant. Since 2010-2015, the creative industry has contributed up to 10.14% per year to the national economic income. In the same year, the creative industry contributed IDR. 922.59 trillion to the National Gross Domestic Product (GDP), and empowered 15.9 million workers, or provided 13.90% of the national employment. The export income value reached 19.4 billion US dollars (12.88%). This indicates the creative economy has great potential for

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<sup>1</sup> Fikri Zul Fahmi, Philip McCann, and Sierdjan Koster, "Creative Economy Policy in Developing Countries: The Case of Indonesia," *Urban Studies* 54, no. 6 (2017): 18, <http://www.rug.nl/research/portal>.

<sup>2</sup> Andreas Syah Pahlevi, Azfa Pabulo, and Bambang Supradono, *Kolase Pemikiran Ekonomi Kreatif Indonesia*, ed. Giyarsi Retno Lestari (Indonesia: CV. Oxy Consultant, 2018).

<sup>3</sup> Badan Ekonomi Kreatif dan Badan Pusat Statistik, "Data Statistik Dan Hasil Survei" (2018): 23, <http://www.bekraf.go.id/pustaka/page/data-statistik-dan-hasil-survei-khusus-ekonomi-kreatif>.

future growth.<sup>1</sup> In 2016, the 3 largest subsectors of creative economy industry in terms of GDP contribution, were culinary IDR 382 Trillion (41.40%), fashion IDR 166 Trillion (18.01%), and arts IDR 142 Trillion (15.4%).<sup>2</sup> The creative economic industry has employed workers at an average of 4.69% per year. Since 2015-2016, the number of people working in the creative industry sector has experienced a rise to 5.95%. In 2015 15.96 million people were employed by the creative industry sector, which then rose to 16.91 million in the year 2016, equating to a labor share of 14.28% of the national population.<sup>3</sup> Various policies issued by the government related to the creative economy have made this industry have an increasingly strategic position in the national economy.

The art of blacksmithing is a form of cultural economy work that has become part of the local cultural elements of each ethnicity and has a significant economic contribution. Cultural economic discourse has increased among economic players and is demanded by contemporary scholars.<sup>4</sup> This condition is reflected in the prices of goods and services. The price determines good-distribution level in the market, as well as the producer-consumer relationship.<sup>5</sup> On the other hand, a discussion of economic values and cultural values involves a wide range of assessment factors, whether the assessment refers to a financial assessment which

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<sup>1</sup> Chifra Nadia Putra, *Data Statistik Dan Hasil Survei Ekonomi Kreatif* (Jakarta, 2018), accessed August 25, 2019, <https://www.bekraf.go.id/pustaka/page/data-statistik-dan-hasil-survei-khusus-ekonomi-kreatif>.

<sup>2</sup> Irene Tatyana Sabdarini, "Infografis Ringkasan Data Statistik Ekonomi Kreatif Indonesia," 2017, 3, accessed August 25, 2019, <https://www.bekraf.go.id/berita/page/9/83-infografis-ringkasan-data-statistik-ekonomi-kreatif-indonesia>.

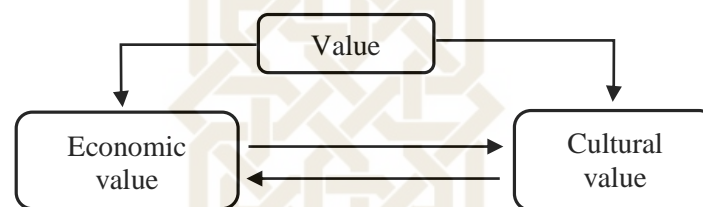
<sup>3</sup> Ibid.

<sup>4</sup> Ágúst Einarsson, *Cultural Economics* (Iceland: Bifröst University, 2016), 14.

<sup>5</sup> Ibid.

is a kind of economic norm, or it refers to prices and other more extensive references as in the case of culture.<sup>1</sup> Economic values are commonly reflected in the price of products and services, while cultural values are frequently reflected by intrinsic aesthetic worth of the consumer experience.<sup>2</sup> The price assessment as well as benefit value in culture, refers to the monetary prices of cultural value, as shown in figure 1 below:

Figure 1. The economics and culture relationship



Source: Augst Einarsson, 2016

The economic interaction with culture can manifest in classical creation work based on cultural values, such as in the Kasongan Ceramic Crafts Village of Bantul, Yogyakarta, and the agricultural tools made by the Ajatappareng blacksmiths, with the contemporary creative economic activities present in social media, such as Facebook and YouTube.<sup>3</sup> Sophisticated information technology has prompted the reexamination of local culture as a source of inspiration for economic development in society. One of the main references related to the spirit of the Bugis ethnic culture is the Latoa manuscript. However, there are also various other sources

<sup>1</sup> Roger McCain, "Defining Cultural and Artistic Goods," *Handbook of the Economics of Art and Culture* 1 (2006): 147–167.

<sup>2</sup> Einarsson, *Cultural Economics*, 17.

<sup>3</sup> Ibid., 16.



that inspire entrepreneurship, such as the advice of the Bugis intellectuals Puang ri Maggalatung and Nenek Mallomo who said '*resopa temmangingi malomo naletei pammase dewata*' (the hard effort will be blessed readily by God, the Lord of universe)<sup>1</sup> and '*dalle`e risappa lalenna*' (the blessings of God need maximal effort). The latter phrase means that fortune does not appear by itself, it should be sought.<sup>2</sup> The spirit of *reso* is one of the sources of energy that encourages blacksmith creative industry players to produce works that can create economic resources for their families. Family economic life for the Bugis community is a manifestation of the *siri`* and *pesse`* principles which must be upheld by every individual Bugis person. These classical cultural values still have relevance in inspiring creative economy actors to create works that have high creative value.

The art of blacksmithing is one of the characteristics of the creative industry products in Ajatappareng. This study identified three blacksmith communities geographically located in the Ajatappareng areas, Massepe, Sageno and Panbers, which became the field research locations. The Ajatappareng area is famous for its economic potential in agriculture, excellent farming, and the high and creative entrepreneurial spirit of its citizens. These qualities of the area resulted in Ajatappareng regions, in classical times, being known as "Negeri Panre". Many skills have been born in these lands, such as goldsmithing, carpentry, blacksmithing and so on. The Ajatappareng region has excellent agricultural geography that

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<sup>1</sup> Subair, "The Cultural Construction of the Hajj Among the Bugis in Bone," *Jurnal Penelitian Keislaman* Vol. 7, No (2010): 139–174.

<sup>2</sup> Andi Bahri S, "Corak Kalam Perempuan Pekerja Pada Jama'ah Majelis Taklim Dalam Meningkatkan Kesejahteraan Keluarga Di Kota Parepare" (State Islamic University of Alauddin Makassar, 2014).

supports the economic growth of South Sulawesi. The blacksmiths in this area are called “panre bessi”, which means a person skilled in iron smith metallurgy.<sup>1</sup> The skill of forging iron was taught from generation to generation by their ancestors. *Wa` Bakka* was the prominent person who brought iron metal smithing to the lands and skilled the next generation of iron metal smiths in the past communities in Ajatappareng, specifically in Massepe in the *Sidenreng* Kingdom era. The metallurgical skill of the Bugis has existed since around 700-600 BC<sup>2</sup> and the blacksmith metallurgy skill, particularly in this region, was functionally for the local community's empowerment. The blacksmith businesses colored the creative industries of the Massepe society, which continue to implement classical points of view to keep their local identity. Even though, the practices of capitalistic economies have affected people's behavior and relationship patterns, the local economic traditions have still been able to survive. The existence of the master smith (*panre bessi*) and the middleman boss (*pongawa*) are the proper forces behind the existence of the local cultural economics. Sustainable creative industry in the Ajatappareng area can take place if the actors and related stakeholders continue to utilize local values that are relevant in support of the community's economy. A beautiful explorative description of the Ajatappareng region was given by Manuel Pinto (1548).<sup>3</sup> This description is in line with the Buginese quote that is enshrined on the *Koninklijk Instituut voor Taal-Land Volkenkunde* (KITLV)

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<sup>1</sup> Kartini and Aswita Wiryadisuria, “Pitu Panre; Mandiri Dengan Kearifan Lokal” (n.d.).

<sup>2</sup> Christian Pelras, *The Bugis: The Peoples of South-East Asia and the Pacific* (Massachusetts USA: Blackwell Publishers, 1996), 24.

<sup>3</sup> A. Shadiq Kawu, *Kisah-Kisah Bijak Orang Sulusel 2* (Makassar: Pustaka Refleksi, 2007), 2.

building and Leiden University-Netherlands said says '*polena palele winruq, tenrikutuju mata padanna sulisa*'. This phrase literally means 'I have gone all over the world, but I could not find land the same as Sulawesi's land'.

The study of cultural economic relations with creative industries has developed from the initial study of the rejection of commercialization and industrialization of culture.<sup>1</sup> However, the conventional start date to such discussions is Weber's thesis, *The Protestant Ethic and the Spirit of Capitalism*.<sup>2</sup> Weber downplays the relations of production and the conflict between the propertied and the property-less classes when he explains the rise of modern capitalism. Instead, Weber emphasizes the Calvinist ethic and worldview that led people to become dedicated to work and to engage in trade and investment.<sup>3</sup> Numerous studies concerning the creative industry have been conducted including: the relationship between the creative industry and ideas,<sup>4</sup> smart skills, creativity and innovation by Einarsson,<sup>5</sup> and Pangestu,<sup>6</sup> the relationship between the creative industry and technology by Kasali,<sup>7</sup> the relationship between the creative industry

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<sup>1</sup> Max Horkheimer, Theodor W Adorno, and Gunzelin Noeri, *Dialectic of Enlightenment* (Stanford University Press, 2002), 94.

<sup>2</sup> Max Weber, *The Protestant Ethic and The Spirit of Capitalism* (New York: Routledge, 2001).

<sup>3</sup> Nina Bandelj and Frederick F. Wherry, *The Cultural Wealth of Nations* (California: Stanford University Press, 2011).

<sup>4</sup> Howkins, *The Creative Economy: How People Make Money from Ideas*, 4.

<sup>5</sup> Einarsson, *Cultural Economics*, 16.

<sup>6</sup> Mari Elka Pangestu, "Pengembangan Industri Kreatif Menuju Visi Ekonomi Kreatif Indonesia 2025: Rencana Pengembangan 14 Subsektor Industri Kreatif Indonesia (2009-2015)" (2008).

<sup>7</sup> Rhenald Kasali, *Disruption* (Jakarta: Gramedia Pustaka Utama, 2018).

and local culture by Mohammad Syukur and Ibrahim;<sup>1</sup> the creative industry and blacksmithing by Dunham,<sup>2</sup> and Ansori;<sup>3</sup> the creative industry with the sharia economic system<sup>4</sup> and sharia microfinance;<sup>5</sup> and strategies to advance the creative industry.<sup>6</sup> Likewise, the study of the Bugis ethnic culture, starting from the classic studies (prominent study), can be traced to the monumental works of Mattulada;<sup>7</sup> Putra;<sup>8</sup> and Pelras.<sup>9</sup> On the entrepreneurial spirit of Muslims by Abdullah.<sup>10</sup> Meanwhile, studies of the relationship between the Bugis culture and the spirit of economy and entrepreneurship can be traced to the works of Ahmadin;<sup>11</sup> Langgono;<sup>12</sup> and Syukur.<sup>13</sup> The creative industry is not a completely new model of

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<sup>1</sup> Helda Ibrahim, "Pemberdayaan Pengrajin Ekonomi Kreatif Kerajinan Sutera Di Perdesaan Provinsi Sulawesi Selatan" (IPB University, 2014), 91.

<sup>2</sup> S. Ann Dunham, *Surviving against the Odds: Village Industry in Indonesia* (United State of America: Duke University Press, 2009).

<sup>3</sup> Mukhlas Ansori, "Perubahan Pola Hubungan Produksi Perajin Pandai Besi Di Madiun Jatim" (IPB University, 2003).

<sup>4</sup> Siti Nur Azizah, "Pengembangan Ekonomi Kreatif Berbasis Kearifan Lokal Pandanus Handicraft Dalam Menghadapi Pasar Modern Perspektif Ekonomi Syariah (Study Case Di Pandanus Nusa Sambisari Yogyakarta)," *Aplikasia* 17, no. 2 (2017): 63–78.

<sup>5</sup> Thohir Yuli Kusmanto, "Islamic Microfinance Institutional Transformation in Rural Economic Change (A Case Study of Baitul Maal Wat Tamwil in Sragen)" (IPB University, 2017).

<sup>6</sup> Bothy Dewandaru and Nining Purnamaningsih, "Strategi Dalam Memajukan Industri Kreatif Sebagai Daya Tarik Wisata," *Jurnal Ekonomi* 1, no. 2 (2016): 170–187.

<sup>7</sup> Mattulada, *Latoa: Satu Lukisan Analitis Terhadap Antropologi Politik Orang Bugis* (Jakarta: Universitas Indonesia., 1975).

<sup>8</sup> Heddy Shri Ahimsa Putra, *Minawang: Hubungan Patron-Klien Di Sulawesi Selatan* (Yogyakarta: Gadjah Mada University Press, 1988).

<sup>9</sup> Pelras, *The Bugis: The Peoples of South-East Asia and the Pacific*.

<sup>10</sup> Irwan Abdullah, *The Muslim Businessmen of Jatinom: Religious Reform and Economic Modernization in a Central Javanese Town* (Amsterdam: Universiteit van Amsterdam, 1994).

<sup>11</sup> Ahmadin, *The Buginese Capitalism* (Makassar: Pustaka Refleksi, 2012).

<sup>12</sup> P. Setia Lenggono, "Ponggawa and Fishpond Patronage in Mahakam Delta: A Theory on The Formation of Local Economic" (IPB University, 2011).

<sup>13</sup> Muhammad Syukur, "Local Economic System of Wajo Community (Case Study on Weavers at Wajo Regency South Sulawesi Province)" (IPB University, 2013).

industry; it was established before the information technology era. Genealogically, the creative term can be found in Schumpeter's classical works of '*the theory of economic development*' in 1911.<sup>1</sup> In his work, Schumpeter proposed the '*creative destruction*' theory. His theory explained that a new company developed with a better entrepreneurial spirit would replace an old company which is less innovative.<sup>2</sup> Hawkins defined a creative economy as consisting of input and / or output that is driven by ideas and innovative creation.<sup>3</sup> Recent studies see technology as a factor for the progress of the creative industry because technology provides many possibilities in the production process and makes the creative industry chain more open.<sup>4</sup>

From the trends of these studies it appears that the value of cultural locality has been positioned as an objective force that has an economic driving force. The subjective perspective on the potential of the Islamic economy in adapting to the blacksmith creative industry is not well mapped. The knowledge gap revealed in this study highlights the conceptual gap of an entrepreneurial spirit based on global science. The local entrepreneurial spirit of the Bugis cultural value "*resotem mangingi*" has an influence on how the blacksmith community manage

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<sup>1</sup> Joseph A. Schumpeter, *The Theory of Economic Development: An Inquiry into Profits, Capital, Credit, Interest, and the Business Cycle*, ed. John E. Elliott (New Jersey: Harvard University, 2012), 128.

<sup>2</sup> Alin Croitoru, "Schumpeter, JA, 1934 (2008), *The Theory of Economic Development: An Inquiry Into Profits, Capital, Credit, Interest and the Business Cycle*," *Journal of comparative research in anthropology and sociology* 3, no. 02 (2012): 137–148.

<sup>3</sup> Pangestu, "Pengembangan Industri Kreatif Menuju Visi Ekonomi Kreatif Indonesia 2025: Rencana Pengembangan 14 Subsektor Industri Kreatif Indonesia (2009-2015)," 71.

<sup>4</sup> Dewandaru and Purnamaningsih, "Strategi Dalam Memajukan Industri Kreatif Sebagai Daya Tarik Wisata."

business. The blacksmith community behave in such a way that is a hybrid economic action: a combination of the moral rational and the economic rational. This act of hybridity cannot be separated from the cultural interpretation of *shara`* as an element of the '*pangaderreng*', which is the source of values that govern the life order of the Bugis people. In the economic field, the implication of the value of *shara`* can be found in the practice of cooperation with the principle of *ta`awun* with interpretations that use local terms, such as *ma`ro* (a 1:2 ratio sharing of profits), *mertiga* (1:3 profit sharing), and several other terms used to reflect sharia compliance with the application of the value of trust as a binding for mutually agreed commitments. The concept of rational hybridization and cultural interpretation of sharia economic values from the economic practices of blacksmith craft culture is novel in this study. This novelty can be transformed into a new way to generate local economic potential.

The economic rationale for the blacksmith creative industry is reflected in their entrepreneurial spirit in pursuing business. The purpose of obtaining financial benefits from the blacksmith craft business is the main motivation for blacksmith craft players. The desire to obtain financial benefits as well as social benefits is often shown by creative industry players simultaneously. Financial benefits are tangible in the form of money profits, while social benefits are in the form of appreciation and respect for social events such as the life events and religious events, such as *maulid*, *isra mi`raj*, and *Eid* holidays. A principle believed by business groups is that sustenance must be destroyed in order to obtain it. That sustenance is a part of God's provisions for his servants is a principle that is believed



by the craftsmen group. God encourages his servants to maximize their efforts in seeking sustenance, because with good sustenance, humans can realize the goodness of the world and the hereafter. The economic behavior of blacksmith creative industry players to obtain financial profit and social rewards is evidence of the realization of rational hybridization behavior in the economy. The creation of this hybridization has been motivated by religious teachings that encourage goodness in this world and goodness in the hereafter.

There is a cultural interpretation of the value of Islamic religious teachings related to the economy by creative blacksmiths. This interpretation appears in the business relationships that are built and in the social and religious life of creative industry players. *Shara'* elements in *pangaderreng* have colored the social and religious lives of the Bugis community. *Pangaderreng*, as a social system, initially consisted of four elements, namely: *ade'*, *rapang*, *wari'*, and *bicara*. After Islam was accepted as the formal religion in the Makassar and Bugis kingdoms, elements of Islamic sharia became an additional element in the social institutions of the Bugis society. The ancestral religions of the Bugis people who adhere to the belief system of *Dewata Sewae'* and *Puang Patotoe'* show similarity with the teachings of the unity of God (*tauhid*), which is the main principle of Islamic teachings. These similarities made the teachings of Islam easily adaptable to the local belief system of the Bugis people, and Islam spread through several main preachers in South Sulawesi, such as *Datuk ri Bandang*, *Datuk di Tiro*, *Datuk Sulaeman*.<sup>1</sup> These

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<sup>1</sup> Christian Pelras, "Religion, Tradition and the Dynamics of Islamization in South-Sulawesi," *Archipel* 29, no. 1 (1985): 107–135.



preachers succeeded in making Islam the main religion and belief system for the Bugis people, thus making it difficult to find Bugis people who were not Muslim. The same goes for the people of Makassar, Mandar, and Luwu as indigenous people of Sulawesi in the South. In the order of economic life, the *shara`* element has also influenced the economic cooperation systems of the Bugis community, such as the cooperation systems in the agricultural and business sectors, which are cultural in nature. This system of cultural cooperation is sometimes practiced using different Bugis language terms, depending on the Bugis dialect used in the particular region. These terms include the concepts of *maro`*, *mertiga*, and *mappakatenni-galung* for agricultural cooperation in the cultivated rice fields in the Ajatappareng area, *mappateseng galung* for the rice wet-field (pawn), *Mappattungka sapi* for cattle farm management for agriculture cooperation in Bone and its surroundings. Likewise, there are the terms *sibali reso* and *sibali peri* for business venture cooperation. The Bugis community has interpreted Islamic teachings as culturally circled by elemental values extracted from *pangaderreng*. This interpretation can be realized if the principle of trust is still the spirit in the economic cooperation that is built.

This study builds on the previous academic observations of some Buginese cultural principles dealing with Weber's thesis on rational economic point of view,<sup>1</sup> Granovetter's theory of embedded economic action,<sup>2</sup> and Geertz's work on cultural

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<sup>1</sup> Richard Swedberg, "Max Weber's Interpretive Economic Sociology," *American Behavioral Scientist* 50, no. 8 (2007): 1035–1055.

<sup>2</sup> Mark Granovetter, "Economic Action and Social Structure: The Problem of Embeddedness," *American Journal of Sociology* 91, no. 3 (1985): 481–510.

studies.<sup>1</sup> The Buginese culture and belief system contributes to the definite economic fortune by maximizing capitalist spirit in one's work ethic.<sup>2</sup> Therefore Weber's thesis, Geertz's work, and Granovetter's theory have relevant views and are the basis of a kind of methodological analysis for developing this work

## **B. Research Questions and Purpose**

The study was conducted in the blacksmith creative entrepreneur community and Buginese agriculture society of Ajatappareng, with the aims of examining their rational economics in conducting business, and exploring their cultural interpretation of sharia economic value in regards to their businesses. The specific purposes are outlined here: 1) to describe the Buginese cultural ethic of economic world view, as well as explain how this ethos world view would work for developing blacksmith creative industry, 2) to analyze the influential factors leading to the existence and survival of the blacksmith creative industry's until the current era, and 3) to explore the local view of economic cooperation and its role in the development of the local economy of Ajatappareng people, in particular after adding the *shara`* element in the *pangaderreng*: a classical guideline for Buginese life.

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<sup>1</sup> Clifford Geertz, *The Interpretation of Cultures* (United State of America: Basic Books, Inc., 1973).

<sup>2</sup> Bahri S, "Corak Kalam Perempuan Pekerja Pada Jama'ah Majelis Taklim Dalam Meningkatkan Kesejahteraan Keluarga Di Kota Parepare."

The objective of the present work is to answer the following research questions:

1. What are the Buginese cultural ethics of economics, and how do they work for developing blacksmith creative industry?
2. Why does the Buginese blacksmith creative industry in Ajatappareng still exist in the current era, and how does it face the contemporary economic challenges?
3. What are the significant effects of the *shara`* element in *pangaderreng* for the economic life of Buginese blacksmith community?

### C. Research Benefit

There are several important benefits and implications of this study. *First* is the purely-academic contribution of this work that the blacksmith industry has become a social arena where there is economic rational hybridization, in which the motivational display of "moral economy" mixes with "rational economy" in one economic action simultaneously. The traditional values of moral economy in the form of good and bad considerations, as well as human values, and values that are more concerned with material benefits / financial benefits, can actually be present together in the blacksmith craft industry. *Second*, this study has succeeded in uncovering the spirit of the local term "*Resopa temmangingi*" (the spirit of hard work and perseverance) which has contributed to maintaining the entrepreneurial

spirit of the blacksmith industry players. The existing relationships among actors in the blacksmith industry that were successfully revealed in this study provide information on the contribution to the survival of the traditional industry, because through these relationships various problems in small industries become faster and easier to solve. *Third*, this study has paved the way for redefining the concept of *shara`* as a complementary element in *pangaderreng*, the main source of values in organizing the social life of the Bugis people. Therefore, the sharing economy partnership management system (sharing economy), through paying attention to the local potential of a region, is a management model that can be offered from this research to developing creative industries.

These three benefits can stimulate the presence of a partnership financing model that is initiated from the Islamic economic system with the spirit of empowering the local economy based on micro-finance.

#### **D. Scope of Research**

This research was conducted in the region of Ajatappareng in South Sulawesi province. One of the famous creative economic businesses in the region of Ajatappareng is blacksmithing, known in the Buginese term as '*panre bessì*'. This fieldwork focused on Massepe Village as the oldest and largest blacksmith community of Ajatappareng, the brothers' blacksmith community of Pinrang, and the central blacksmith community of Sageno in Maiwa, Enrekang. The blacksmith traditional creative industry in the Ajatappareng region consists of as many as a

hundred business units, and has empowered more than hundred peoples in its workforce. Outside of the Ajatappareng areas, some blacksmiths in South Sulawesi can be found in other regencies, such as Luwu Blacksmith in Luwu, Pacing Blacksmith in Bone, Segeri Blacksmith in Pangkep, and Tator Blacksmith in Toraja Regency.

Ajatappareng was chosen as the location of this research based on a few considerations. The first was that accessibility to the blacksmith creative economy in Ajatappareng was readily available, especially in Massepe as the village famous for traditional blacksmiths. The next consideration was one of geographic typology. The environment, as well as diverse types of creative agents in this area, have resulted in the accumulation of a number of excellent blacksmith products, such as scythes, hoes, and some kinds of kitchen and agricultural equipment. It was presumed that these typological factors could form and affect the pattern of social interactions in developing creative industry businesses. Last but not least, Ajatappareng has a wide range of craftsmen with different skill sets, for instance in the creative industry here, we could find various creative workers characterized by the Buginese ethnicity, such as goldsmiths (*panre ulaweng*), wooden house carpenters (*panre bola*), rocks crafters (*panre batu*), and blacksmiths (*panre bessi*). Therefore, based on these above observations, Ajatappareng, which provides a diverse representation of the Buginese blacksmith creative industry in South Sulawesi, was chosen as the focus point of this research. In addition, from an

academic standpoint, the blacksmith community is quite an interesting subject of research as the blacksmith craft is a unique cultural product from a creative industry business that has been able to survive until the present. It appears that this traditional creative industry is unhinged by various challenges and changes of time

### **E. Literature Review**

Previous studies have demonstrated that the power of creativity and innovation, the values of the locality of the culture, as well as technology and the availability of financing services plays an important role in various aspects of the economic life of communities.<sup>1</sup> Creative ideas and innovative power, the spirit of entrepreneurship, and technology have all pushed the changes fundamental to the development of the socioeconomic of a community.<sup>2</sup> The craftsmen of creative industry are no exception to this: the influence of the power of creative idea and innovation is owned by craftsmen. Similar is observed in the spirit of entrepreneurship and technology.<sup>3</sup> The idea of creation and innovation are highly associated with power reserved artisans who are clever at using iron to make a craft.<sup>4</sup> The spirit of entrepreneurship and technology play a significant role in the

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<sup>1</sup> Alhassan A. Karakara and Evans S. Osabuohien, "Households' ICT Access and Bank Patronage in West Africa: Empirical Insights from Burkina Faso and Ghana," *Technology in Society* 56, no. June (2019): 116–125, <https://doi.org/10.1016/j.techsoc.2018.09.010>.

<sup>2</sup> Marko Ampuja, "The New Spirit of Capitalism, Innovation Fetishism and New Information and Communication Technologies," *Journal of the European Institute for Communication and Culture* 23, no. 1 (2016): 19–36.

<sup>3</sup> Arturo Arriagada and Francisco Ibáñez, "'You Need At Least One Picture Daily, If Not, You're Dead': Content Creators and Platform Evolution in the Social Media Ecology," *Social Media and Society* 6, no. 3 (2020).

<sup>4</sup> Erik Yde O'Brien, "Collage Radio: Managing the Creative Through Software and Policy, A Case Study" (The University of Utah, 2015).

sustainability of the blacksmith traditional creative industry. In various studies on the creative industry, there are at least three discussions modes that can be traced - one which talks about the debate on the power of creativity and innovation as the capital base, another talks about the spirit of entrepreneurship as the capital of the fight, and the third talks about speech technologies and services of finance as capital development.

### *1. The power of creativity and innovation as the base capital*

The new era of economy and industry is very dependent on ideas and creative innovation. Industrial creativity as a derivative of the economic culture of the creative has been bringing humans into the era of the new economy. A cultural economy of finance examines the cultural constitution and implications of financial markets in light of the growing financialization of economies and social life.<sup>1</sup> This cultural work viewpoint can be largely traced to the excitement associated with the perceived possibilities and advantages of the 'creative' or 'cultural' economy, and the accompanying policy initiatives designed to maximize such potentials. Tied up with this 'enthusiasm' are discourses on the rise of the so-called 'creative class', with its apparent economic and social potential. This ostensive 'turn' has also been characterized by a range of critical accounts of the transformation of the nature of work in general in predominantly post-industrial economies.<sup>2</sup> World industries have

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<sup>1</sup> Carolyn Hardin, "The Politics of Finance: Cultural Economy, Cultural Studies and the Road Ahead," *Journal of Cultural Economy* 10, no. 4 (2017): 325–338, <http://dx.doi.org/10.1080/17530350.2017.1297249>.

<sup>2</sup> Joanna Figiel, "Theorizing Cultural Work: Labour, Continuity and Change in the Cultural and Creative Industries," *Journal of Cultural Economy* 8, no. 6 (2015): 734–737.



needed to shift their ways of working. Industries that cannot adapt to the new way of working will be abandoned and will slowly fall behind. Previous studies have overlooked how intermediaries and their digital cultural capital enhance the relationship between brand values and consumer identities, their specific uses of digital technologies, and how those uses are displayed in activities where intermediaries create consumer experiences. Arriagada has identified digital technologies used by cultural intermediaries in communicating brands.<sup>1</sup> The connections between intermediaries come from different fields of cultural production. Limitations of ideas and the stagnation of innovative thinking will be the bottleneck of development of the industry and will have negative implications on the economy in a society.

## *2. Entrepreneurial spirit as struggling capital*

The spirit of entrepreneurship describes the mental attitude in the struggle for capital in the development of a business. The spirit of entrepreneurship is culturally derived from the value of the culture of a community of people and becomes the character of individuals from the community.<sup>2</sup> Each ethnic group in one nation has signature characteristics, and one of these typical characteristics is the spirit of entrepreneurship. The entrepreneurial spirit of the ethnic groups in Indonesia has greatly inspired the emergence of businesses that contribute to the

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<sup>1</sup> Arriagada and Ibáñez, “‘You Need At Least One Picture Daily, If Not, You’re Dead’: Content Creators and Platform Evolution in the Social Media Ecology.”

<sup>2</sup> Dunham, *Surviving against the Odds: Village Industry in Indonesia*.

nation's economy.<sup>1</sup> The iron craftsmen of the Bugis people in Ajatappareng are no exception to this, and their spirit of entrepreneurship has given quite the contribution to the growth of the local economy.<sup>2</sup> The entrepreneurial spirit of the Bugis people<sup>3</sup> cannot be separated from the advice and local cultural values of the Bugis people.<sup>4</sup> Affirmation of the value of the local culture of the Bugis can be seen in the spirit of economics of the early Bugis merchants who were able to establish economic cooperation with local traders and foreign merchants in the past of “Nusantara” archipelago.<sup>5</sup> The local value is still very relevant today in the evoking of the entrepreneurship spirit within a community of people, and the rise of the entrepreneurship spirit has implications on the local revival of the economy in a community.<sup>6</sup>

### *3. Technology and financing services as a capital development*

Technology drives the development of the creative industry, but the development also depends on the support of finance services. Artificial modern technology is very helpful in all aspects of the creative industry, from the production process to distribution. The blacksmith craft industry, for example, is greatly helped

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<sup>1</sup> Abdullah, *The Muslim Businessmen of Jatinom: Religious Reform and Economic Modernization in a Central Javanese Town*.

<sup>2</sup> Ahmadin, *The Buginese Capitalism*.

<sup>3</sup> Lenggono, “Ponggawa and Fishpond Patronage in Mahakam Delta: A Theory on The Formation of Local Economic.”

<sup>4</sup> Ibrahim, “Pemberdayaan Pengrajin Ekonomi Kreatif Kerajinan Sutera Di Perdesaan Provinsi Sulawesi Selatan,” 91.

<sup>5</sup> Pelras, *The Bugis: The Peoples of South-East Asia and the Pacific*.

<sup>6</sup> Syukur, “Local Economic System of Wajo Community (Case Study on Weavers at Wajo Regency South Sulawesi Province).”

by the presence of smart information technology. The technology is able to minimize the time and cost in the process of production and distribution of results of iron crafts.<sup>1</sup> But on the hand other, the development of technology of agriculture has becomes a challenge for the market of the iron craft products.<sup>2</sup> For example, the use of scythes has been replaced by small tractors as a means of harvesting. Apart from technology, financial service support as a provider of capital, such as Rural Business Credit (KUR) and cooperatives, also plays a very important role in the development of creative industries. The absence of formal financial services has made the creative industry players need to access informal financial services. Limitations in conventional financial services, formal or informal, tend to handicap the industry creative players in the developing of business. In addition to conventional finance services, there is a merit finance system which is partnership based in terms of profit and loss.<sup>3</sup> A partnership system with microfinance support<sup>4</sup> is considered to be the system most suited to managing creative business industries, such as a blacksmith business. It is hoped that technology support and the availability of fair financial services for the creative industry business model will help its development so that the creative industry can provide benefits to the economy in society.

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<sup>1</sup> Ansori, "Perubahan Pola Hubungan Produksi Perajin Pandai Besi Di Madiun Jatim."

<sup>2</sup> Dewandaru and Purnamaningsih, "Strategi Dalam Memajukan Industri Kreatif Sebagai Daya Tarik Wisata."

<sup>3</sup> Azizah, "Pengembangan Ekonomi Kreatif Berbasis Kearifan Lokal Pandanus Handicraft Dalam Menghadapi Pasar Modern Perspektif Ekonomi Syariah (Study Case Di Pandanus Nusa Sambisari Yogyakarta)."

<sup>4</sup> Kusmanto, "Islamic Microfinance Institutional Transformation in Rural Economic Change (A Case Study of Baitul Maal Wat Tamwil in Sragen)."

Posts have been made that explain the relevance of creative ideas and the power of innovation in this new economic era of the creative industry field. The spirit of entrepreneurship as a trigger of creative development efforts, connection technology and the availability of finance services are the drivers of creative industry development. However, there are pros and cons related to the modernization of agricultural technology. In the world of iron craft business, technology has contributed to business in a major way, although at the onset of the incorporation of technology it was expected to also carry the potential to erode the value of the culture of the nation and local economies.<sup>1</sup> In the new economic era, it has also been demonstrated that technological and financial services can be a source of problems as well as solutions. However, the studies have tended to objectively analyze the actions of rational economics and the cultural interpretation of the incorporation of the *shara`* element into '*pangaderreng*', the guideline for the Buginese people's way of living. The era of new economics and industrial creativity essentially has the power to restructure the social economy and eliminate inequality, thus investigation of this is essential

## **F. Theoretical Framework**

A theoretical framework is a guideline for conducting research. The theoretical framework of this work begins with the discussion of the Buginese economic ethic relating to the traditional creative industry of blacksmithing,

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<sup>1</sup> Agus Sudibyo, *Jagat Digital: Pembebasan Dan Penguasaan* (Jakarta: PT Gramedia Pustaka Utama, 2019).

followed by the discussion of the sharia economic framework, in particular Indonesian sharia economic discourse and practice, and finishes with a discussion of the conceptual rational hybridization and cultural interpretation viewpoint.

### *1. Blacksmiths and the Buginese economic ethics*

In the context of creative economy, the idea is the important economic item and it has a more urgent role compared to other objects in mainstream economics.<sup>1</sup> The creative economic discourse generally comes from the ecosystem of creativity which has interdependent relationships between the creative value chain, nurturance environment, market, and archiving. Within the various models creative industry there are some unique distinctions of certain economic, social, cultural and environmental added values. The idea creations based on value-added are provided by creative humans utilizing science, heritage culture and technology. Therefore, the term creative economy is also known as knowledge-based economy. In the current time, the creative economics model has a new approach and trends for economic development that utilize technology and science in significance positions for social development and economic growth.<sup>2</sup>

The Institute for Development Economics and Finance (INDEF) has defined the creative economy as an increased value-added process, which is the result of explorations of intellectual property creations, craftsmanship and personal

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<sup>1</sup> Suryana, *Ekonomi Kreatif, Ekonomi Baru: Mengubah Ide Dan Menciptakan Peluang* (Jakarta: Salemba Empat, 2013), 37.

<sup>2</sup> Azizah, "Pengembangan Ekonomi Kreatif Berbasis Kearifan Lokal Pandanus Handicraft Dalam Menghadapi Pasar Modern Perspektif Ekonomi Syariah (Study Case Di Pandanus Nusa Sambisari Yogyakarta)."

talent into a product which can produce an economic profit. Meanwhile, according to the Indonesian Trade Department '*creative industry*' is a kind of skills to encourage utilized creativities, skills, and talents of people to create welfare and to provide employment, through soft and hard creations of each person'.<sup>1</sup> In later developments, the creative industry, as viewed by the creative economic framework, could be similar due to the collaboration roles between intellectuals, businessmen, and government.<sup>2</sup> Therefore, the creative industries are the main drivers for the creation value regarded in creative economy. To create such value creation, the creative value chain of production, distribution, and commercialization are needed.<sup>3</sup> The main point of the definitions of creative economy is that economic activity is conducted by creative innovation, talent, and ideas, within intellectual property applied as the main source. The creative industry has been highlighted as industry that produces creative output, creative expertise and personal talent to create value-added, and to provide employment opportunities and quality life improvement. With this point of view in mind, the Indonesian Creative Economic Agency has issued at least 16 sub-sectors of creative industry, which are as follows: interior design; visual communication design; product design; fashion; movies, animations, and videos; photography; handicrafts; culinary; music; apps and game

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<sup>1</sup> Departemen Perdagangan RI Kelompok Kerja Indonesia Design Power, *Studi Industri Kreatif Indonesia* (Jakarta: Departemen Perdagangan RI, 2008), 23.

<sup>2</sup> Ibid., 54–55.

<sup>3</sup> Dewandaru and Purnamaningsih, "Strategi Dalam Memajukan Industri Kreatif Sebagai Daya Tarik Wisata."

developers; publishing; advertising; performing arts; fine arts (kriya); television; and radio.<sup>1</sup>

The blacksmith industry is categorized as a creative home industry due to the blacksmith handicrafts being made by people who are skilled in forging and smithing iron metal into useful tools. The categorization of home industry is because the blacksmiths do not employ more than nine people in their workforces, which is a criterion of this industries type classification as set by the Indonesian Department for Industry as well as the Indonesian Employment Department. In addition, the blacksmith activity is not located far from the blacksmith's houses, in fact, some workshops are even located beside or behind the locals' citizen houses.<sup>2</sup> The blacksmith industry is a personal business that engages in fields of iron crafts. The metallurgy skill of the blacksmiths was initially concentrated on traditional creations, including agricultural equipment and traditional weapons, such as *keris*, machetes, swords and so forth. In later development, the metallurgy skill was inherited by family members, and the craft involves potentially all family members as well as the surrounding community. In the developmental stages of the industry, there was a transitional stage between making traditional weapons as the primary creation product, which had limited income benefits, to producing agricultural tools: plantation equipment that could produce greater capital gain.<sup>3</sup> This motive

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<sup>1</sup> Perpres No 72 Tahun 2015, "Peraturan Presiden Republik Indonesia Nomor 72 Tahun 2015 Tentang Perubahan Atas Peraturan Presiden Nomor 6 Tahun 2015 Tentang Badan Ekonomi Kreatif," *Www.Peraturan.Go.Id*, no. 139 (2015): 1–5.

<sup>2</sup> Tulus Tambunan, "Perkembangan Industri Dan Kebijakan Industrialisasi Di Indonesia Sejak Orde Baru Hingga Pasca Krisis," *Kadin Indonesia-Jetro*, no. November (2006).

<sup>3</sup> Wa` Lasse, "Interviewed in Massepe, February 8, 2019," n.d.



drove the blacksmith players' to act rationally in form of moral base combined with a rational economic base.

Therefore, to provide a comprehensive picture of Buginese cultural economics in the blacksmith traditional industry, comprehensive reading on their social reality context, the holistic angels through their culture's blueprints, and the pattern of meanings and symbols which are intertwined and transmitted historically, is required.<sup>1</sup> Koentjaraningrat has discussed culture determined by physical boundaries, such as the Buginese culture whose traditions live in different districts of South Sulawesi regional society.<sup>2</sup> Meanwhile, Pelras argued that the Bugis people commonly define themselves based on the Buginese kingdoms that existed in South Sulawesi territory in the past. Cultural changes in the lives of the Buginese have not been avoided due to social contacts and influences on each other cultures and even religions.<sup>3</sup>

Regarding to social interaction within business, the Bugis people commonly arrange their business based on the local principles of Buginese core values,<sup>4</sup> namely: *lempu na-ada tongeng* (honest and truthful); *sipakatau* (respect for one another as humans), *sipakalebbi* (appreciation of one another); *getteng*

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<sup>1</sup> Clifford Geertz, "Culture and Social Change: The Indonesian Case," *Man* 19, no. 4 (December 1984): 511.

<sup>2</sup> Koentjaraningrat and Mattulada, *Manusia Dan Kebudayaan Di Indonesia*, 20th ed. (Jakarta: Djambatan, 2004), 266.

<sup>3</sup> Christian Pelras, Abdul Rahman Abu, and Nirwan Ahmad Arsuka, *Manusia Bugis*, 1st ed. (Jakarta: Nalar: Forum Jakarta-Paris: École Française d'Extrême-Orient (EFEO), 2006).

<sup>4</sup> Ahamd Sultra Rustan, *Pola Komunikasi Orang Bugis: Kompromi Antara Islam Dan Budaya*, ed. Sitti Jamilah and Hasse J (Yogyakarta: Pustaka Pelajar, 2018), 202.

(determination and commitment); *warani* (courage to be truthful); *siri` na pesse* (avoidance of reproach and solidarity for the less fortunate); and spirit of *reso* (hard work and perseverance).<sup>1</sup> These local principles can be expressed in a mutual sharing ethic, as well as mutual problem sharing form, with these two aspects being termed '*sibali-reso*' (sharing in one another's luck) or '*sibali-perri*' (sharing difficulties and disadvantages).<sup>2</sup> Both of these local values are typically conducted in any business cooperation or socioeconomic action. The socioeconomic relation is distinguished by two types: horizontal and vertical. The horizontal relation interweaves individuals that have relatives of the same socioeconomic status, with the same obligations and resources to be exchanged. Meanwhile the vertical relation is of non-equal network status, both in obligation or interchangeable type of resources.<sup>3</sup> In Indonesian social life, the social relations realize horizontal forms based on cultural traditional ways such as '*gotong-royong*' (helping on another), whereas the vertical social relations are often more intangible and in the form of '*patron-clients*' relation.<sup>4</sup> The client will reward the patron's granting service in forms such as support, assistance, or other merits forms. The patron's resources are

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<sup>1</sup> Rahman Rahim, *Nilai-Nilai Utama Kebudayaan Bugis* (Ujung Pandang: Lembaga Penerbitan Unhas, 1985).

<sup>2</sup> Syukur, "Local Economic System of Wajo Community (Case Study on Weavers at Wajo Regency South Sulawesi Province)."

<sup>3</sup> George M. Foster, "The Dyadic Contract: A Model for the Social Structure of a Mexican Peasant Village," *American Anthropologist* 63, no. 6 (1961): 1173–1192.

<sup>4</sup> Putra, *Minawang: Hubungan Patron-Klien Di Sulawesi Selatan*.

classified as: 1) knowledge and expertise; 2) ownership and control; and 3) indirectly controlled power.<sup>1</sup>

The social relationships within the *patron-client* frame might, in fact, resolve a problem that emerges in the socioeconomic community due to the process and dynamics of contemporary human life needs which are implemented appropriately with the customs or norms in local community.<sup>2</sup> Examples can be seen in Ansori's work, which was conducted on the Sewulan blacksmith community, and the work on Nusantara blacksmiths by Dunham. These works exposed the relationship pattern between Masters (*empu*) and servants (*panjak*) in the patron-client form. The patterns of independent crafters that determined production and marketing processes began to fade, while the patron-client production model strengthened.<sup>3</sup> The skipper acted as the owner of capital and instrument production, while the craftsmen became mercenary labor.<sup>4</sup> In the Buginese community, the informal shape institution is rooted in culture and has lasted for a long time. In many cases, a relationship between patron-client uses the terms *pongawa* for patron and *ana`bua* for client from the local terminology. This patronage relationship has been commonly applied for many types of work. Although this relationship is considered similar to exploitation of 'ana`bua' as the client, it would be difficult to change

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<sup>1</sup> James C Scott, *The Moral Economy of The Peasant: Rebellion and Subsistence in Southeast Asia* (Yale: Yale University Press, 1977).

<sup>2</sup> Mubyarto, Loekman Soetrisno, and Michael Dove, *Nelayan Dan Kemiskinan: Studi Ekonomi Antropologi Di Dua Desa Pantai* (Jakarta: Rajawali, 1984).

<sup>3</sup> Ansori, "Perubahan Pola Hubungan Produksi Perajin Pandai Besi Di Madiun Jatim," 111.

<sup>4</sup> S Ann Dunham, *Surviving Against the Odds: Village Industry in Indonesia* (Duke University Press, 2009).

with another institutional form. However, the view of village and its urban residents may contrast this. In a local Buginese village for example, it might still be mandatory for the rich *ponggawa* to give to and help a poorer client, and some Buginese rural communities still uphold custom and cultural principle of '*siri`na pesse`*'.<sup>1</sup>

Last but not least, understanding the Buginese culture should start with redefining the Bugis culture itself, as the Buginese culture in the present context could not be interpreted as a generic culture and inheritance guidelines, because it can be negotiated culturally in social interactions.<sup>2</sup> The culture today is not hereditary heritage that is shared or practiced collectively, but one which is more circumstantial in nature and has an existence that depends on character power and social relation changes. This context has a similar view with the law source of the Islamic point of view which states that legal changes accompany time and space changes. As noted in the Islamic source of law (*al-`urf* and *al`adah muhakkamah*), cultural traditions within the community could be a law source for current society, to set a better future life.<sup>3</sup> Finally, from another perspective, prestige and the

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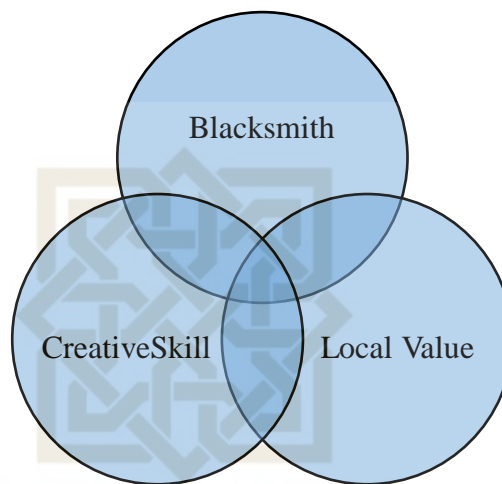
<sup>1</sup> Mattulada, "Latoa: Satu Lukisan Analitis Terhadap Antropologi Politik Orang Bugis," *Universitas Hasanuddin* (1985).

<sup>2</sup> Muhammad Syukur, "Sistem Ekonomi Lokal Masyarakat Wajo (Studi Kasus Pada Penenun Di Kabupaten Wajo Provinsi Sulawesi Selatan)" (Institut Pertanian Bogor, 2013).

<sup>3</sup> Ratno Lukito, "Islam Law and Adat Encounter: The Experience of Indonesia" (McGill University, 1997), 21.

competition to achieve high social levels remain as primary driving factors of the wheels of social life within daily social status.<sup>1</sup>

Figure 2. The linkages of the blacksmith creative industry



## 2. *Sharia economic framework*

In contemporary economic discourses, capitalist economics have evolved into various sectors of community life, such as in the political, social, cultural, religious, and educational sectors. Therefore, the capitalization point of view conducts economization behavior on the whole humankind relationship. Even in terms of the sharia economic viewpoint, the '*shariazitation*' of various objects of Muslims' life it would struggle to be categorized as both sharia and capitalist. Although, this movement is still on going, the market economy would have its own fairest way of selection.

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<sup>1</sup> Hamid Abdullah, *Manusia Bugis-Makassar: Suatu Tinjauan Historis Terhadap Pola Tingkah Laku Dan Pandangan Hidup Manusia Bugis-Makassar* (Jakarta: Inti Idayu Press, 1985).

Sharia economics is defined as economics based on sharia-compliant principles. It covers all sectors of the economy, both financial and real sectors. The Global Islamic Economy Report defined the Islamic economy as the whole sectors of economic core and it's structural ecosystem could be influenced by consumers' lifestyles and business practices which are in line with Islamic values.<sup>1</sup> This definition is consistent with some economists' purposes, such as Frederic Pryor who argued theoretical constructions of sharia economics are in line with the economic industrial system driven by Islamic worldview.<sup>2</sup> Kuran has supported Muslim societies to conduct their economic decisions based on norms contained in the authoritative text of Islam. Interestingly sharia economics is not the only economics practiced by Muslims, but rather economic decisions are guided two authoritative sources of Islam.<sup>3</sup> The difference, explained by Chapra, is that sharia economics are conducted for the social balance of economics both of financial and spiritual.<sup>4</sup>

The philosophical foundation of Islamic economics can be grouped into two categories, theological and ethical philosophies. The first group is based on authoritative text of Quran and Hadis as the main source for the realization of the

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<sup>1</sup> Thomson Reuters, *State of The Global Islamic Economy 2013 Report*, 2013, 58.

<sup>2</sup> Frederic L Pryor, "The Islamic Economic System," *Journal of Comparative Economics* 9, no. 2 (1985): 197–223.

<sup>3</sup> Timur Kuran, *Islamic Economics and the Islamic Subeconomy*, *Journal of Economic Perspectives*, vol. 9, 1995, 157.

<sup>4</sup> Muhammad Umer Chapra, *What Is Islamic Economics?*, vol. 9 (Islamic Development Bank, Islamic Research and Training Institute, 1996).

economic messages of Islam in order to achieve the almighty God's blessing.<sup>1</sup> The second group, the ethical philosophy, is the group that drives attitudes and economic behavior to present the sincere intention of the economic actor: to apply positive impact within normative boundaries of *halal* and *haram*. Actually, the end of the economic orientation of this ethical philosophy would encourage the Muslims, as economic actors, to act only for '*ta'abbud ila-Allah*' (act only because of God), which is committed to eliminating the whole orientation except that to the God, the universe creator.<sup>2</sup> The ethical economic philosophy has raised academic debate among Muslim economists. This academic debate polarizes at least two different Muslim thinkers and each group has its own followers.<sup>3</sup>

The *first* group, is a group that refers directly to normative ethics sourced from the authoritative text of Quran and Hadis. The Islamic economics principle formulated by this group are commonly not directly related to the practiced economic transactions, but rather to the philosophical value of Islamic economics itself. The interpretation of this group is also manifested in moral ethics formed by Islamic economic movements, such as anti-poverty, anti-monopoly, *tabzier*, and *riba*. Generally, this group has been developed by academia and Muslim scholars who offer and introduce concepts, and new discourses in order to develop scientific

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<sup>1</sup> Kusmanto, "Islamic Microfinance Institutional Transformation in Rural Economic Change (A Case Study of Baitul Maal Wat Tamwil in Sragen)," 38.

<sup>2</sup> H M Yazid Afandi, "Moral Religius Sebagai World View Dalam Sistem Ekonomi Islam," *Dinamika Ekonomi* 8, no. 2 (2012): 80–96.

<sup>3</sup> A Dimiyati, "Ekonomi Etis: Paradigma Baru Ekonomi Islam," *La\_Riba Jurnal Ekonomi Islam* I, no. 2 (2007): 153–168.



frameworks for Islamic economics.<sup>1</sup> The *second* group is those that refer to the formal rules of *fiqh* as their main reference. This group seeks to realize transactions models that have been formulated by Muslim Scholars (*fuqaha*) in classical literature of *fiqh* into modern economic practices, in such *al-ba'i* (buying and selling), *ijarah* (tenancy), *rahn* (pawn), *mudharaba* (profit and loss sharing), *wadi'ah* (deposit saving), *musharaka* (capital cooperation), etc. In general, this group has been developed by professional economists who aspire to institutionalize Islamic economics in the form of banking and non-banking. In the end, these Islamic financial institutions are established as 'laboratory tests' for Islamic economic application principles either in form of financial products or financial services.<sup>2</sup>

Therefore, the Islamic financial institutions cannot be released from such social movements in dialectical process, discourse or practice, due to philosophical foundations.<sup>3</sup> This discourse might be conducted using explanation and statements which give given social impact on the community. However, the presence of discourse in the community cannot be separated from the power and knowledge relation.<sup>4</sup> Each developed discourse would be understood and interpreted

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<sup>1</sup> Ibid., 160.

<sup>2</sup> Ibid., 161.

<sup>3</sup> Peter L Berger, Frans M Parera, and Thomas Luckman, *Tafsir Sosial Atas Kenyataan: Risalah Tentang Sosiologi Pengetahuan*, ed. Hasan Basri (Jakarta: LP3ES, 1990), 4.

<sup>4</sup> Stuart Hall, "Foucault: Power, Knowledge and Discourse," *Discourse theory and practice: A reader* 72 (2001): 81.

differently by society, and it would produce a series of contrasts and differences from which to distinguish a specific social reality from other social cultures.<sup>1</sup>

Dawam Raharjo, in his work titled '*arsitektur ekonomi Islam*', introduces theoretical development for Islamic economic, for which he classifies into 4 approaches. The *first* is interpretive approach, which applies some Quranic verses as well as Hadis to support the normative development of Islamic economics. The *second* is the utopist approach. This is social humanities philosophy in the construction of a social-economics framework required for developing Islamic economics. *Next* is the adaptive approach, which is performed by ideologists, scientists, as well as social movements' leaders within a socialization framework to support Islamic economic discourse, and to institutionalize economic structures in order to get supporting power as well as political regulations. The final approach is conducted by economics academia who have been involved and engaged in the economic application, due to basic competence to develop Islamic economic practice in such Islamic microfinance development.<sup>2</sup> The Islamic economics transformative stages in Indonesia consist of least three stages, namely: *introduction*, *recognition*, and *purification* phase.<sup>3</sup> In realm discourse and practice, the Islamic economy has actually exercised sharia compliance principles as the

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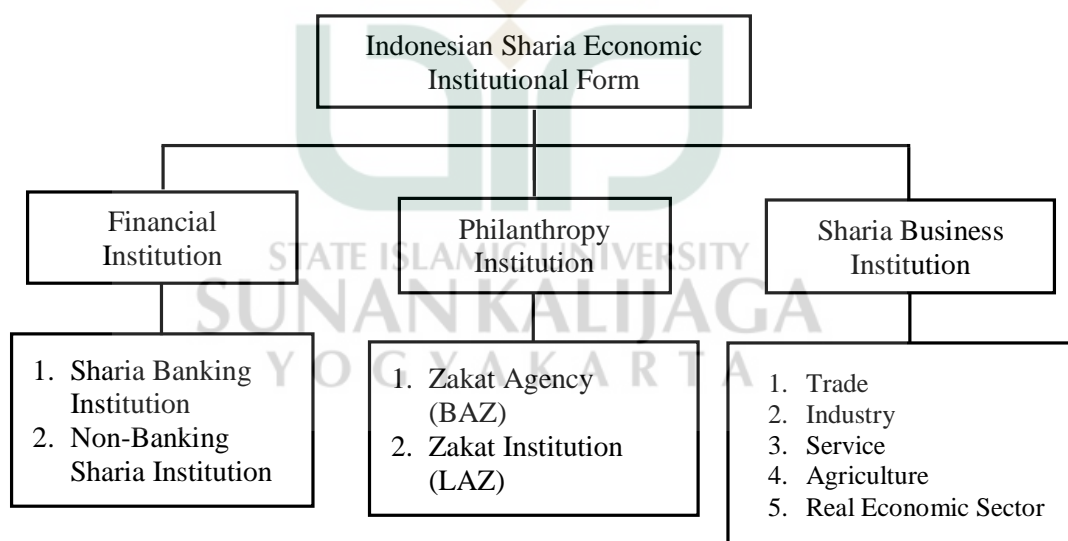
<sup>1</sup> Bryan S Turner, "Relasi Agama Dan Teori Sosial Kontemporer," *Yogyakarta: IRCiSoD* (2012): 19.

<sup>2</sup> M. Dawam Raharjo, *Arsitektur Ekonomi Islam Menuju Kesejahteraan Sosial* (Bandung: Mizan, 2015), 208–209.

<sup>3</sup> Karnaen Anwar Perwataatmadja and Anies Said M Basalamah, *Membumikan Ekonomi Islam Di Indonesia* (Usaha Kami, 1996).

main significance of *maqashid sharia*.<sup>1</sup> Meanwhile, institutional transformation of Islamic economics may experience slow progress due to the same approach being applied for disseminating transformation in such *falah* and *mashlahah* single approach as basis and aims of practiced Islamic economic.<sup>2</sup> In fact, it might also apply the rational economic approach as the main driver of human economics behavior,<sup>3</sup> which matches the cost-benefit principle for the human economic objective of supporting daily life needs. In fact, the sharia financial systems are dominated by banking sectors. The institutional arrangement of Indonesian sharia economics is displayed in Figure 3.

Figure 3. The Indonesian sharia economic institutions



Source: Utomo, 2014 and Kusmanto, 2017

<sup>1</sup> Anif Punto Utomo et al., *Dua Dekade Ekonomi Syariah Menuju Kiblat Ekonomi Islam*, Jakarta: GRES (Jakarta: GRES, 2014), 65–66.

<sup>2</sup> Munrokhim Misanam, Priyonggo Suseno, and M Bhekti Hendrieanto, *Ekonomi Islam*, Jakarta: PT Rajagrafindo Persada (Jakarta: PT Rajagrafindo Persada, 2008), 2.

<sup>3</sup> Abdullah, *The Muslim Businessmen of Jatinom: Religious Reform and Economic Modernization in a Central Javanese Town*.

Sharia banking has been a pioneer for developing Indonesian Islamic economics projects. Since the stipulation of the Dual Banking System from the National regulation (UU No. 7 1992), then strengthened by Government Regulation (UU No. 10 1998), and affirmed within the decline of sharia banking law No. 21 2008, the Sharia banking movement has experienced a positive rising trend.<sup>1</sup> The major growth of banking activities (raising funds, disbursing funds, and providing services) is reflected in third party collected financing funds.<sup>2</sup> Islamic banking, however, has been criticized on many points, due to not being able to move in the true nature of Sharia banking. As a derivative of the Islamic economic system, it should be directed at all Islamic economic objectives, in form of '*falah*' (making the welfare of the World-hereafter). This means that the sharia banking presence should be felt by all groups of people, whether from middle-class communities to the top, or vice versa to the poor people.

The Sharia Bank, as a role model for sharia-based financial institutions, should be able to play a significant role in developing the creative industry by empowering sharia microfinance institutions. These empowered partnerships could be in the form of cooperative management, microfinance systems development, cooperative financing for creative industry entrepreneurs, or financial literacy strengthening for the community in order to create strong synergy between sharia

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<sup>1</sup> Otoritas Jasa Keuangan, *Snapshot Perbankan Syariah Indonesia 2019* (Jakarta, 2019), 2.

<sup>2</sup> Otoritas Jasa Keuangan, *Laporan Perkembangan Keuangan Syariah Indonesia* (Jakarta, 2018), 10.

banks and microfinance institutions which can develop the entrepreneurial society for the benefit of economic development in the specific region.<sup>1</sup>

There are several partnership models that can be applied to the development of the blacksmith creative industry business. A presented partnership is a cooperation model between the parties who have capital with the parties who have expertise skills. This partnership's purpose will be realized if the principles of mutual need, mutual strengthening, and mutual benefit become joint commitments among the partnership actors.<sup>2</sup> The actors in the partnership must be stake-holders with an equal subjects-position rather than subject-objects. The equal subjects construct a partnership pattern of participatory collaborative principles involving all stakeholders in the executed partnership. Financial institutions, as one of stakeholders, will be willing to assume the business risk without compromising financial power, due to the replacement model for '*loss-off setting reserves*' which is the business risk to be solved by all stakeholders. This pattern will reduce the burden for business actors in difficult times, but they must be willing to replace a higher payment in profit times. In current conditions, creative industry actors are dependent on informal money providers to fulfil their capital needs, as such traditional moneylenders, so this does not actually help their business grow, but increase the economic burden of the craftsmen. The partnership cooperation model

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<sup>1</sup> Merza Gamal, "Strategi Kemitraan Dalam Dinamika Sosial Ekonomi Syariah Untuk Pembangunan Daerah" (IPB Bogor University, 2005), 99.

<sup>2</sup> Muslimin Kara, "Kontribusi Pembiayaan Perbankan Syariah Terhadap Pengembangan Usaha Mikro Kecil Dan Menengah (Umkh) Di Kota Makassar," *Kontribusi pembiayaan syariah* 47, no. 1 (2013): 34, <http://asy-syirah.uin-suka.com/index.php/AS/article/viewFile/64/64>.

can be empowered if it involves the stakeholders naturally among the local government through some related agencies, the craftsmen for the creative industry, financial institutions, NGOs, public figures, and the scholarly groups.

### 3. *Rational hybridization and cultural interpretation framework*

The classic sociologist Max Weber has paid close attention to capitalism issues. Weber holds capitalism as a ‘rationalization’ tendency in modern life. In the context of industrial capitalism, Weber has emphasized institutional and spiritual (Calvinism) development as a rational character of capitalism. Institutional development was a crucial change and is characterized by free-market economy and that banking exists for money growth as well as to implement a bureaucratic system.<sup>1</sup> The spiritual changes, could be seen as a rise of the Protestantism ascetic. The Protestant ethic stresses hard work to support creative productions for capital investment. The important spiritual change of capitalist industry is defined as a ‘marriage linkage’ between courageous behavior to take risks and rational calculation.<sup>2</sup>

According to Weber, human behavior is dominated by a tendency to occupy and control economics and power through the acquisition of some personal objectives, utilizing moral obligations and cultural norms. This tendency comes down to strengthening of the spirit of capitalism. The moral obligations and cultural

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<sup>1</sup> Weber, *Max Weber, Rationality and Modernity*, ed. Sam Whimster and Scott Lash (London: Routledge, 2014).

<sup>2</sup> Bagong Suyanto, *Sosiologi Ekonomi* (Jakarta: Kencana Prenada Media Group, 2013).

significance will become the spirit and ethics for achieving a specific goal. For instance, Protestant ethics have triggered the power of modern Capitalism in a number of European and American countries.<sup>1</sup> Although the European response differs from these moral obligations, this obligation is regarded as the highest form of moral obligation duty for the individual to fulfill in temporal affairs. This concept seeks to project religious behavior into daily activities.

In this context, Weber identified that the advancement of modern capitalism in Europe and the United States was encouraged by Protestant ethics through the doctrine of Calvinism on destiny. According to this doctrine, the destiny of Protestants, who will enter heaven and who will enter hell, is actually determined by God in the past time of their life. Those who enter heaven are those who show signs of a better life than others, or even a perfect worldly life. Therefore, every Protestant who tries to avoid God's curse and pursues God's paradise, will rise to a better life through an economic approach. This spirit has eventually caused everyone to become more individualized (selfish) in hunting for economic success, because gaining economic success is a major sign of reaching for heaven and avoiding the curse of the Lord, even though this success is not seen as a means of achieving God's paradise. However, to this extent, Weber has stated that Calvinism has supplied energy and encouraged moral for capitalist entrepreneurs to accumulate more capital.

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<sup>1</sup> Weber, *The Protestant Ethic and The Spirit of Capitalism*.



On this position, Weber and Fukuyama<sup>1</sup> strongly objected to Marx's thesis that religion and God are a product of people's lives and religion is an illusion of society: to interpret religion is an opium. Although, on the other hand, Marx's argument with Engels states that religion should be explained in the context of social and economic conditions, not only on theological and dichotomy preached of sin-reward and heaven-hell.<sup>2</sup> Within this, Weber explains that the economic powers create cultural products, such as religion and ideology,<sup>3</sup> while the cultures create certain forms of economic behavior. The emergence of capitalism in Europe and the United States was not because of favorable technological conditions, but the '*spirit*', or the soul feeling that developed the technological change. Weber discovered that the Protestant ethics and capitalism spirit in Europe and the United States, bear some similarities to the spirit and ethics of '*reso temmangingi*' (hard work coupled with perseverance) adopted and mastered by the majority of Buginese people and other indigenous ethnic groups of South Sulawesi. The spirit of '*reso*' is an attribute of *siri` na pesse*, a Buginese local value.<sup>4</sup> The core meaning of *siri`* is honor, dignity and self-esteem as a complete human being. This cultural value is similar to the *meiyoo* value of Japanese cultural ethos. The meaning of *siri'* is the same as

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<sup>1</sup> Francis Fukuyama, *Trust: The Social Virtues and The Creation of Prosperity*, vol. 99 (New York: Free press New York, 1995).

<sup>2</sup> Daniel L Pals, *Seven Theories of Religion* (Yogyakarta: IRCiSoD, 2012).

<sup>3</sup> Scott Schieman, "Socioeconomic Status and Beliefs about God's Influence in Everyday Life," *Sociology of Religion* 71, no. 1 (2010): 25–51.

<sup>4</sup> Abu Hamid, *Siri` Dan Pesse` Harga Diri Orang Bugis, Makassar, Mandar, Toraja*, ed. Moh. Yahya Mustafa, A. Wanua Tangke, and Anwar Nasyaruddin (Makassar: Pustaka Refleksi, 2003).

the meaning of the term *meiyoo* and *siri`-masirik*, which is a feeling of shame because of bad luck due to stupidity, dishonesty, cowardliness or similar. As for the disgrace of being humiliated by others, this is called *haji`* in Japanese and is similar in meaning to the term *ripakasiri`/dipakasirik* (to be humiliated by a certain person).<sup>1</sup>

In the socio-politic, economic and cultural views of the South Sulawesi people, the principle of *siri` na pesse* has special values and meanings that succeeded in encouraging the dynamic life of societies during the reign of the classical kingdoms as well as in modern-day governance. In a simple way, *siri`* and *pesse* can be interpreted as self-esteem covered with humility. This esteem crystallizes and internalizes into a person's mood, in the case of violating norms and social custom.<sup>2</sup> Therefore, the *siri`* principle has a direct relationship with feelings of guilt and shame for poor behavior such guilt behavior, shame attitude in term of false acts, whereas *pesse* is a kind of personal solidarity feeling of the Buginese people.<sup>3</sup> Marzuki stated that the principle of *siri` na pesse* required at least four

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<sup>1</sup> Muhammad Mukhtasar Syamsuddin, "Pendekatan Fenomenologis Dalam Studi Perbandingan Etos Kerja Manusia Bugis-Makassar Dan Bangsa Jepang," *Jurnal Filsafat* 20, no. 2 (2016): 183–196.

<sup>2</sup> M Laica Marzuki, *Siri': Bagian Kesadaran Hukum Rakyat Bugis-Makassar: Sebuah Telaah Filsafat Hukum* (Makassar: Hasanuddin University Press, 1995).

<sup>3</sup> Abdullah, *Manusia Bugis-Makassar: Suatu Tinjauan Historis Terhadap Pola Tingkah Laku Dan Pandangan Hidup Manusia Bugis-Makassar*.

basic elements, namely: *getteng* (sturdiness), *lempu`* (honesty), *acca* (intelligence), and *warani* (courage).<sup>1</sup>

Based on these cultural principles, as well as the local economic phenomenon of the Buginese blacksmiths communities, I have tried to use the concept of ‘**Cultural Interpretation**’ to describe the application of Buginese local wisdom in the conducting of Islamic cooperatives in some businesses activities. This term was developed with reference to Geertz’s work on "The interpretation of Culture". Geertz has stated that:

“Culture, this acted document, thus is public, like a burlesqued wink or a mock sheep raid. Though ideational, it does not exist in someone's head; though unphysical, it is not an occult entity. The interminable, because interminable debate within anthropology as to whether culture is "subjective" or "objective," together with the mutual exchange of intellectual insults (‘idealist’, ‘materialist’; ‘mentalist’; ‘behaviorist’; ‘impressionist’, ‘positivist’) which accompanies it, is wholly misconceived.”<sup>2</sup>

Donal Carbaugh defines cultural interpretation as an investigative mode and the main objective of this is to render participants communication practices coherent and intelligible through an explication of a system of symbols, symbolic forms, and meanings which is creatively evoked in those practices.<sup>3</sup> Referring to the highlighted states, I would underline that cultural interpretation discourse is

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<sup>1</sup> Marzuki, Siri’: *Bagian Kesadaran Hukum Rakyat Bugis-Makassar: Sebuah Telaah Filsafat Hukum*.

<sup>2</sup> Clifford Geertz, “The Interpretation of Cultures” (1977): 10.

<sup>3</sup> Donal Carbaugh, “Communication and Cultural Interpretation,” *Quarterly Journal of Speech* 77, no. 3 (1991): 336–342.

representing an effort to encourage the variegated terms of the way people develop their lives.<sup>1</sup>

In addition, the concept of rational hybridization of economic acts is also a concept that I have developed from previous studies as well as from the work of prominent scholars of Weber, Granovetter, Polanyi, and Geertz and the eastern scholars Mattulada, Ahimsa Putra, Abdullah, Ahmadin, Lenggono, Syukur, and Ibrahim. According to Weber, economic acts are categorized as ‘economically oriented’ if the acts conform to their subjective meanings and focus on fulfilling daily needs and profit utility. The economic acts performed by each actor are considered to be safe for controlling their economically oriented resources. The economic act that takes place in a society is not merely based on institutional work of the market, but rather it is the end result of individual understandings in responding to a certain action.

In further explanations, Weber distinguished between economics and economic sociology in the analysis of economic action. In Weber's view, economic theories analyze the actors’ preference of material interests and profit utility, rather than taking into account the other actors’ behavior in terms of economic calculations. Meanwhile, sociology is more concerned with the actions directed by the ideal interests of the material and also aimed at the behavior of other actors in

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<sup>1</sup> Clifford Geertz, “Local Knowledge” and Its Limits: Some” Obiter Dicta,” *The Yale Journal of Criticism* 5, no. 2 (1992): 16.

terms of (social action). Thus, socio-economic action can also be influenced by habits, norms, and emotions, especially in interest combinations.<sup>1</sup>

Weber distinguishes four different types of rational actions,<sup>2</sup> as follows:

1. *Mean-end rational action* is a rational action based on the awareness of choice considerations related to the purpose of the action and tools used to achieve it. This rational instrumental is actually the most rational action.
2. *Value rational action* is the rational action guided by value in determining the purpose. Even though the value may change, as long as it is still valid, it can be applied by the actor;
3. *Traditional action* is an action based on the habits of the past that is still practiced and well accepted without any reflections from the actors;
4. *Affectual action* is an action that is based on feelings or emotions, without any intellectual reflection and conscious planning of the actor.

This rational theory was developed by Polanyi and Granovetter. Granovetter introduced the concept of attachment (embedding) during the analysis of the economic actions. Economic behavior for Granovetter is highly inherent in social networking that forms from mutual interpersonal relationships.<sup>3</sup>

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<sup>1</sup> Mark Granovetter and Richard Swedberg, *The Sociology of Economic Life* (San Francisco: Westview Press, 1992), 56.

<sup>2</sup> Stephen Kalberg, "Max Weber's Types of Rationality: Cornerstones for the Analysis of Rationalization Processes in History," *The American Journal of Sociology* 85, no. 5 (1980): 1145–1179.

<sup>3</sup> Syukur, "Sistem Ekonomi Lokal Masyarakat Wajo (Studi Kasus Pada Penenun Di Kabupaten Wajo Provinsi Sulawesi Selatan)," 42.

The ‘**rational hybridization**’ term in this research is the economic action of an actor that blends certain rational choices into a single economic action, such as the act of creative industry players in empowering neighbors to work in their craft workshops with the aim of gaining profit, and helping the neighbor's household economy and ability to provide daily family needs. The hybridity discourse has been termed by Sajogyo as “cross border”.<sup>1</sup> The hybridity approach in this study is an effort to incorporate rational attitudes from local knowledge and modern scientific knowledge, in which the local or eastern social relations are viewed as embedded in capitalism in the western world view and vice versa.

The different observations of cultural values and the contemporary reading on the social facts of Islamic value on the local economic tradition and its relation to the creative industry business, have at least presented the opportunity to explain the social and cultural values of the Bugis ethnic, from a historical standpoint, and its social interests. The approach of the two concepts above (rational hybridization and cultural interpretation) are expected to become a ‘conceptual framework’ that provides space for the social wealth, which is the plurality of value and social relations. Through this approach, an important question has surfaced: how can the local economy of the traditional creative industry in the Ajatappareng region, which is primarily initiated by Bugis people from the ‘*to-maradeka*’ layer, still exist and survive until now, with the accompanying social and economic changes?

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<sup>1</sup> P Satia Lenggono, “Ponggawa Dan Patronase Pertambakan Di Delta Mahakam: Teori Pembentukan Ekonomi Lokal,” *Disertasi SPD-IPB* (2011): 8.

The studies on the relationship between the ascetic and the businessman have been conducted by other scholars, including Clifford Geertz, who investigated the Muslim businessmen of Mojokuto.<sup>1</sup> He identified the important roles of religious ethics in the changing 'market economy': either in the changes of 'culture as obstacle' or 'culture as a stimulus'. Geertz characterized personal petty trade as being a 'constant economy' model that involves Muslims within renewing religious ethics dialed to the Protestant Ethic.<sup>2</sup> Another study is that of Abdullah, which investigated religious reform and economic modernization of the Muslim businessmen in Jatinom, Central Java. Abdullah argued that religious organizations managed by Muhammadiyah play important roles in reforming social culture and the economic behavior of Jatinom Businessmen. They became more rational and productive in their economic lives under the influence of such organizations.<sup>3</sup>

#### 4. Research flowchart

Both the cultural economic point of view and Islamic economic values have been practiced in the socio-economic actions of the Ajatappareng blacksmith communities. This can be seen in the social interactions among the Ajatappareng society. The metallurgy skill has been applied by artisans in Ajatappareng for quite a long time and is concentrated in some blacksmiths communities, particularly in

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<sup>1</sup> Clifford Geertz and Amri Marzali, *Mojokuto: Dinamika Sosial Sebuah Kota Di Jawa* (Jakarta: Grafiti Pers., 1986).

<sup>2</sup> Clifford Geertz, *Peddlers and Princes: Social Development and Economic Change in Two Indonesian Towns* (Chicago and London: The University of Chicago Press, 1963), 28–73.

<sup>3</sup> Abdullah, *The Muslim Businessmen of Jatinom: Religious Reform and Economic Modernization in a Central Javanese Town*.



Massepe, the *panbes* community of Pinrang, and the *Sageno* community in the center of Maiwa-Enrekang. The development of their metallurgy skill follows the development of the Buginese civilizations which occupy the western areas of *Tempe* Lake and *Sidenreng* Lake. The blacksmiths have an additional value of economic dimension; they have social, economic and cultural significance. Therefore, their existence might be supported by traditional institutions, religions and relatives' contributions, in addition to the creative industry stakeholders who have also been playing significant roles in encouraging and developing the blacksmith handicrafts industry. The government has its own instruments to form policy regulation, provide training assistance and support venture capital assistance in order to establish iron smelting units. The Enrekang Government has programs such as KUBE (joint venture group), which provides training on iron forging skills and entrepreneurship management. In general, the moral ethics of the Bugis economy can be traced back through the main values of Bugis culture which all gather in the *pangaderreng* system.<sup>1</sup> The description of the moral values of *sibali-reso* and *sibali-perri* can be traced through other Buginese cultural values such as *mali siparappe* (drifting, exposing one another), *rebba sipatokkong* (crumbling, enforcing one another).<sup>2</sup>

The disclosed terms of Buginese local wisdom on economic ethics have been adorned on economic behaviors since ancient times until now. However, these

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<sup>1</sup> Rahim, *Nilai-Nilai Utama Kebudayaan Bugis*.

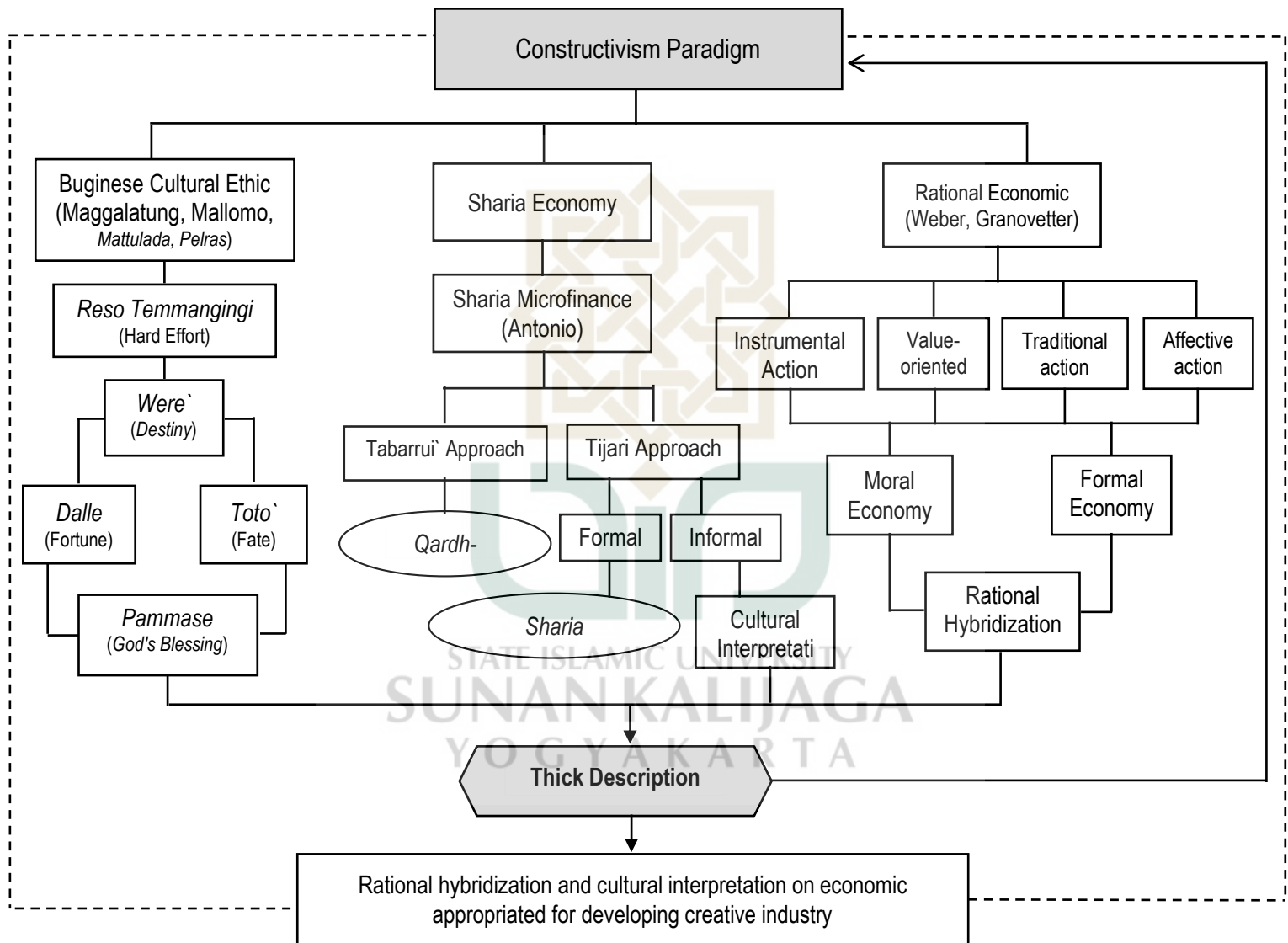
<sup>2</sup> Syukur, "Local Economic System of Wajo Community (Case Study on Weavers at Wajo Regency South Sulawesi Province)."

moral values cannot escape the influence of current globalization and economic capitalization as signs of modern economics: existence of costs-benefits considerations, self-interest, and greedy attitudes in maximizing profits. These economic challenges are difficult for the blacksmiths of Ajatappareng to avoid. The penetration of the global economic systems, either capitalist or sharia, will affect the ethical and moral basis of the blacksmith's traditional economic system. However, the moral economic values of Buginese principles are in line with the sharia economics spirit which emphasizes honesty, justice and avoiding exploitation among humans.

However, some economic actions of the blacksmith craftsmen, according to observations made in this study, show that the spirit of *reso temmangingi* (the spirit of hard work and perseverance), '*sibali-reso*' (sharing in one another's luck) or '*sibali-perri*' (sharing difficulties and disadvantages) have a greater influence on their economic behavior than the exploitative economic behavior which is detrimental to their fellow craftsmen. Furthermore, the obtained profits are divided based on capital proportion of labor or client in producing the goods. This share method is similar to the Islamic economic system which is conceived and explained in sharia compliance (*fiqh muamalah*), namely *mudharabah* (a profit-sharing contract), and *musharakah* (an investment partnership contract). Some of the Islamic economic values even have the same vision as values of the Buginese local culture, such as *mappatteseng sapi* (cattle business), and *mappasandra galung*

(pawning wet rice fields),<sup>1</sup> which is something that certainly needs to be developed in academic studies.

Figure 4. Research flowchart



Source: Developed by author, 2020.

<sup>1</sup> Muhammad Aras Prabowo, *Praktik Ekonomi Islam Dalam Suku Bugis Bone (Suatu Studi Etnografi Ala Spradley)* (Yogyakarta, 2017).

## G. Method

First of all, before elaborating on my research method, I would like to first describe the research paradigm applied, as the paradigm gives comprehensive perspectives for applying match methods and theories. Ritzer has explained that a paradigm is a set of assumptions and concerning beliefs.<sup>1</sup> In the field of sociological research, there are five types of paradigm, namely: *positivism*, *post-positivism*, *critical theory*, *constructivist*, and *participatory*.<sup>2</sup>

In this research, the constructivist paradigm has been applied to the social construction of my fieldwork. However, other paradigms could be applied if this study is developed further. Through the constructivist approach, a variety of social realities of the external reality objective performed by the outsider respondent, as well as the internal reality subjective of insider respondents could be overviewed.<sup>3</sup> To undertake this study, certain fieldwork steps had to be fulfilled. *First*, I had to meet directly with the private respondents to interview them. *Second*, I had to perform hard work to understand the social realities which were found as interpretative understandings, as well as explore the meaning of social behavior, not merely look for the causal relationship in the social reality.<sup>4</sup>

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<sup>1</sup> George Ritzer, "Sociology: A Multiple Paradigm Science," *The American Sociologist* (1975): 156–167.

<sup>2</sup> Norman K Denzin and Yvonna S Lincoln, *The Sage Handbook of Qualitative Research* (California: Sage Publications, Inc., 2011).

<sup>3</sup> F. Budi Hardiman, *Melampaui Positivisme Dan Modernitas: Diskursus Filosofis Tentang Metode Ilmiah* (Yogyakarta: Kanisius, 2003), 33.

<sup>4</sup> Jonathan H. Turner, *Handbook of Sociological Theory*, ed. Jonathan H. Turner (United State of America: Springer, 2006).

The constructivist approach applied in this research is based on the situational model, which refers to the triangulation principles, either triangulation of theory or triangulation of method. Here the respondent and informant are fused with the researcher. So, triangulation, in this view is collaborative action among researchers and respondents.<sup>1</sup> Therefore, I had to get involved in the field work, both intellectually and emotionally, in order to catch feelings and messages, and to interpret the results of the observations using academic concepts and values. Then, I could determine the *thick descriptions*,<sup>2</sup> to explore and to capture messages within the complexity of Buginese cultural networks. A ‘*thick description*’ is also used to catch the rhythm, mindset, and patterns work of the Buginese cultural system.<sup>3</sup> Therefore, I do not merely strive to understand the spiritual and reality niches of the respondent’s life, but also to participate in a respondent’s activities, such as the economic and ritual activities of the blacksmith which have become the social and cultural context of their survival and existence in the middle of capitalism economics.

### 1. Data collecting method

The primary research data was obtained through the participant-observation techniques, Focus Group Discussions (FGD), in-depth interviews directly with the informant, and some life history studies. Secondary data was

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<sup>1</sup> Thomas S. Kuhn, *The Structure of Scientific Revolutions* (United State of America: The University of Chicago Press, 2012).

<sup>2</sup> Immy Holloway, *Basic Concepts for Qualitative Research* (London: Wiley-Blackwell, 1997).

<sup>3</sup> Geertz, *The Interpretation of Cultures*.

obtained from monograph villages or districts, and from Micro, and Small-Medium Enterprises. Literature review on data from the Central Statistical Agency as well as study of historical documents, previous research studies, and academic journals was also conducted. Research data collecting began in 2017 and continued up until early 2019. During the data collecting process, direct observations of the economic activities of the blacksmith, as the main research informants, was conducted. This included, for instance, observation of the production process, marketing management, and the social life of informants. In-depth interviews were done to obtain deeper, more insightful information. These were done many times as a way of clarifying, adding new information, and re-checking information previously obtained. Open interviews were also conducted with village officials, the representative of the Cooperative Department, Micro, and Small-Medium Enterprises (UMKM) Department, in order to find out information such as monograph and census data related to the development of this study's research.

## 2. *Research informants*

The blacksmith community in Massepe are all residents of Massepe village who work as craftsmen. In contrast, the Panbes blacksmith community in Pinrang consists of only seven communities dating back to the 1960s, while in Maroanging, some craftsmen have united into one community group of Sageno blacksmith, and in Parepare, the communities dissolved in 2015. Based on these communities, research informants for this study were determined by purposive sampling to identify a representative middleman (*pongawa*), blacksmith expert (*panre*),

craftsman (*pallanro*), and businessman. Representative informants were also determined for seller and retailers of blacksmith crafts and some official representatives of local government who have a direct authoritative relation to the small-medium business enterprises.

The field work-study for this research is the creative economic production of a blacksmith (*panre bessi*). Blacksmithing is a kind of creative home industry which exists in or around the *panre*'s houses. Therefore, if you visit Massepe Village, you will be greeted by the sounds of hammers and grindstones from the corner houses of Massepe, as well as in other blacksmith villages of Ajatappareng. In addition to the aforementioned research subjects, some informants were selected for the purpose of enriching data sources such as a village head, secretary of the village head, village government devices, representative and authoritative persons of cooperations, micro, small-medium enterprise department offices, and the actuator of Buginese culture. With these informants, sufficient data could be obtained.

Expert informants were selected purposively, as they needed to have expertise on the issue under study. Expert informants were determined based on following criteria: 1) the expert should have experience and appropriate competence within the specific field being investigated; 2) the expert has a position in accordance with his or her field of study; and 3) the expert is a credible person who is willing to be interviewed for the development of the research.



### 3. *Validity and legality data*

There are some steps required to maintain validity and legality data, as applied by previous researchers, such as Sitorus,<sup>1</sup> Lenggono<sup>2</sup> and Syukur.<sup>3</sup> These steps will be explained here. *First*, a comprehensive overview of the current issue was conducted as pre-research. This included literature review and visiting prominent informants of Buginese work ethic, Buginese culture, and Ajatappareng cultural society at various times for non-formal interviews. The pre-research was carried out in August-December 2017. Intensive advanced research started after getting a permission letter, as a form of legality, from the local governments of Ajatappareng in early September 2018. *Next*, the triangulation method was applied to classify data and research information which had been obtained from several, different informants through interviews, formal and non-formal, such as the focus group discussions (FGD). Last but not least, I received critical input regarding the responses from other key informants to obtain true, excellent, and academic results.

### 4. *Analyzing and interpreting data*

To conduct proper analysis, qualitative data analysis was applied in two stages. First, the analysis began by categorizing the various data to develop conceptual understandings on the reality of the field sources based on the empirical

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<sup>1</sup> Marlyn Tua Felix Sitorus, "Pembentukan Golongan Pengusaha Lokal Di Indonesia: Pengusaha Tenun Dalam Masyarakat Batak Toba," *Bogor* (Institut Pertanian Bogor, 1999).

<sup>2</sup> Lenggono, "Ponggawa Dan Patronase Pertambakan Di Delta Mahakam: Teori Pembentukan Ekonomi Lokal."

<sup>3</sup> Muhammad Syukur, "Sistem Ekonomi Lokal Masyarakat Wajo (Studi Kasus Pada Penenun Di Kabupaten Wajo Provinsi Sulawesi Selatan)" (Institut Pertanian Bogor, 2013).

research, for instance, the historical data, classical text-context and contemporary phenomenon related to a current social life. Second, and finally, the data was categorized based on research question formula, as a way to simplify the selection process in the coding stage, interpreting stage, and the end description analysis stage.

## **H. Structure**

The chapters shed light on the linkage of the cultural economic traditions and the Islamic economic values performed by the blacksmith communities of Ajatappareng. The chapters and sub chapters integrate some discussions which start as general analysis and are closed by a specific summary. Chapter 1 is the Introduction which includes the background of my research, my research question, aims and objectives, research benefit, research scope, literature review, theoretical framework, methods employed, and structure.

Chapter 2 focuses on the aspect of Buginese culture - adopting local wisdom for shifting global welfare, which begins by viewing some of the Buginese cultural concepts, such as Bugis history, the cultural values of Buginese wisdom in regards to economic life, the Buginese view of welfare, and the Buginese ethics and the spirit of business.

Chapter 3 describes the Ajatappareng fertile lands to the west of the lakes, followed by a discussion of Ajatappareng from historic and geographic points of view, further discussion of economic resources, belief system and social-religious

life, and finally, the chapter finishes by describing the *panre bessi*: the traditional blacksmiths of Ajatappareng.

Chapter 4 outlines the Buginese cultural ethics and rationalization economics, which are used to discuss the Buginese cultural economics, blacksmiths from the view of Buginese culture, cultural ethics and rational economic hybridization with distinctions of the principles of *siri`* and *pesse*, and, finally, hybridization of local ethics. In addition, factors determining the survival of the Buginese blacksmith creative industry in the current era are elaborated.

Chapter 5 analyses elements of the local view of sharia economics and creative industry development. Sharia economics are elaborated in an historical discourse overview. Also discussed are formal and informal microfinance for supporting the creative industry, the blacksmith creative industry in contemporary economic challenges, and rational economics and blacksmith community development.

Chapter 6 analyses elements of the blacksmith creative industry. This chapter discusses the blacksmith creative industry development, the emergence of economic partnerships for developing the creative industry as cultural interpretation of sharia economics, the hybrid rational economic for developing the blacksmith creative industry, the implications and challenges of Buginese cultural economics in the development of the blacksmith creative industry, with the distinction of social problems of the Ajatappareng blacksmith community as well as the Buginese ethic for capital accumulation.

Chapter 7 presents the conclusion of the main findings of this research, and offers some recommendations in the form of policies and further recommended research



## CHAPTER VII

### CONCLUSION AND RECOMMENDATIONS

#### A. Conclusion

1. The emergence of the creative industry in the three blacksmith communities of Ajatappareng has been driven by environmental conditions that were not giving much hope for the earning of a decent income. This situation could also not be released from the metallurgy historical view of *Luwu*, the classic Iron Land,<sup>1</sup> where ‘*Wa` Bakka*’ the prominent genealogic Buginese blacksmith was born. He later mentored the metallurgy skills of the Buginese people in the *Paccing*, *Massepe*, and *Segei* Buginese territory regions. In *Massepe*, during the times of the *Sidenreng* Kingdom (*Addatuang Sidenreng*), *Wa` Bakka* became an important person within the King’s Palace. In later days, from *Massepe* the blacksmith metallurgy skills spread to the neighboring regions of Ajatappareng, where the cultural ethic of ‘*reso*’ spirit influenced the blacksmith community to create significant income for the local economy.

This Buginese cultural economic ethic was summarized by the term ‘*resopa temmangingi*’ and was the fundamental ethos for the Bugis people when working to make a livelihood for their families. The *reso* ethic is the essence of the *siri` na pesse* principle, a local value that has been unified deep in the souls of the Buginese people, which is to show personal dignity and social

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<sup>1</sup> Bulbeck and Caldwell, *Land of Iron: The Historical Archaeology of Luwu and the Cenrana Valley*.

empathy. In the Buginese community, the *reso* ethic has a big influence on both the quantity and quality of sustenance borne from God's blessing (*were`*). Maximizing *reso* delivers the gains of a successful life, in which there is plenty of sustenance, a happy life or a high career position. These obtained achievements become part of the blessing sustenance (*pappidallene puangnge`*). On the other hand, if the search of *reso* is not driven to gaining the dreamed things of a successful life, then results will tend what is termed '*pabberena puangnge`*', which is framed in term of *toto`* and is less sustenance as the blessing of God. The sustenance and *reso* ethics form an integral circle within work, and this circle encourages the entrepreneurial characteristics of the blacksmiths conducting metallurgy business. This business type has been influenced by the social-cultural economic behavior of the Ajatappareng people, thus providing work for the unemployed, assisting with one of the socioeconomic problems. This has led to phrases such as the one heard among Massepe people, who mostly work in the metallurgy business, that states '*it is only a lazy man who does not have a job in Massepe`*'. Each blacksmith production chains offers specific jobs to the surrounding community allowing the people to benefit from an income.

2. The blacksmith creative industries in the Buginese community have been producing some traditional and modern agriculture farming tools. The production process now uses modern technology more so than classical technology, making production more effective and efficient. Some factors

implicating the industry's survival can be outlined as three main factors. The *first* is the economic contributive values that have influenced the blacksmith metallurgy skill as a traditional creative industry and have been embedded in the Buginese community's social-economic lives. The *Second*, is as per businesses in general – the sustainability of the industry depends on availability of raw materials, innovative products, quality assurance, and profitable market share. The *final* factor is that the local view of *pangngadereng*, which describes a way of life formed deep in the souls of the Bugis people, is still applied in the blacksmithing creative industry. This cultural way of life influences the Buginese people to raise their work ethic, in order to show personal dignity (*siri`*), social empathy, and family honors (*pesse*).

The relationship between raw material providers with the craftsmen can be both formal and informal. The formal relations are mostly between the skipper and the entrepreneurs, and is intertwined by economic interests. However, this relationship is still established based on mutual trust. This trust is expensive social capital used to develop self-image among the businessmen. The social capital is, in particular, obtained by completing work on time, and being precise with the size and quality of products. In the horizontal view point, the relationship between the skippers, entrepreneurs and craftsmen is on a partnership basis, but vertically it tends to be a patronage relationship with the *pongawa-ana` bua*. In this relationship, the skipper works as the supervisor and the craftsmen are the subordinates. The skipper works for the production



holder and does not display exploitative behavior. For instance, with capital power, the businessmen cannot be weak nor exploit the craftsmen resources, but instead they develop their economic partnership based on solidarity morals on one side, and mutual benefits on the other side. This partnership model works well as the businessmen work as patrons who provide social security, guarantee employment, and pay wages to the craftsmen who are positioned as clients. Likewise, the businessmen, as the patrons, receive the benefits through profits obtained from the client works, as long as the client is working for the co-constructed patronage. Therefore, for good maintenance of the production process, the skipper and businessmen employ people who have an ‘historical attachment’ to them, such as genealogic skill or a personal relationship, such as being a neighbor or a friend or having a social and family kinship developed by social and family kinships (*sibali-reso*).

The development of agricultural equipment, such as automated harvesting machines, has lowered the market share of the traditional agricultural equipment produced by blacksmiths. The blacksmiths do have some tricks to survive amid today’s difficult economic conditions, for instance, the blacksmiths continue to produce their handicrafts utilizing scrap steel obtained from scrap metal collectors. Their products are now also offered and sold in online marketplaces. Therefore, to make an efficient production value chain, the blacksmiths have had to adopt the updated technology as well as the contemporary economic improvements, such as the new ways of selling

products on social media marketplaces accessed via smartphones, and ordering raw material from other regions and cities using internet technology.

3. The blacksmith community of Ajatappareng has implemented a hybrid rational economic approach to conducting business, in which the rational instrumental and rational formal, in the traditional view of Weber's rational thought,<sup>1</sup> are presented together in one economic action. The businessmen inviting other people to work in their blacksmith workshop is a way of accumulating capital in form of *rational instrumental*, but on the other hand, it could also be considered a manifestation of *affective action* that shares virtue to fellow people for the purpose of becoming closer to the God. Through this economic behavior, the *shara`* element has an influence on the Buginese socioeconomic life, in particular the *shara* as Islamic teaching for shariah compliance as an element added to the Buginese guideline of *pangaderreng*.

This hybrid rational economic thesis is strengthened by the some empirical facts: 1) the craftsmen work in a way that is based more on social-cultural motivation, however, at the same time they are also expecting to gain benefits; 2) the profit gained from the blacksmith handicraft business is not purely for collecting capital, but also to set aside funds for social events, such as weddings and *aqiqah* celebrations, and for other forms of social assistance; 3) the economic players display different degrees of rationality: the craftsmen group (*panre* and *pattette*) display more cultural moral rationality than purely rational

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<sup>1</sup> Norkus, "Max Weber's Interpretive Sociology and Rational Choice Approach."

economic behavior, while the entrepreneurs (*pongawa*) conduct more formal rational economic behavior than the moral rational economic; and 4) the *seballi-reso* principle of involving others in the blacksmith workshop, for the beginner entrepreneurs, is a way of collecting capital (rational instrumental), while in the same time achieving a kind of personal religious worship (affective action). This view demonstrates that there is space for people to re-interpret local values, norms and religious dogma based on their own specific interests. The interpretations vary between the search for livelihood '*massappa dalle hallala*' (the search for halal sustenance) and the views of '*dalle'e nasappa lalenna*' (sustenance will come by itself) and '*dalle'e disappa lalenna*' (sustenance should be sought out). The craftsmen believe '*dalle'e nasappa lalenna*' and this value of Bugis culture and religious teachings tends to be a barrier to economic progress. Geertz termed this is '*culture-as-obstacle*'.<sup>1</sup> Meanwhile, the businessmen tend more toward the belief of '*dalle'e risappa lalenna*', that sustenance should be sought as its way from the God is abstract and mysterious. This viewpoint is more likely to interpret the cultural values and religious teachings as '*culture as a stimulus*'. Therefore, the behaviors of 'cultural moral' and 'rational economic' are two related things. Although there is some contradiction in the cost-benefit calculation underlined in economic activity, in this research case, there is a compromise in which one party needs to follow the 'moral economic' demands that have been firmly attached and embedded

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<sup>1</sup> Geertz, "Culture and Social Change: The Indonesian Case."

in community life. However, at the same time, the market mechanism demands drive them to prioritize the rational economic in order to gain benefits.

This interpretative view has impacted on the social and economic performance of the Ajatappareng societies. For instance, the economic activity in the local view of '*reso*', as well as the unpredictable principle of '*were* and *dalle*', differs between the skipper or businessmen and craftsmen. For the craftsmen, their economic action is embedded in their cultural understanding and their religious doctrine. Therefore, they consider work in view of the '*reso*' principle and the sustenance in the view of the '*were/dalle*' principle, which are more determined by the God than the actions of humans. Moreover, it refers to the God's blessings in term of '*elona puangè*' (the provisions and will of God), which is abstract and secret for the selected people. This was also stated by Geertz in his term *culture as an obstacle*, in which culture is regarded as a barrier to recognizing economic progress. That being said, the people who are experiencing culture as an obstacle, tend to be less burdened in life targets (*makurang-sara*), so their daily lives tend to be relaxed and they enjoy the process of what it is. The economic orientation for the skipper and businessmen also assumes sustenance (*dalle*) is determined by God by considering the work done by each human being and providing sustenance as a part of fate (*were*), which is abstract and secret. Therefore, a person is obliged to work hard to find out her/his sustenance for his/her livelihood. According to this group, work (*reso*) and sustenance (*dalle*) refers to the rational and systematic work that will

receive the abstract and secret blessing of the God. Therefore, the businessmen usually use evaluate the success or failure of their work and to rationalize the capital earned: an excess of capital has a greater capacity to help the needy and unfortunate people.

Based on these explanations, it is evident that the Buginese cultural interpretation of sharia economics has relevant implications and is significant in developing the creative industry, in particular after adding the *shara`* element in to *pangadereng*, the classical guideline for Buginese life. Therefore, the local cultural values (*urf shahih*) of Buginese society can synergize with the empowerment and partnership programs of the sharia economy. This would be a cultural interpretation of the *mudharaba* and *musharaka* principle viewpoint<sup>1</sup> within the local terms of *sibali-reso* and *sibali-perri*, as well as the *manrango* concept, as the cultural mutual beneficial partnership model.

This cultural interpretation is implemented for the maintenance of the working relationship between the patrons of raw material owners and the craftsmen clients, in which both parties gain mutual benefits. These mutual benefits include: 1) the patron providing capital and giving encouragement to the artisans who want to be independent craftsmen; 2) the patron striving to provide wages on time; 3) the patron providing social assistance and financial loans as required by the client (*sibali-reso*); and, 4) holding social gatherings in form of *arisan*. These *arisan* are actually not merely an act of gathering together, but

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<sup>1</sup> Antonio, "Islamic Microfinance Initiatives to Enhance Small and Medium Enterprises in Indonesia; From Historical Overview to Contemporary Situation."

have the hidden purpose of binding the client members to the patron. While the loan lending can also be politically interpreted, the loans of goods and money at times of craftsmen need is of high value to the craftsmen (*sibali-perri*). Therefore, giving financial loans is not only morally helpful, but also strengthens the bond between the skipper, businessmen/patron and craftsmen/client, so they do not easily move to another patronage. This economic behavior deals with the social economics, work ethic, and religious life of the Ajatappareng blacksmith community.

Last but not least, the main mission of sharia economics is to empower real economic activity. However, the focusing of sharia economics into financial business such as banking services has been met with difficulties when it comes to avoiding the ‘capitalism modified’ label.

## **B. Recommendations**

### *1. Policy recommendations*

This study shows that economic building structures based on the local wisdom values developed by blacksmith communities in Massepe, Maiwa, and Pinrang are able to survive in the face of market economic penetration. Furthermore, they are able to overcome the problems of poverty, and unemployment in rural communities, and play an important role in supporting the economic foundations of families and communities. The presence of the Local Economic System in the blacksmith communities of Ajatappareng is expected to

not only continue to exist, but also to continue to make positive contributions to the community economy. In order for the creative blacksmithing industry to survive, the following are required:

- a) The government and private sector have to facilitate creative industry craftsmen in the procurement of quality raw materials and increase cooperation to improve product quality. What is recommended for the blacksmith community is the establishment of an organizational agent that can accommodate the aspirations of the community, especially in relation to capital needs, such as cooperatives institutions that could bridge capital needs and availability of raw materials.
- b) Strengthening business management is necessary to encourage more innovative and creative entrepreneurial behavior in accordance with the principles of the creative economy. This strengthening should be in the form of mentoring through various trainings, such as simple accounting training, and basic financial management, as a business strategy to ensure the viability and sustainability of the traditional creative industry.
- c) The local governments need to facilitate the marketing of blacksmith crafts so that artisans can gain optimal benefits and this rural creative industry can drive the local economy. In addition, non-government organizations (NGOs), Business Entities and Educational Institutions need to raise efforts to strengthen creative economic efforts from the social, economic, attention to environmental impacts, and entrepreneurial behavior.



- d) The Central Government needs to design a policy based on the determining factors of business sustainability to develop creative industries. Determining factors include more modern equipment assistance policies, accompanied by technical training on the use of such equipment, capital assistance with partnership models so that creative industry craftsmen can be more empowered from the benefit profit obtained, and the avoidance of multiple debts of interest.

## 2. *Further research recommendations*

The research has focused on the community of blacksmiths and economic circles of the actors. Discussions on the other creative industries such as stone crafts, goldsmiths, and house artisans have been carried out in less depth, and also the environmental impact analysis aspect has not been extensively researched. It is advisable for other researchers who are interested in the creative industry of blacksmithing to further investigate the environmental impact analysis of used recycled metals as ready-to-use equipment. The cultural economic players of blacksmith communities could also be investigated further in terms of their lack of adoption of sharia financial products and services by the Ajatappareng community: this has not received adequate analysis in this research dissertation. The research that has been conducted is more focused on the three highlighted problems of the cultural economy of Buginese traditional blacksmiths, the cultural economic partnerships, and the cultural interpretation of sharia economy. Further studies on other aspects need to be done for future scholarly development.

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## Interviews

- Interview with Agus Muchsin of Parepare on August 30, 2018.
- Interview with Muh. Irwan of Parepare on August 30, 2018.
- Interview with Nur Azizah of Massepe on August 31, 2018.
- Interview with Nasri Hamang of Parepare on September 5, 2018.
- Interview with Muhammad Makki of Parepare on September 7, 2018.
- Interview with Amru of Enrekang on September 7, 2018.
- Interview with Yaya of Massepe on September 9, 2018.
- Interview with Wandu of Massepe on September 9, 2018.
- Interview with Agus of Massepe on October 25, 2018, February 2, & 5, 2019.
- Interview with Lulu of Massepe on October 25, 2018, February 2, & 5, 2019.
- Interview with Hendra of Massepe on October 25, 2018.
- Interview with Muhammad Tahir of Massepe on October 25, 2018.
- Interview with Iwan of Pinrang on November 18, 2018.
- Interview with Umar of Pinrang on November 18, 2018.
- Interview with H. Arifin of Pangkajene on December 31, 2018.
- Interview with Hj. Rosmini of Pangkajene on December 31, 2018.
- Interview with Sabri Saad of Pangkajene on December 31, 2018.
- Interview with Hj. Rahma of Pangkajene on December 31, 2018.
- Interview with Wa` Lasse of Massepe on February 2, 2019.
- Interview with Abdurrahim of Massepe on February 2, 2019.
- Interview with Hj. Bengnga of Massepe on February 5, 2019.
- Interview with Hj. Hasni of Massepe on February 5, 2019.
- Interview with Bambang Ridwan of Massepe on February 2, 2020.
- Interview with Sakir of Massepe on February 5, 2019.
- Interview with Beddu of the blacksmith team that makes handles and sarongs,  
interviewed on February 24, 2019.
- Interview with Yusron Yusuf of Maiwa on February 26, March 17, 2019.
- Interview with S Anwar, Mas Seldy, and Mas Arief of Kajar Wonosari,  
Yogyakarta on August 25, 2019.