

## Implementation Stages of *Tamburu Barata Kahedupa* Tradition on Kaledupa Ethnic Society in Wakatobi Regency, Southeast Sulawesi Province, Indonesia



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**ABSTRACT:** This research aims to describe the stages of the implementation of *tamburu barata kahedupa* tradition in Kaledupa Ethnic society in Wakatobi Regency, Southeast Sulawesi Province. This research is qualitative. Sources of data in this study consisted of primary data and secondary data. Primary data is data obtained through observation and interviews, while secondary data is data obtained through references, documents, or other reference books related to the topic of discussion in this study. Data collection techniques were carried out using observation, interviews, and documentation studies. Data analysis techniques were carried out as long as the research takes place since the researchers are in the field together with the data collection process, then proceed in more detail and systematically after all the data were collected. The results of this research showed that The stages in carrying out *tamburu barata kahedupa* tradition in Kaledupa Ethnic Society consist of three stages, namely (1) *mofila'a* (Wearing clothes) stage, which uses typical Kaledupa clothing that has been determined according to customary rules. (2) *hefactu* stage (Deciding a good time) which is left to the commander or king as the person who has full responsibility for determining the best times for marriage, and (3) *fila'a* (walking) stage, namely all *tamburu barata kahedupa* personnel who are members of the escort or accompany the groom to the bride's house.

**KEYWORDS:** Stages, implementaion, tradition, *tamburu barata kahedupa*, *society*

### INTRODUCTION

Culture is a reflection of the life of the people of a region. From the way of life of a society, it can be assessed the level of existence and the degree of humanity in the local society. Culture as the embodiment of the whole idea of behavior and objects is used as a reference in managing life in society. Culture is a major capital for building the character of society through the educational process in a broad sense. Culture in Indonesia is very diverse traditions, however, this diversity does not cause divisions. Cultural diversity between regions has different styles. Differences in character and personality as a result of culture are influenced by several things according to environmental conditions, both the natural environment, the social environment, and the cultural environment.

Cultural diversity causes Indonesia to have various kinds of traditions and languages in each region. One of the areas in Indonesia is located right in the southeastern part of Sulawesi, namely Wakatobi Regency. Before Islam entered Kaledupa, Kaledupa people were already in order with their cultural life, which was supported by strong traditions.

Kaledupa people have various kinds of cultural processions which are still maintained today. One of the cultures that are still visible in Kaledupa people is *tamburu* tradition. *Tamburu* tradition shows *Barata Kahedupa* war troops during the time of the Buton sultanate, which has now also been carried out at the traditional wedding event of the Kaledupa people. Culture is everything that is reflected in society such as morals, customs, language, art, and so on.

*Tamburu* tradition is a symbol of the strength of the Barata Kahedupa troops in the past. This performance in the life of the Kaledupa people is one of the most interesting cultures. In the implementation of *tamburu* show, several adults who have their respective duties demonstrate or play it, which illustrates how the Barata Kahedupa troops supervise and protect the king and commander of Kahedupa kingdom. This is where the *tamburu* show will soon begin when the accompaniment of the drums starts to sound. The clothing for this *tamburu* performance uses a 'juba' sarong and the special clothes of the Barata Kahedupa troop holding a spear which has its meaning for the Kaledupa people. The *Tamburu barata Kahedupa* tradition is currently usually carried out at traditional circumcision events, weddings, and the death of the king/commander.

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## CONCEPTUAL FRAMEWORK

### Tradition Concept

Tradition or custom is something that has been done for a long time and is part of the life of a group of people, usually from the same country, culture, time, or religion. The most basic thing about tradition is the existence of information that is passed on from generation to generation, both written and oral because without this, a tradition can become extinct (Kuntjoroningrat, 1954).

Muhaimin (2001) also said that the term tradition is interpreted as knowledge, doctrine, habit, practice, and others which are understood as the knowledge that has been passed down from generation to generation including the method of conveying these doctrines and practices. The definition of tradition according to Edi Sedyawati (2014) suggests that a pattern of behavior can be called a "tradition" if it has been going on continuously for at least three generations.

Another definition of tradition is that it is a folk art that functions for religious ceremonies, ethnicity, and other local ritual functions which are closely related to the local people's ethnic religiosity customs. Tradition is a socio-cultural element that has taken root in people's lives and is difficult to change. Tradition is a hereditary habit in society.

Tradition is a mechanism that can help facilitate the personal development of society members, for example in guiding children towards maturity. Tradition is also important as a guide for mutual association in society.

Tradition is a transcendental order that is used as a basic part of the orientation to legitimize human action. However, tradition is also immanent in actual situations that have compatibility with the same reality as a transcendent order to fill orientation and legitimacy functions. So tradition is not synonymous with static or contrary to modern circumstances. Thus, talking about tradition means talking about the order of human existence and how humans and how society presents it in their lives. In this perspective, every society has its traditions, according to how they present them in their lives (Syam, 2007).

### Concept *Tamburu* Tradition

Kaledupa society in Wakatobi Regency has various types of culture, one of which is *tamburu* tradition. *Tamburu* is a symbol of Barata Kahedupa's troops in the past kingdoms. *Tamburu* in the life of the Kaledupa people is one of the unique cultures which means the victory of the Kahedupa war troops in the past. In the implementation of the drums, several parents who have their respective duties are demonstrated or played, followed by drum accompaniment so that the performance can begin immediately. The clothing in this *tamburu* performance uses a special sarong and clothes holding a spear which has its meaning. *Tamburu* performances are usually held at every process: weddings, circumcision, the death of the king (*lakina*), or warlord Barata Kahedupa.

In understanding the history of *tamburu* further into the past, this *tamburu* performance used to be the Barata Kahedupa war troop that protected the kings (*lakina*) or warlords. *Tamburu* performances in the past existed by the Kahedupa Kingdom, we all know that the royal era was still thick so it could reactivate this culture. In the past, *tamburu* performances were played to guard the kings and commanders with extra tight guards so they could be guarded and protected. With the *tamburu* in the past, the Kahedupa Kingdom could be respected by all the big kingdoms in the Buton Sultanate, such as the Kolensusu Kingdom, the Wuna Kingdom, and the Tiworo Kingdom.

Today's *tamburu* performances have experienced extraordinary dynamics or changes both in terms of their use and meaning. With advances in technology or world civilization, it can have implications for local culture, one of which is *tamburu* performance. *Tamburu* phenomenon in the past and the present is of course very different. If we observe further, there are many differences in *tamburu*, one of which is in its use. In the past, *tamburu* performances were performed as a symbol of the guard troops for kings (*lakina*) and warlords, but now *tamburu* can be performed at any time, such as in the case of weddings.

## RESEARCH METHODS

### Research Approach

This study uses ethnographic methods. Ethnographic research methods are also often called naturalistic research methods. This is based on its natural condition. This means that the object of research is not something that is manipulated, because it develops as it is. According to Malinowski (in Sparadley, 2006), the purpose of ethnography is to understand the point of view of the indigenous people, and their relationship with life, and to get their views on their world. Therefore, ethnographic research involves learning about the world of people who have learned to see, hear, speak, think, and act in different ways. So ethnography does not only study society, but more than that, ethnography learns from society.

### Research Location

This research was conducted in Kaledupa District, Wakatobi Regency. This research was carried out in several sub-districts and villages which were still dominant in performing the *Tamburu Barata Kahedupa* performance in the wedding process of the Kaledupa society. The location was chosen with the consideration that the Kaledupa society still preserves this *tamburu* performance in the wedding process so that this culture continues to exist even though it has shifted from its true value.

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## Types and Sources of Data

This research is qualitative. Sources of data in this study consisted of primary data and secondary data. Primary data is data obtained by conducting direct observations and interviews with informants from the Kaledupa society at the research location. While secondary data in the form of data obtained indirectly from research informants, but obtained through the results of a study of documentation, photographs, and literature related to research. The collection technique in this study was carried out in triangulation by placing the researcher as the main data collection tool. Data processing was carried out throughout the research since the researchers were in the field together with the data collection process, then continued in more detail and systematically after all the data was collected.

Data collection techniques in this study were based on information from three sources, namely: Observations, interviews, and documents/archives. Data analysis in this research was carried out to obtain answers described from the research focus obtained from informants. Next is the process of data analysis and then it is reviewed based on the results of participant observation, in-depth interviews, and documentation. In-depth data analysis in this study used interactive model data analysis, by Miles and Huberman, namely data reduction, data presentation, and conclusion.

## FINDINGS AND DISCUSSION

### Stages of Carrying Out *Tamburu Barata Kahedupa* Tradition in Kaledupa Ethnic Society

There are several stages in the implementation of Kaledupa tamburu barata tradition at Kaledupa ethnic weddings in Wakatobi Regency, namely as follows:

#### a. *Molifo'a* (Waering clothes) Stage

Clothing has a special meaning and is related to religion and traditions in every culture of society. This is based on the history of clothing with its symbolic meaning which is a history full of charm. Clothing has a very close relationship with national identity (identity, personality), which is held with dignity, and status in the social sphere and association. Clothing becomes a communication tool indirectly without the need for an effort to make a personal approach. On the other hand, clothing is also associated with a sense of beauty and is a need that must be met by humans.

The development of clothing or clothing models is in line with the development of human civilization which is related to humans as cultured beings, which in reality always develop from one period to the next. The higher the level of human culture, the higher the level of human thinking. Culture is accumulation, meaning that over time it will get richer in terms of its thoughts, creativity, and skills. To make clothing and clothing materials, tools are needed, from the simplest to high-tech tools under the progress of human thought (Anfah, A. A. 2005).

Clothing traditional is traditional clothing that is used by society on an ongoing basis from generation to generation. Traditional clothing is a pride of identity that supports culture so it becomes an identity that needs to be maintained. The completeness of these traditional clothes is very diverse with complete accessories that add to the beauty of traditional clothing, Chalik (in Melamba, 2012, p. 196)

However, of course, there are differences in usage because it shows the existence of social stratification in society. Supporters of the Butonese people do not wear clothes casually but must pay attention to the rules that must be followed because they have become conventions in society. In the tamburu barata tradition, Kahedupa is known by the name of dressing (*molifo'a*) very neatly, not just carelessly. The process of dressing (*molifo'a*) is still intact, as in the past, the value of beauty is well maintained. The tamburu barata Kahedupa tradition is carried out at traditional events such as weddings, circumcision, *kariya'a*, and the death of high-ranking officials. This tamburu tradition is very nuanced in a war in guarding the kings in ancient times. In the dressing stage (*molifo'a*) it is carried out at Digalampa's house, Sarah Miantu Suljaju, or in the local term, Lakina/King Kahedupa. Based on the results of the researcher's interview with Bapak La Ode Sariu one of the Kaledupa ethnic sara instruments, said that:

"In a society that knows their local wisdom well, they are really careful about seeing and maintaining culture, in this case, regarding the customary dress code. The stage of the dressing process (*molifo'a*) is carried out in a neat, thorough, and clear way. In this process, it is carried out in *Galampa Sarah Miantu Suljaju*". (Interview, 10 May 2022, translated by the researcher)

Kaledupa people display a tradition of *tamburu barata kahedupa* performed by first dressing (*molifo'a*), then displaying aesthetic cultural treasures. In general, this condition still maintains cultural values so that there is no shift in local wisdom values, in this case, the *tamburu barata kahedupa* tradition in traditional events such as weddings, *kariya'a*, circumcision, and the death of high-ranking sara barata Kahedupa.

#### b. Stages of *Hefakutu* (Deciding a good time)

In the procession of *tamburu barata kahedupa* tradition, it is known as the *hefakutu* procession for determining the time. In *hefakutu* procession or timing, the personnel of the *tamburu barata kahedupa* tradition is required to follow these requirements simultaneously, meaning that the *hefakutu* procession in the *tamburu barata kahedupa* tradition is usually left to the commander or king as the person who has full responsibility for determining the best times.

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In general, the description of the Kaledupa ethnic society mostly practices and always uses hefakutu to determine time in everyday life, both in cultural events and when traveling long distances. They think that when it is demonstrated then all affairs will go well. This tradition is still maintained today to determine auspicious days such as circumcisions, kariya'a, weddings, going somewhere, war and in this case *tamburu barata kahedupa*. Various reasons why this is still maintained, not even a few people have confidence in the benefits of this tradition.

According to Bapak La Ode Abdul Fattah, many people are afraid of leaving the hefakutu tradition of timing, fearing disaster or catastrophe if there is an unsuitable day when they carelessly choose a day without using the hefakutu tradition of timing. This is based on the results of the researcher's interview with Bapak La Ode Abdul Fattah, as one of the Kaledupa ethnic group, said:

"The Kaledupa ethnic society still holds fast and always believes in the hefakutu tradition of determining time in their daily lives. This is inseparable from their sense of alertness in traveling. In the *tamburu barata Kahedupa* tradition, the process of determining the time for the hefakutu tradition is usually led directly by the warlord with other customary officials who are fully responsible for leading, supervising, and determining the direction of the road. In the process of the *tamburu barata* tradition, Kahedupa is never separated from the process of determining the time (hefakutu). Before carrying out the process of determining the time (hefakutu) the personnel is required to follow the directions of the warlord or the customary apparatus of one command so that they can be structured, not messy, and saved from all threats. In the process of determining the time (hefakutu) it is carried out at any place where it is usually held at the Kaledupa traditional house. After completing the timing process (hefakutu), the Tambur Barata Kahedupa personnel headed for their destination, in this case, the bride's wedding, which was awaited by the family and society. The personnel was getting ready to follow the next process, namely following direct orders from the warlord. Maybe the *tamburu barata Kahedupa* personnel already understand their respective duties (Interview, 10 May 2022, translated by a researcher).

Kaledupa people always uphold their customs, traditions, and culture which reflect a good life so that they are not stuck with contemporary things. The strong custom or culture that has been guarded by the Kaledupa ethnicity can provide wisdom, always maintaining the values and heritage of former ancestors. Broadly speaking, the Kaledupa ethnicity is thick with culture, this can be seen from the timing (hefakutu).

### c. Stage of *fila'a* (walking)

*Fila'a* stage describes walking towards a destination. The personnel of *tamburu barata kahedupa* tradition are getting ready to travel to their destination. All of the *tamburu barata kahedupa* personnel who are involved in escorting or accompanying the Kahedupa sara and even the society can join in to go where they are going. The various uniqueness and excitement that we see starts from the neat lineup of the *tamburu barata kahedupa* traditional performance, the regular sprinkling of the sound of the drums, and the cohesiveness of the lines of *tamburu barata kahedupa* personnel led directly by the warlord. Before they went to their destination, the first thing they did was to see the preparations for *tamburu barata kahedupa* personnel to be sure to be in order according to the instructions from the warlord. After they walked, accompanied by the sound of drums, *tamburu barata kahedupa* personnel had to see the Sara Kahedupa magnate's house, they had to perform this as a special tribute. Every time they pass the house of the dignitary *Sara Kahedupa*, the personnel are required to perform attractions as a sign of respect. This attraction they do is a tradition that is highly awaited by the many unique people. After completing the attractions, the personnel of the Tamburu Barata Kahedupa tradition went straight to their destination, namely to the groom's house. Arriving at the groom's house, the members of the *tamburu barata Kahedupa* tradition performed attractions and were immediately received by the groom's family with a heart full of joy and happiness. It was at this stage that the local society eagerly awaiting where they were very hysterical to see the performance performed by the members of the Kahedupa *tamburu barata* tradition. This is based on the results of the researcher's interview with Bapak La Ode Abdul Fattah, as one of the Kaledupa ethnic group *barata Kahedupa*, said:

"The walking *fila'a* stage is the final stage in the procession of the Kahedupa *tamburu barata* tradition. At this stage, the personnel of the *tamburu barata Kahedupa* is getting ready to travel to the destination, meaning the place where the bride is at a wedding. Before *tamburu barata kahedupa* personnel got to the place they wanted to go, what they did was ensure that the ranks were more orderly, and led directly by the warlord. After that, the members of *tamburu barata kahedupa* tradition were accompanied by various performances, so they had to see *Sara Kahedupa's* officials where there had to be a special award. Every time they pass the house of high-ranking *sara Kahedupa*, the personnel are required to perform attractions as a form of respect. After the attraction, the personnel went straight to the groom's place. There also the *tamburu barata kahedupa* personnel performed attractions directly accepted by the groom's family" (Interview, 10 May 2022, translated by researchers)

In *fila'a* procession or walking in *tamburu barata kahedupa* tradition at a wedding in the Kaledupa ethnic group which has been explained by the informant above explaining in detail the series of procedures for carrying out the *fila'a* procession walking in a *tamburu barata Kahedupa* tradition is very clear. Where *fila'a* procession or walking procession, *tamburu barata kahedupa* personnel escort and escort to the destination. As for the destination of *tamburu barata kahedupa* personnel, they started walking

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together with the society from *Kamali* to the target location, namely the bridegroom. Before starting the *fila'a* or walking, the Tamburu barata Kahedupa personnel made sure that the ranks were more orderly, led directly by the warlord.

During the course of the *fila'a* tradition, *tamburu barata kahedupa* tradition is accompanied by the sprinkling of drums and every time they pass the house of *sara Kahedupa*, the members of *tamburu barata kahedupa* tradition perform attractions as a sign of respect. After finishing their attractions, they immediately escorted or escorted the groom to the place. After arriving at the groom's house, *tamburu barata kahedupa* personnel performed another attraction in front of the people who were at the groom's house. For this reason, waiting for the completion of the traditional marriage process and then the groom is escorted directly by *tamburu barata kahedupa* tradition personnel to the bride's place.

The explanation above, in line with what has been stated by BapK La Ode Sariu as the customary organizer of *sara barata Kahedupa* describes the *fila'a* procession walking in a *tamburu barata kahedupa* tradition. In a tradition of *tamburu barata kahedupa*, the personnel makes sure that the preparations are really ready both mentally, the clothes and even the ranks must be in order according to the instructions of the warlord. At this *fila'a* stage, the members of *tamburu barata kahedupa* tradition walk from *Kamali* to their destination. The journey of the members of *tamburu* tradition is accompanied by the sound of drums. To comply with the rules and respect the custom of the members of *tamburu barata kahedupa* tradition, every time they pass the house of *sara Kahedupa 8 galampa to'oge* they have to do something called *nombeli*.

The word *nombeli* comes from the native language of Kaledupa which means to do attractions. Each time *tamburu barata kahedupa* personnel pass by *sara Kahedupa's* house, they perform *nombeli* or attraction as a sign of initial respect with the *nombo* indicating that it has started after that, *tamburu barata kahedupa* personnel head to their destination, namely to the wedding ceremony. After arriving at the wedding venue where the bridegroom, *tamburu barata kahedupa* personnel perform *nombeli* or attractions in front of the groom's family or the public. After performing the attractions, *tamburu barata kahedupa* personnel rest for a moment until they wait for the traditional wedding ceremonies to finish to prepare to go to the bride's place. This is based on the results of the researcher's interview with Mr. La Ode Sariu, one of Kaledupa ethnic group *barata Kahedupa*, who said that:

"The walking *fila'a* stage is the final stage in the procession of *tamburu barata kahedupa* tradition. At this stage, *tamburu barata kahedupa* personnel are getting ready to travel to their destination in the sense of the wedding venue. Before *tamburu barata kahedupa* personnel go to the place they want to go, what they do is ensure the mentality of the clothes, or the ranks so that they are more orderly, led directly by the warlord. After that, the members of *tamburu barata kahedupa* tradition walked accompanied by the sound of drums while looking at the houses of the *Sara Kahedupa* officials where there must be a special award. Every time they pass the house of high-ranking *sara Kahedupa, 8 galampa to'oge* personnel are required to do *nombeli*. The term *nombeli* comes from the native Kaledupa language which means attraction as a form of respect. The completion of the *nombeli* attraction indicates that the series of events have started, then the personnel goes straight to the groom's place. There also *tamburu barata kahedupa* personnel performed attractions directly received by the groom's family after arriving there waiting for traditional wedding activities and then heading to the bride's place (Interview, 10 May 2022, translated by the researcher).

From the explanation above, it is very clear about *tamburu barata kahedupa* procession. This stage is known as the *fila'a* or walking stage where personnel always follow orders from the warlords. *Fila'a* procession in a tradition of *tamburu barata kahedupa* is very regularly carried out considering that later a cultural activity can run smoothly. the implementation of the *tamburu barata Kahedupa* at the *fila'a* stage every time they pass the *sara 8 galampa* house, *tamburu barata kahedupa* personnel have to do something called *nombeli*. *Nombeli* means to perform as a sign of respect. So the conclusion that has been explained above is that the procession at *fila'a* stage or walking in a tradition of *tamburu barata kahedupa* must be really neat in line, then every time they pass the house of the senior *sara Kahedupa* the members of *tamburu barata kahedupa* tradition do what is called *nombeli* or attraction as a form of respect then they go to their destination, namely to the place of marriage, in this case, the groom while waiting for the customary marriage process to finish after that the groom is escorted and escorted by *tamburu barata kahedupa* personnel with the society to the place where the bride is. Upon arrival at the bride's place, *tamburu* personnel performed another attraction in front of the bride's family and the society.

This is also in line with BapK Fakhruddin's opinion regarding the traditional procession of *tamburu barata kahedupa* tradition. At this stage, it is known locally as the running *fila'a* stage. In *fila'a* (walking) stage procession, *tamburu barata kahedupa* personnel escort and escort the son of *Rajalakina Kahedupa* or the king in marriage. The Kaledupa people are very rich in culture and historical heritage so they take good care of it, one of which is the reality of *tamburu barata kahedupa* tradition in marriage. At weddings, the Kaledupa people always hold what is called the *tamburu barata Kahedupa* tradition, but that's seen from the resources. If society resources support, please hold or call *tamburu barata Kahedupa*. There is no compulsion in *tamburu barata kahedupa* tradition. This *tamburu* is specifically performed by the king's son, but so that the culture or tradition of *tamburu barata Kahedupa* does not become extinct or disappear, then anyone can hold this *tamburu* tradition.

The *tamburu barata kahedupa* tradition escorts and escorts the groom to his next destination, namely to the bride's house. Arriving at the bride's house, *tamburu barata kahedupa* tradition was greeted by the bride's family and society, then *tamburu barata kahedupa* tradition performed hysterically and joy exploded, both the bride's family and the people who witnessed it. This is based

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on the results of the researcher's interview with Mr. Fakharuddin, as one of *tamburu barata kahedupa* ethnic Kaledupa personnel, said:

"The *fila'a* (walking) stage is the last stage in the Tamburu Barata Kahedupa traditional procession. At this stage, the personnel of *tamburu barata kahedupa* are getting ready to travel to the wedding venue. Before the personnel of the *tamburu barata kahedupa* go to the wedding venue, first make sure the mentality of the clothes or other fittings they are more orderly led directly by the warlord. After that, the members of the *tamburu barata kahedupa* tradition while walking accompanied by the sound of drums while looking at the houses of the high-ranking sara kahedupa. Every time they pass the house of the high-ranking sara kahedupa personnel are required to perform an attraction as a form of respect. After performing the attractions, the personnel went straight to the groom's wedding venue. There, *tamburu barata kahedupa* personnel also performed attractions directly received by the groom's family. After the completion of the traditional wedding activities, *tamburu barata kahedupa* personnel went straight to the bride's place. There they performed another attraction in front of the bride's family and the public who witnessed firsthand." (Interview, 12 May 2022, translated by the researchers).

The results of the interview above explain *fila'a* procession or walking in a *tamburu barata kahedupa* tradition which has its characteristics. The people of Kaledupa in general are very entertained by this *tamburu barata kahedupa* tradition.

### CONCLUSION

Based on the results and discussion in this study, it can be concluded that the stages in the implementation of *tamburu barata kahedupa* tradition in Kaledupa ethnic society consist of three stages, namely (1) *Mofila'a* (Waering clothes) stage using the typical Kaledupa clothing that has been determined according to customary rules. (2) *Hefactu* stage (Deciding a good time) which is left to the commander or king as the person who has full responsibility for determining the best times for marriage, and (3) *Fila'a* (walking) stage, namely all *tamburu barata kahedupa* personnel who are members of the escort or accompany the groom to the bride's house.

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