

Binary Opposition of Levi-Strauss in The World's First Kite (*Kaghati Roo Kolope*) on Community in District of Muna

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Abstract

The purpose of this paper is to inform readers around the world about the ethnoecology of Muna society about *Kaghati Roo Kolope*, the world's first kite using the theory of Levi-Stauss' binary opposition combined with ethnographic methods. Data collected techniques used in-depth interviews and participant observations. Technical analysis of data was descriptive qualitative. Results of this study showed that (1) Muna community's indigenous knowledge construction of *Kaghati Roo Kolope*, starts from raw materials to fly the kite. It

is related to the rock, water, air, fire, sun, day and night; (2) *Kaghati Roo Kolope's* maker is remaining only one person aged about 70 years named La Ode Pomusu; (3) The local government is currently relatively unconcerned about the disappearance of *Kaghati Roo Kolope* in the community. It is implicated to Muna's children now. They play kites made from paper technology products with nylon ropes. There has been no local government effort to overcome the loss of *Kaghati Roo Kolope* game and the scarcity of its raw material because it is consumed by domestic cattle. Necessary action done fully by the government in Muna and Muna Barat Regency to conserve and protect the tradition of the *Kaghati* is urgently needed for future generation.

Keywords: *Kaghati Roo Kolope, inheritance problems, raw material management.*

1. Introduction

Kaghati roo kolope is a traditional kite of Muna island, Southeast Sulawesi. Indonesia. The location of Muna Island. The kite is the most amazing, unique, and first kite ever been flown in the world [1], evidenced through painting on the walls of Kabori cave **in Muna Island**, can be seen in the following picture [2].



Figure 1. Muna Island in Southeast Sulawesi.

(Sources: <https://www.google.co.id/imgres?imgurl=https%3A%2F%2Floreindubirding.files>)

Time Will Give More Answers' Muna Cave Painting in Muna is hard to date [3]. The mouth of Kabori Cave is covered by bushes and mosses. There are also several trees nearby, which create a comfortable nuance to this location. Once you enter the cave, it feels vast and cold. The darkness is a common atmosphere there, so you should use a flashlight to explore it. On the walls, you may see some simple paintings like cattle, horses, and other common animals, 4] as follow picture.

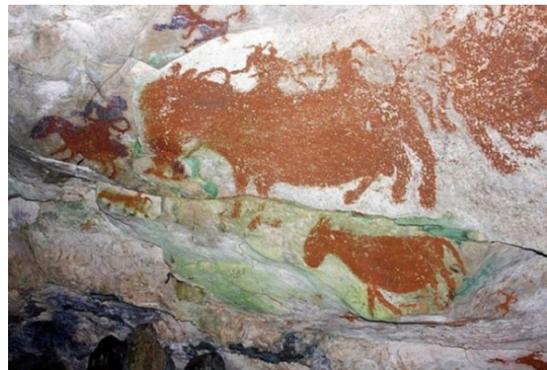


Figure 2. Liangkabori Cave Painting

(Sources: <https://www.google.co.id/search?q=Muna+Island,+Southeast+Sulawesi&tbn>)

Horse become hops and games, as follow picture [5].



Figure 3. Horse fights as one of the attractions in the Muna community

Sources: <https://www.google.co.id/search?q=Muna+Island,+Southeast+Sulawesi&tbn>

The kite is made from *kolope* leaves [6], [7]; 8; 9]. The parts of the kite are shown in Fig. 4.

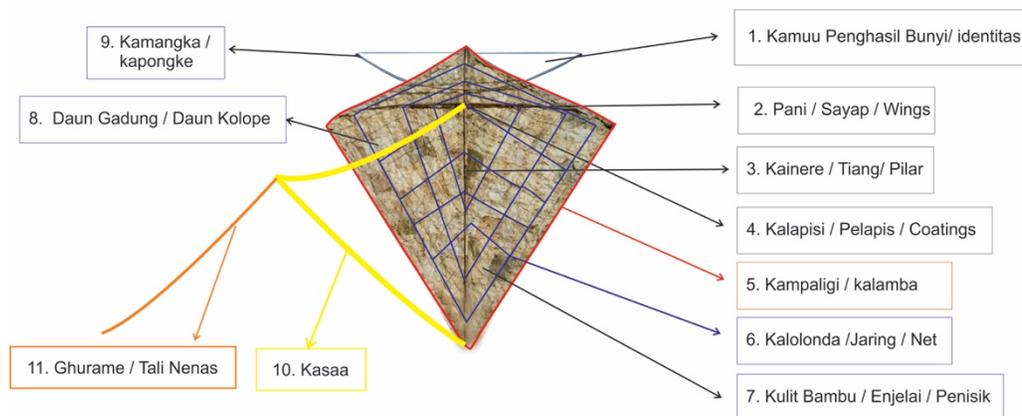


Figure 4. Kaghati And Its Material

Source: Doc. Wa Ode Sifatu, 2018

From Fig 4, it showed parts of the kite and not yet equipped with kolope leaves. Kaghati Roo Kolope can not be exchanged and engineered with the current technological advances because all materials can not fly for seven days and seven nights in a row. The kite makers think systematically in order to produce shape, size, and balance (aerobics) of the kite. If the makers can not a balance among the parts, shape and size, it is believed that the Kaghati can not fly on air and can not survive long in the sky. The problem is Kaghati roo kolope game is considered a traditional game for parents.

The binary opposition states that the existence of the universe is always in pairs [10]. For example: left and right, top and down, day and night, female and male, hell and heaven, good and bad, hot and cold, whose position is fixed and can not be stacked. In making and positioning Kaghati using kolope leaves, it also contains the principles of binary opposition. For example all kaghati raw materials must occupy their correct position and can not interchangeable. For example, a kolope leaf that is located in the center, must be installed in the center of Kaghati, the leaf of kolope which is located on the left must be installed in Kaghati's left position, and the kolope leaf located on the right, must be installed in the right position of Kaghati. The length of the left and right wings must be balanced, either long or thick or thin. The length and position of the kasaa must be balanced between top and bottom. Some myths are still believed by the Muna people until now. For instance, kaghati maker is prohibited to lie, must fast and raw material of the kite should not be stepped by human.

When Kaghati was relatively forgotten by the people of Muna, SESulawesi Governor La Ode Kaimuddin, initiated the Kaghati local competition in 1994, located in Wakuru, the capital of Tongkuno District, Muna District. In 1995, La Ode Pomusu and his colleagues represented Southeast Sulawesi in a kite competition in Jakarta and came

out winners. In 1996, La Ode Pomusu and his colleagues represented Indonesia in an international kite competition in France, and they won the competition.

The success of Kaghati roo kolope to be a winner repeatedly in international events, does not change the views of the Muna community against this traditional game. The community believes that this kite game has been considered ancient, so endangered and its raw material is difficult to obtain because it is widely consumed by domestic cattle. To conserve this traditional kite, In 2017 [8; 9], have conducted research and training for elementary and junior high school students in four traditional villages in SE Sulawesi on how to create and grow their raw materials. Their initiatives received a positive response from the children as well as from La Ode Pomusu as coach and maker of Kaghati

Research on Kaghati made from kolope leaf has been studied from various aspects both from Indonesian researchers and from abroad. From Indonesia, for instance [11], found a number of traditional values contained in it. Different forms of kites between regions in Muna [12]. It found various reasons so that Kaghati's game is always followed by ceremony and offerings [13]. Quarterly Journal of Worldwide Kite Community, Winter Spring, Orlando [14]: [6; 7; 8; 9] found Kaghati in the perspective of Islam. Kaghati had been used for the king's pre-Islamic election media [7]. From abroad, for instance [15] found the kite as a place to entertain, vacation, and do business. Studied about the puzzle of Kaghati's painting on the cave wall at Muna [1]. Quarterly Journal of Worldwide Kite Community, Winter Spring, Orlando. It explains that the age of Kaghati's painting on a rock in Muna, Indonesia is around 4,000 years [1]. Moreover, Matrix (2002) pointed out that this Kaghati making showed the high technological progress in ancient Muna society at the time.

This research is a study of binary opposition about Kaghati because previous research did not examine the problem. This study was conducted in the Muna community in Muna district because until now there has been no concern for the possibility of extinction of the game. The author examines all information by using Levi-Strauss's thought about binary opposition. This study deals with how to manage, how to install and ethics (adab) in making the kite, placing the position of raw materials, which in fact can not be separated from the state of the universe. This study aims to preserve Kaghati by moving the mind toward the social transformation of Muna society.

2. Research Methods

This research was done from August to October 2017 in Muna District used ethnography method. Data collection technique was done using in-depth interview and participant observation. Information is encompassed by the researcher's own instrument, complemented by interview guides and observation guidelines. All informants were selected based on their experience and knowledge on Kaghati. 9 (nine) informants were selected. They were: La Country, Wa Ode Baano, La Ode Kanande, La Maeka, La Ode Daera, La Ode Mudana, La Ndiri, La Ode Pomusu, and La Ode Suhufi). Of the nine informants above, the authors had selected La Ode Pomusu as the key informant based on his very experienced in making and maintaining the kite since 54 years ago. The collected data was analyzed descriptively.

Through research and training to make Kaghati which has been done in four indigenous villages in Muna District, namely Adat Parigi Village, Parigi Sub-district, Wale-ale Village, Tongkuno Selatan Sub-district, Liangkubhori Adat Village and Lohia Village, Logia Sub-district 2017, the position of all raw materials that Muna society believes can not be exchanged for its position in Kaghati, among them: the framework and the shape, the raw material, the process of flying it, and the process of ending the game.

3. Result and Discussion

3.1 Binary Opposition in Kaghati According to the Muna Society

The binary oppositions referred to here are all matters pertaining to the necessity of making Kaghati Roo Kolope, such as: rock, water, fire, air, sun, day, night, and outer space. The rock becomes the growth place of Kaghati raw material. For example, wewena leaves only grow in wet areas. The place to fly it should be in a flat height area and away from the trees. Leaves of kolope and Kaghati that are ready to fly must be prevented from getting exposed to water. But while scratching the leaves of the forest's pineapple for fiber, water is essential to prevent the fibers from becoming tangled. Rain and dew water at night should be prevented from wearing on Kaghati Roo Kolope which is on the air. The deterrent is Kamuu. You who can issue sounds as their identity or identification when Kaghati is on the air. Fire serves as a standard preservative. The trick, kolope leaves on roasted above flame to wilted. While other raw materials are always placed on the fireplace of the home kitchen to always roasted fire. The good air in Kaghati's play is in the East wind season, which usually runs from April to August each year. The sun becomes a tool to dry raw materials.

Assembling Kaghati roo kolope requires thoroughness, regularity, and adherence to a number of adab. For example, during the process of making it, the manufacturer must be honest, abstinent, abstain from drinking, and never lie. If breached resulted in the assembled kite can not air as expected. The above abstinence can be useful in achieving the Jokowi-Jusuf Kalla named Mental Revolution program. The following will explain the framework and form Kaghati Roo Kolope.

3.2 Framework and Form of Kaghati

The Kaghati framework has a varied form, consisting of seven forms, namely: (1) Bhangkura; (2) Burungo; (3) Matempotu; (4) Sopi rambali; (5) Ngkalei; (6) Ngkasopa; (7) Mponisi or Todo pani. Only the Sopi rambali and Ngkalei types can be flied until 2000 m . Other forms of kite are only capable of flying as high as 500 m. The scales that act as balancers do not use sizes, depending on the skill of the manufacturer. The way is measured first on the wing, if it can not be adjusted or arranged, back by way of arranges to get the balance.

Kamuu it as a balancing tool between the left and the right when Kaghati is on the air. For those who are still studying, the size can be measured according to the length of the wing by being pulled, up and down called dopurue, dofofonie bhedofosampue. The makers think systematically in order to produce the shape, size, and balance (aerobic) of a kaghati. Otherwise, Kaghati is believed to be unable to fly. The problem until now is the Kaghati game is considered a traditional game for parents, so the raw material for making kaghati is not maintained optimally by being left to be consumed by the citizen's cattle.

3.3 Kaghati Raw Material

There are a number of raw materials that are not visible in the two images above because in addition to the small size, also because it is located on the inside that is not visible to the eye. For example, a Wulu called kainerie is chosen depending on the size of Kaghati to be made. If the smallest size of about 100 x 75 cm for example, enough with a diameter of less than 1 cm - 1.5 cm. Wulu used must be old and dry so light.

The main raw materials of Kaghati are leaf of kolope, wewena leaf, and interrupt leaf. Among the main ingredients, the kolope leaves the least weakness, consisting of three pieces of talking stalk, the male leaves are located in the middle, female leaves are located on the left and right. The position of the middle leaf should be placed in the middle of Kaghati, the left leaf should be placed to the left of Kaghati, and the right leaf should also be placed on the right of the Kaghati skeleton. Wewena leaves can only grow in wet areas. While the weakness of the leaves only thin leaves hat can be used for Kaghati material.

The visible and invisible raw materials in figure above need to be explained. Taking leaves of kolope should be selected leaves that begin to grow black spots. If the leaves of kolope are too old and too young will easily tear. Leaves of kolope plucked with stems to become handrails in the process of baking on the flame. Leaves of kolope that has been baked then dried in the sun. If the goal is just a leaf kolope to dry, long enough to dry it a day. But to get the quality of a shiny kolope leaf like a fernis, takes time to dry it for three days. Leaves of dried baskets are then arranged, fellow leaf, females leaves are located on the right or left, from bottom to top and then clamped. The local language is called doghatie. The goal is neat and evenly distributed, stuffed with heavy objects such as boards, or placed under the mattress. Here is a leaf of kolope that has been through the process of tidied up and ready made into a kite.

Other raw materials that can be used for making kaghati is Nanasi (Leaf Pineapple Forest) is used as material for the manufacture of a kite or common rope is also called the term ghurame. Leaves of selected forest pineapple is a healthy pineapple leaves, old, healthy or not attacked by pests. Leaves pineapple forest that has been picked, then processed fiber taking. Separation of pineapple leaves of the forest is done by means of sculpting by using bamboo betung fragments that are made to resemble a knife. The bamboo hemisphere is pinned down and the leaves of the forest pineapple are pulled up to the wasted leaves of the pineapple leaves, leaving only the fiber. Next the fibers are divided according to the size of the hemp rope to be made, then dipped in the water. Through between fingers for distribution, then combed with fingers to divide the whole and evenly and disconnected fibers removed. Further dried in daylight or just diangin-aired. Once dry, the fiber has been divided, has been prevented from the dangers of hazard and it is unlikely that the fiber is united. The dried pineapple forests are spinning, then rolled over a piece of wood.

Leaf kolope ready to be made into Kaghati embedded with outer bamboo skin reed or bhasari skin. The outer shell of bamboo reed is slightly weathered so that broken ssat not leaving a piece of fiber at all. If any residual fiber fragments can damage the leaves kolope when flying. The bamboo skin of the reed is split into small pieces of about two (2) miles as a colossal leaf detector mounted on the Kaghati skeleton.

The next raw material is old, hard, and thick, Patu (Betung) used for wing bone (pani). Kaworu: the left and right edges of Kaghati's wings are softened up and can be played so as not to Nengkude-de, meaning the kites fall free fall. The cause is the middle pole is too straight. In order not to nengkude-de, the top center pole or kite head should

be selected bamboo reed or forest stalks that are slightly crooked. When the kite is flown, it is still nengkulepe, the way it fly left or right tilt, must be lowered to be balanced in a way; slightly heavy wings sliced a bit called dogurinda. The wings that are installed should have a long similarity between the left and right wings. To get the same length of length between the left and right wings, it is measured by a rope that must be the same length from the pole or fabric. If the kite is flying is not balanced, the kite is lowered and the wings look heavy must be sliced with a knife or cloth tie rope with pani loosened and made balanced. But if the wing lies somewhat deep, do not tie in the wings but tied on kasambangi. The outer rope called kampaligi is not net. In addition to wing material, the betung also functions as a sounding substance called kaworu or kauu made of palm leaves called bhale or rattan called Ghue.

The place of attachment of Kamuu used Towulambe (forest stalk) is called the ear, installed at either the end of the sound or the so-called kapongke or kaomangka. The size of the length is about 2 cm, serves as a place to tie your rope. A kunu that is ready to be mounted on the kite is shaped like a bow or panan which later on the rope part of the rope is on top. The process of mounting you on a kite, right at the meeting point between the vertical pole and the horizontal pole.

The next ingredients are Bhontu (batang waru), parsed small and then dry on the eyes of day. Once the dried is formed into a hemp rope, it is used for: (1) a rope called kasamba or kampaligi and a net net of spiders called kalolonda, serves as an arresting col port leaf. In addition, also for a strap balancer called kasaa.

3.4 The Process of Flying Kaghati

The process of flying Kaghati roo kolope required three men of power, one man in charge of holding the rope that governs the rise and fall of the kite. one person rolls up a rope pulled from a kite, and another to take it. Kaghati roo kolope can be spent in space seven days and seven nights beratur without being withdrawn though, or without failure. If successful, the kite owners held a ritual by preparing offerings made from traditional foods, such as ketupat and eggs. The offerings are attached to the Kaghati roo colope which is temporarily uplifted, left unbroken by bringing offerings because it is believed to be the umbrella of its owner from the sunburn when in the next day. The rope is believed to be a place to hold, while the offerings are believed to be the bearer of all the bad luck and obstacles that the owner experienced while living in the world.

3.5 The Process of Ending Kaghati Game roop kolope

The game kaghati roo kolope has ended, then someone makes offerings in the form of traditional cuisine, such as: lapa-lapa, ketupat, pastries and side dishes. If the offerings are ready, the owner of Kaghati roo kolope calls sara (modim) to read the prayers together in the ritual. Before Modin recites the prayer, Kaghati roo kolope is immersed in front of the family sitting and kneeling. The eggs and ketupat were put each of them, one at the tail of Kaghati roo colope, the left and right wingtips, in the center where the tether straps, the top and the other the top. After the recitation of prayer, Kaghati roo kolope dissected with a sharp knife, while the middle pile framework, wing frame, frame of the instrument, wrapped neatly and well kept against the fogging kitchen owner's home.

Kitchen home of Muna society. Muna's house form as shown below.



Figure 5. Traditional House of Muna Society.

Source: <https://www.google.co.id/search?q=Muna+Island,+Southeast+Sulawesi&tbm>

In Figure 2 above looks the entrance of the house on the right. That's where the kitchen is located. Above the kitchen is a place to store raw materials Kaghati. It looks lower than the roof of the other roof.

4. Conclusion

In order for Kaghati roop colope not to disappear, it must be developed in school from kindergarten level until high school becomes the responsibility of teacher in school. The problem is that there are teachers who do not care about the job because they are not competing to get work performance and career ladder to occupy the position of principal no longer based on work performance and career path but based on closeness to the Bupati. Scientists move the mind toward the social transformation of Muna society to Kaghati roop colope's survival depends on the Muna Regent. The Bupati needs to be trained on the importance of Kaghati roo kolope game as a world heritage from Muna. It is better for teachers in schools to try to educate the nation's children and not to reflect on the politicians in power and instead politicians treat teachers according to the applicable provisions of the State Civil Servant (ASN) as in Kaghati Roo Kolope.

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