



REGENERATION OF THE MAKERS OF THE KITE WITH CHARACTERS IN MUNA DISTRICT, SULAWESI TENGGARA, INDONESIA

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Abstrak.

Kaghati roo kolope is said to be a kite with characters because it contains values. It is understood by the elderly and limited. Its makers needsto regenerate through training for elementary school students in Muna Island in 2017.The methods using lecture, discussion, demonstration, the practice of making and planting raw materials provided. Qualitative descriptive data analysis techniques is applied. Training results: according to the habits of the Muna community, Kaghati is a male domain. The participants consisted of male, fourth, fifth and sixth grade elemntary school students, but female students watched and were very enthusiastic about listening to the training activity. One participant from the Parigi Customary Village named Anwar was unable to attend because his health was disrupted, so that during the training he was represented by his father, La Sudi.While some parents of other students were present at the training site and teacher were happy with the regeneration of the Kaghatimaker. Trainees from not knowing Kaghati became aware and all training participants were able to assemble them. This is because they have been accustomed to assembling and playing kites made from paper. Based on the enthusiasm of the participants,teacher, and parents, we have compiled animated films, textbooks, GBPP, and RPS about Kaghati to support learning



materials on local content subjects Culture and Skills (SBK) in Muna Regency. In conclusion, *Kaghati roo kolope* can maintain its existence because of student, parents and some school teachers are very interested. Especially if it is supported by the local government.

Keywords:

Local content subjects, regeneration, survival of *Kaghati*, values,

Introduction

Kaghati Roo Kolope (Muna kite) as one of the [12] cultural heritage objects belonging to the world is found in the people of Muna Island, Southeast Sulawesi, Indonesia. Until now, Southeast Sulawesi does not have an operational tourism development plan [28]. Etymologically, *Kaghati roo kolope* consists of three words namely; *kaghati* which translates into Indonesian means kite, "*roo*" means leaf, and "*kolope*" is a type of cassava. So *Kaghati roo kolope* "is a kite whose main material uses leaves of *kolope*, *ghuramemeas* rope made from fiber of forest pineapple leaves, which is then equipped with a sounding device called *Kamuu* as its identity while on the air. This third type of material is used so that the kites in Muna are different from other types of kites in the Indonesia's archipelago, even in the world.

Kaghati Roo Kolope besides has the unique raw materials, that is made from natural materials, it is also contain philosophical values [16] in human life as part of the universe. The philosophy of life of ethnic groups in Indonesia is the balance of human life in relation to God as the Creator of the Almighty and harmonious interdependence between humans and God, fellow humans [18]; [19], and with Indonesia's environment, natural resources and geographical location. Facts about Indonesia as the largest archipelagic country in the world, consisting of more than 17,000 islands, land area 1,904,443 SQ km², the length of the area reaches more than 5,100 km and the width of the area reaches 1,900 km, the number of ethnic groups reaches 490, the number of regional languages reaches 560 [24], The consequences of the diversity of ethnic groups in Indonesia have implications for the availability of a variety of popular games. But along with the development of the times, some of the people's games have become extinct and some can still be revitalized.

Kaghati roo kolope in a long time, has become a means of entertainment for the Muna community for generations. Nevertheless, this kite is slowly becoming rarely seen in the community, since the emergence of various kite variants from modern and practical raw materials and become the choice of the people in the community. Unlike the case with other areas in Indonesia, such as bamboo music [40]; [41] [42] the disappearance of *kaghati roo kolope* in the community is also related to the change of land function from agricultural ones into residential land, as well as the raw material of *kaghati roo kolope* is consumed by the conservation animals, like cows of Muna residents. However, at the end of the twentieth century, *Kaghati roo kolope* returned to prominence and popularity after the kite appeared at an international event in Paris precisely in 1996. La Ode Pomusu and friends were representing Indonesia in the international kite match in France — took over. This traditional kite is to be competed in the international event and Indonesia was to be the winner. The victory of the Indonesian team brought the world's public curiosity about *Kaghati roo kolope*. One of them is a scientist named Wolfgang Biecks doing research on *Kaghati Kolope* which then breaks the assumption that China is the inventor of kites. *Kaghati roo kolope*, then crowned as the natural, unique, and oldest kite in the world [4].

Departing from the globalized phenomenon of *Kaghati roo kolope* from Muna Island, since July 4, 2017, the training committee has made *Kaghati roo kolope* already in Muna to coordinate with traditional leaders, prepare raw materials for making it and prepare the seeds for planting in each traditional village, contacting the trainers, both local trainers in each traditional village and trainers from outside the area (Muna Barat District). The training was held on 3 - 7 August 2017. Since the preparation, the implementation of the training, until with the creation of activity

reports have identified various barriers and solutions offered, as explained in the results and discussion below.

Amidst the skyrocketing popularity of *Kaghati roo kolope* in the current era, it is acknowledged and quite worrying that its existence in Muna is currently only known by the limited circle of the older generation. Even the older generation only understands by the name. This fact can directly affect the continuity of this tradition and its knowledge of it. This paper seeks to reveal the training process, barriers, and solutions offered for the survival and sustainability of the *Kaghati roo kolope*. In 2014, UNESCO [27] had asked the Muna community that *Kaghati roo kolope* be included as a world heritage, but until now it had not been carried out. In addition, if managed professionally [23], *Kaghati roo kolope* is a very important resource and provides benefits both from the social and economic aspects [21] on a local, national and global scale in a sustainable manner [5]. This is in accordance with [9] reporting that the results of research conducted by PATA in North America, concluded that more than 50% of foreign tourists visiting Asia and the Pacific region, the motivation of their travel is to see and witness customs, the way of life, historical heritage, ancient buildings of high value. *Kaghati roo kolope* as one of the traditional games belong to the way of life which obtained high values of life.

Literature Review

Kaghati roo kolope has long been developed as a culture [13] in Muna. Currently, Muna people only know it as a game for the farmers. As the transfer of agricultural land became the land of settlements, the *Kaghati roo kolope* also disappeared. However, [4] it is concluded that *Kaghati roo kolope* as a form of folk play [25] in Muna society and it is predicted that it has been developed since 4000 years ago, thus attracting the attention of many people, including researchers.

Kaghati roo kolope has been reviewed by the scientist and academicians from various aspects and perspectives. [15] examines it in terms of form, meaning and value through the Semiotic theory. He found that the form of *Kaghati roo kolope* was not present in emptiness, but he was full of meaning and value as a way of life of the Munanese. [22] discusses the champion *Kaghati Kolope*. [17] Examined the similarities and differences between kites in Muna and other parts of Indonesia's archipelago. [33] examined the myth of the origin of *Kaghati roo kolope* in Muna ethnic, which was read by the functional structural thinking of Ralcliffe Brown. According to Wa Ode Husna, *Kaghati roo kolope* deals with beliefs, leadership, and ecological wisdom. [11]; [20] gave a speech at the event "Kite Trade International Association 27th Annual Trade Show and Convention, Orlando, Florida 10-12, January 2015, offering appeals to kite enthusiasts from around the world to visit their event in Orlando, Florida in entertaining, vacation, and business. [4] Talked about the age of *Kaghati* paintings on stone in Muna, Indonesia, which can open up knowledge about past community design skills. [2] discussing Planet Kite Matrix (2002) explains that *Kaghati* (kite from Muna) as "the early ancient cave-kiteman" a story about possible prehistoric cavities showing a flying man kite "[3]. Tinton from Kuala Lumpur Malaysia, Wolfgang Biecks from Germany, Robert Bednarik from Convener, President and Editor, International Federation of Rock Art Organizations (IFRAO), Bart van Assen from the Netherlands, Yusuf Susilo Hartono from Jakarta Post, David Wagner from The Drachen Foundation, Peter Lynn, an ethnology and linguistic expert, also talked about *kaghati* Muna, [33]; [34]; [35]; [36]; study *Kaghati roo kolope*. Through the results of the study [1], there are 4 (four) major obstacles in the survival of the *Kaghati roo kolope* heritage in Muna district that can be identified. The first is the lack of experts in the manufacture of *Kaghati roo kolope*, second, the lack of availability of raw materials, and third, the community no longer cares about the game of *Kaghati roo kolope*, and the fourth is the absence of local government policies against it. Even so, the reviewers of *Kaghati roo kolope* are still limited in discussing their existence from the past, but do

not look at the survival efforts of *Kaghati roo kolope*, especially identifying barriers and solutions offered.

Methods

The method of carrying out the training was lectures, demonstrations, discussions, practices making *Kaghati*, with descriptive qualitative data analysis. Such a method is carried out through collaboration [18]; [19] author, teachers and local communities. Form of collaboration: the author provides seeds and training materials, places for training, forms a training committee, provides trainers / resource persons. Teachers at the school where the training is held prepares students at school. Whereas parents support it by allowing their children to become training participants in a corner. Trainees from elementary school students in grades IV, V and VI in elementary schools in the four traditional villages, namely; Desa Adat Liangkabhor, Desa Adat Lohia, Desa Adat Wale-ale, and Desa Adat Parigi, conduct training, evaluate, and report on the implementation of training. The training activities were only attended by men very enthusiastically listening to the explanations and practicing them. While the female children only watched it because according to Muna's custom that *Kaghati* was a male domain. There are even many parents who come to the training place to watch it. There is one parent of a student named La Sudi who is a trainee because he represents his sons who are training participants, who are sick at home. Data analysis techniques are descriptive qualitative. *Kaghati roo kolope* can be maintained in Muna if it is supported by all parties. The trainees' children do not know them to know and can assemble them.

Results And Discussion

During the training process, it is known that there are a number of barriers and opportunities to develop *Kaghati roo kolope*. The barriers that occur are the lack of local government attention to the existence of *Kaghati roo kolope* to date. The training plan for regeneration of *Kaghati* makers is aimed at elementary school students. However, one elementary school, namely Wale-ale Elementary School, was not implemented because the teachers at Wale-ale Elementary School were not pleased so the activities were transferred to students of Junior High School State 2, on Tongkuno. Training participants is not serious about training because it is not supervised by the teachers. The children of the trainees from elementary school students are supervised by the teacher, it is only not followed up by the local government. Such conditions indicate that the Muna community has not yet realized the ideals of traditional village development by the Minister of Villages of the Republic of Indonesia, Marwan Jafar (2015: 1).

The opportunity to develop *Kaghati rookolope* can be seen from the enthusiasm of parents of elementary and junior high school students who voluntarily come to the training place to watch the children practice. Even a parent named La Sudi admitted to us, "I am not just watching but representing my child named Anwar who is having health problems. I am serious about studying because according to my son Anwar's request how to make *Kaghati*. Teachers stated: "The material teaching local content so far depends on teacher creativity. As a result different teachers also have different learning materials. We recommend that local content learning materials in regencies be uniform. "The teacher's statement about uniforms implies the existence of learning material about the values of Muna's local culture in Southeast Sulawesi.

Observing the location of the Southeast Sulawesi region, which is in the central part of Indonesia, precisely on the southeastern peninsula of Sulawesi Island, the people who are relatively themselves [10], prove that uniformity of village development [23]; [26] in Indonesia is not an easy matter. The territory of the Province of Southeast Sulawesi consists of 2 (two) regions: the mainland region of Sulawesi and the islands. In the region there are 4 (four) large ethnic groups and a number of sub-tribes. The large tribes referred to were the Tolaki tribe, the

Mekongga tribe found on the mainland of Sulawesi Island. Whereas 2 (two) other large ethnic groups are found on the islands namely, the Muna Tribe [6] who live in Muna Island and the Buton Tribe who live on Buton Island.

Before the enactment of four traditional villages, in Muna district there were 124 village units (Statistics Data [39] Kabupaten Muna 2017). During the enactment of the village government system, it appears that part of the process of selecting village heads, candidates for village heads who have wealth or have a lot of money can bribe the community to be elected and become winners of the village head. The village's head currently earns four million rupiah each month, besides that in the village there are village funds so that becoming a village head is very tempting for villagers. It becomes a concern for all of us, if traditional village development does not achieve the government's goal in accordance with the Indonesian Heritage Conservation Charter (2003) through selective research, planning, protection, maintenance, utilization, supervision and / or development activities to maintain sustainability, harmony and its carrying capacity in responding to the dynamics of the times to build a higher quality nation's life. One of the world's cultural heritage in Muna is *kaghathi roo kolope*.

There are at least 4 (four) results or outcomes of this community service which are being carried out and prepared are: 1) Increased knowledge and skills for children - trainee children from not knowing to being able to do it; 2) The formation of an animated film regarding *Kaghathi roo kolope*; 3) The formation of a concept of *Kaghathi roo kolope* Textbook for local content subject matter on Culture and Skills (SBK) in Muna Regency; and 4) The formation of a preparatory committee for organizing the *Kaghathi roo kolope* carnival in December 2019 [43]. The place of execution in accordance with the direction of the Muna Regent La Ode Rusman Emba ST will take place in Meleura. The preparations that have been made for carnivals are making aerial photography, starting from Gua Sugi Patani, Napabhale and in Meleura.

- 1) Increased knowledge and skills for children - trainee children from not knowing to being able to know and be able to do it. The lack of people who are experts in making *Kaghathi roo kolope* as an old heritages that is only known by the older generation. During this research, it was admitted that it was difficult to find people who were experts in making *Kaghathi roo kolope*. According to interviews local community leaders say that there are actually many people who are still good at making *Kaghathi roo kolope*, but they are reluctant to teach it. There is no clear reason for this reluctance, but it is certain that they do not consider it to be important to teach. Five people planned to become trainers for making *Kaghathi roo kolope*, whose meeting was the winner of an international kite festival, only one person who actively shared his knowledge. That person was La Ode Pomusu, who was none other than a winner of the 1996 kite festival in Paris, France. The author overcomes by asking for and including La Ode Ege and Wa Ode Hanafia, both of whom are children of La Ode Pomusu to accompany their father during training in making *Kaghathi* in the traditional village. The second barrier in the defense of *Kaghathi roo kolope* is the limitation of raw materials. The raw material of *Kaghathi roo kolope* is *kolope* tuber leaf. *Kolope* bulbs in the past were guarded because they became one of the ingredients for substituting rice or corn. In the current era, *kolope* bulbs are no longer in demand as the consumption material of the Muna community shifts which uses more staple foods of rice and other foodstuffs. The *kolope* plant becomes useless, so it is mostly destroyed. Even so, the plant still exists even though it is limited if sought in forests or gardens. How to manage the scarcity is done by planting raw materials at the Village Hall where the training is.

The harvested *kolope* leaves are still green, not young leaves and not too old. the younger leaves are easily destroyed, and if the oldest leaves will be torn young. The ideal size of the leaves to be harvested is if the colon has grown black spots and how to preserve *kolope* leaves by winding them over a flame. The goal is to last a long period of time to be stored.

Kolope leaves that have been melted with flame, then dried in the sunshine for three (3) days to get shiny colors like nylon. *Kolope* leaves that have been dried in the sunshine for three (3) days, then sorted according to their partners [14], into three groups, namely: middle leaf, left leaf and right leaf. Forest pineapple plants, also rarely found. Forest pineapple in the manufacture of *Kaghati roo kolope* is used for rope pulling kites. This plant usually grows in the forest. The third barriers is the lack of interest and interest from the community in the manufacture of *Kaghati kolope*, which is suspected by the complexity factor. How to install kites, wings, nets and leaves requires precision and patience so that it takes a long time. People who make *Kaghati* usually have their own ritual, because the success of making and flaying on the air depends on the heart and sincerity of the person. The results of an interview with one of the *Kaghati roo kolope* makers said that it had its own way (ritual), one of which was, for example, not eating and drinking during the process, because that was one of the conditions that had to be passed. In the local language of Muna it is said that "*Koemo mosabha kainsami, Mother nenipake it, rampano insaidiini taereghoo kakanu*". This means that during the process of making *Kaghati roo kolope* must abstain from eating and drinking. It is believed that if the maker does not prepare himself to abstain from eating and drinking, *Kaghati* cannot air.

The position of the raw material of *Kaghati Roo Kolope* cannot be exchanged with material from the fabric because all these materials can survive in the air for seven days and seven nights in a row. The maker must think systematically in order to produce shape, size and balance (aerobics). If it is not balanced, *Kaghati* cannot air and cannot last long in space. The leaves of *kolope* with three leaves, the leaves of the middle, must be placed in the center of *Kaghati*, the leaves which are located on the left must be placed in the left position of *Kaghati*, and the leaves of on the right, must be placed in the right position of *Kaghati*. The length of the left and right wings must be balanced, both long, thick and thin. The length and position of the gauze must be balanced between the top or head and bottom or tail of *Kaghati*. *Kamuu's* position must be installed exactly mid *Kaghati*.

- 2) An animated film about *Kaghati roo kolope* has been made to complement the Cultural Arts and Skills subject matter at school.
- 3) A Concept of Textbooks on *Kaghati roo kolope* has been made to complement the Cultural Arts and Skills subject matter in school.

Conclusions

1. Conclusion

The world-owned *Kaghati roo kolope* is found in the Muna people on Muna Island, Southeast Sulawesi, Indonesia. The popularity of *Kaghati roo kolope* has been worldwide. but its existence disappeared simultaneously with: a) The emergence of various kite variants from modern and practical raw materials to be the choice in the community; b) The conversion of agricultural land into residential land; c) The raw material is consumed by the Muna resident cattle. Through community service, replanting of raw materials and manufacturing training for elementary school students is carried out. The sustainability of this training did not materialize because it was not followed up by the teacher at the school. In fact, the local government is only busy with political affairs to gain power during the period.

2. Suggestions

Through this service, the local government should begin to pay attention to the existence of *Kaghati roo kolope* belonging to the community. We recommend that all parties can participate in

the management of the *Kaghti roo kolope* heritage because it contains good character for the life of the global community.

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