

KAWALI AS A FORM OF EXPRESSION AND MEANS OF PERSUASIVE COMMUNICATION FOR THE BUGIS COMMUNITY

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Abstract

Writing about Kawali as a means of communication for the Bugis people is directed at the study of "Persuasive Communication" where "Intrinsic" value refers to the aesthetics of form, "extrinsic" value explores the context of meaning, instrumental value emphasizes the context of function, so this research is important to carry out as study material. , because, apart from being seen as a creative work and initiative of the Bugis people who actualize the results of thought in the form of knowledge, technology and skills, it is also seen as a means of non-verbal communication (art) for the interpretation of Kawali traditional values as a traditional Bugis weapon with trying to re-express the conception and values of Bugis culture as well as the first step towards tracing cultural values to the next generation, because the symbolic values in traditional weapons are a form of expression of Bugis society, before and after being influenced by outside influences (Hinduism and Islam).) and its role in the social life of the Bugis community in South Sulawesi.

Keywords: Kawali, form, expression, persuasive communication

INTRODUCTION

1. Background

Within the realm of Bugis culture, the badik, also revered as "kawali," stands as a weapon of immense cultural significance. This traditional instrument, deeply embedded in the fabric of Bugis heritage, embodies the intricate interplay between the Bugis people's adaptation to their natural environment, social dynamics, and deeply held belief systems. The craftsmanship of Bugis badiks is inextricably linked to the resources and conditions that shaped their surroundings. Each badik serves as a testament to the maker's artistry, reflecting

their unique personality and embodying the distinct identity of the community that supports its creation. As such, the badik transcends its functional purpose, emerging as a tangible cultural artifact, a poignant reminder of the artistic prowess of their ancestors.

The Bugis ethnic group is one of the largest in terms of population and territory in South Sulawesi. This has led the Bugis people to be known as the guardians of the traditions and norms that are embedded within their communities. These encompass customs, religion, belief systems, social status, aesthetics, and skills, which remain deeply rooted in their ancestral heritage. Every culture

embodies norms and values that serve as guiding principles for its adherents. In this way, the teachings, values, and norms within Bugis society function as a means of communication that shapes the elements of local expertise or local intelligence.

Local expertise holds a central position, as it is a force that can withstand external elements while also enabling progress for the future. In the Bugis ethnic region, traditional weapons such as the Kawali exemplify the characteristics of local wisdom, particularly the Bugis people's use of the Kawali as a means of communication and a symbol of strength. The Kawali stands as a work of art, a tangible cultural product, and a genuine cultural heritage of the Indonesian nation.

This exploration of the Kawali as a means of communication among the Bugis people is directed towards the study of

2. Metodology

This analysis employs an interpretive analysis approach through library studies. This approach elucidates how the Kawali serves as a means of expression and persuasive communication for the Bugis people. The study is structured by delving into the meaning of the issues embedded within the research object, establishing it as an interpretive qualitative research endeavor. Within this qualitative research process, an interpretive approach is utilized, and the research data source is the

"Persuasive Communication" where the "Intrinsic" value refers to the aesthetics of form, the "Extrinsic" value delves into the context of meaning, and the Instrumental value emphasizes the context of function. This study holds significant importance as a research subject because it is not only considered an expression of Bugis creativity and innovation in transforming ideas into knowledge, technology, and skills, but also a form of non-verbal communication (art). The study aims to reinterpret the values and traditions of the Kawali as a traditional Bugis weapon, striving to re-express Bugis cultural concepts and values, and marking an initial step towards tracing cultural values for future generations. The symbolic values embedded in this traditional weapon represent a form of expression by the Bugis people before and after receiving external influences (Hindu and Islam), and shed light on its role in the social life of Bugis communities in South Sulawesi.

Kawali, a traditional weapon unique to the Bugis ethnic group.

FINDING AND DISCUSSION

1. Literature of Communication Theory

According to Carl I. Hovland, communication is the transmission of information, ideas, emotions, skills, and so on, using symbols (words, pictures, figures, and so on). While according to Miller, communication is situations that allow a source to transmit a message to a receiver consciously to influence the receiver's

behavior. Persuasive communication according to Larson is the existence of equal opportunities to influence each other, inform the audience about the purpose of persuasion, and consider the presence of the audience. The term Persuasion comes from the Latin word *persuasion*, which means to persuade, invite, or seduce. Persuasion can be done rationally and emotionally, usually touching on the affective aspect, which is something related to a person's emotional life. Through emotional means, a person's sympathy and empathy can be aroused.

The study of communication is a profound exploration of a deeply fundamental social aspect. It encompasses ancient and enduring understandings, as communication serves as the foundation for all human interactions and societal transformations. The investigation of communication is not merely a secondary phenomenon attributable to factors such as psychological, sociological, cultural, or economic influences. Instead, communication lies at the heart of social processes, elucidating all other factors. One element within the field of communication studies is persuasive communication. Persuasion is a field of study concerned with the impact of communication. Science emerges from systematically structured, logical, experience-based, comprehensive, and ever-growing research on natural and social phenomena that command our attention.

In her book "Communication in Theory and Practice," Professor Astrid S. Susanto comprehensively outlines that

persuasive communication is considered successful when it effectively alters an individual's attitudes and actions or secures the receiver's approval of the communicator's intended message. In general, persuasive communication is defined as communication aimed at modifying or influencing an individual's beliefs, attitudes, and behaviors to align with the communicator's expectations. These influenced individual or group attitudes typically encompass three components:

1. Cognitive-behavioral: In this stage, the individual attains the level of "knowing" the introduced object.
2. Affective-behavioral: Here, the individual develops an inclination to like or dislike the object.
3. Conative-behavioral: This stage involves the individual taking action (performing) in relation to the object.

In response to the three components of persuasive communication, three artistic aspects need to be compared and considered in constructing artistic communication in the Kawali, as they share a common essence. The "**intrinsic**" value refers to the aesthetic context or presentation, encompassing form and skill that give rise to style. Therefore, the intrinsic value is a tangible form of art that can provide aesthetic satisfaction, both in terms of form, which consists of materials and the method of arrangement in constructing the artistic structure. The intended structure is the form of integration, harmony, balance, and equilibrium.

The second aspect is the "**extrinsic**" value, which refers to the context of meaning. Art encompasses messages and their connection to symbols or symbolic values. The extrinsic value of art is often referred to as the content of art, where each work of art created by an artist has a specific purpose and intention, aiming to convey a message to others and communicate with the art audience. The quality of this content is based on feelings, intuition, information, and life values.

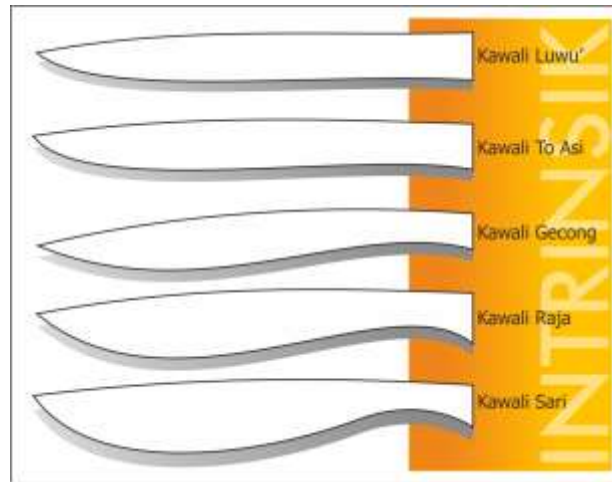
The third aspect is the "**instrumental**" value, which refers to the functional context of an artwork, implying that the artwork possesses instrumental value or function for specific purposes. In this context, understanding communication in art is crucial. It is undeniable that discussions about art must consider the aspects of form, appearance, and style. Conversely, it is impossible to discuss art without considering the messages conveyed symbolically, as art is the result of the functionalization of cultural subsystems.

2. Kawali as a Form of Expression and Persuasive Communication Values of the Bugis People

Art has always been an integral part of society, serving as a crucial element of culture and an expression of creativity. Form

encompasses the totality of an artwork itself; it also represents the arrangement or integration of compositional elements with other components. Thus, within art forms lie intrinsic, extrinsic, and instrumental values that function as communication tools for the supporting society. This includes the "Kawali," a traditional Bugis weapon that stands as a testament to physical cultural heritage and a product of artistry from a bygone era.

An analysis of Kawali configurations (Kawali lacaq) will inevitably delve into the "intrinsic" value of Kawali as a traditional Bugis weapon, focusing on the contexts of aesthetics and craftsmanship. In general, the intrinsic value of Kawali's lacaq (form) can be identified by its name, type, and origin. Examples include Kawali Luwu, originating from the Luwu Kingdom; Kawali Gecong, Kawali Raja, Kawali Kaleo/Galio, Kawali To Asi, and Kawali Sari from the Bone Kingdom; Kawali Salapuq Sonri, Kawali Lacaq Ugi widely used in Bone, Soppeng, Maros, Pangkep, and Barru regions; Kawali Cindakkoq from the Tanralili Kingdom in Maros; and Kawali Welang Pelang. Each Kawali lacaq (form) possesses a distinct character and embodies intrinsic value.



Picture 1: Intrinsic value of Kawali Bugis

To gain a deeper understanding of the intrinsic value of a Kawali, one must examine the Ure' (pamor) or ornamentation it exudes, as it embodies the "extrinsic" value. Each ure or pamor carries a specific meaning and represents a character that requires interpretation to fully grasp the extrinsic value of the Kawali. Sisi', also known as "appesisikeng," is a traditional Bugis knowledge system that aims to explain the good and bad qualities of an object. According to Ahmad Ubbe (2011: 87), Sisi' Kawali is a traditional knowledge system that explains the good and bad qualities of heirloom weapons, including Kawali, through the structure of pamor and other visual cues, as well as the location and size (suke') of the Kawali. In Bugis culture, the signs of good and bad in Kawali are referred to as sisi' or "appesisikeng," which is often associated with sennuangeng, meaning the hope for something to be good. Sisi', or "sennuangeng" in this context, is considered a sign that can represent various capacities that will stimulate a

response in the receiver or reader of the sign, which is continuously used for the object.

1. Kawali Lamallomo Sugi is a type of Kawali that features a unique Lacaq ure' (form) "pamor" pattern. At the center of the pamor ure', there is an elongated triangular groove that extends towards the tip of the Kawali, and at the tip of the triangle, there is a groove with a truncated square motif. This type of Kawali is believed to serve as a conduit that facilitates wealth accumulation for its owner.
2. Kawali La Sabbara is a type of Kawali that features a common and widespread Lacaq ure' pamor pattern. At the base of the Kawali, there are three small circles and a groove that cuts against the flow of the pamor. This type of Lacaq ure' pamor is believed to bestow patience upon its owner, as reflected in the name La Sabbara (The Patient One).

3. Kawali Latenrikira is a type of Kawali characterized by its irregular and random Lacaq ure' pamor pattern. At the base of the Kawali, there is a broken horizontal line and an elongated triangle. This type of Kawali is particularly favored for its ability to instill a sense of strength and courage in its owner. According to Bugis folklore, individuals who carry or possess a Kawali Latenrikira are believed to be shielded from harm inflicted by others.
4. Kawali Ladalle is a type of Kawali that shares similarities in its Lacaq ure' pamor pattern with Kawali Latenrikira. The primary distinction lies in the base of the Kawali. Kawali Ladalle features a circular groove at its base, while Kawali Latenrikira exhibits a triangular groove. This type of Kawali, aptly named "Ladalle" (meaning "fortune" in Bugis), is believed to bring prosperity to its owner. Its association with abundance has made it a popular choice among Bugis traders.
5. Kawali I Lakkoajang stands out among other Kawali types with its distinctive Lacaq ure' pamor pattern. The entire ure' pamor is adorned with elongated, broken lines that resemble bird feathers. This unique pattern is believed to bestow its owner with authority and high levels of respect. The name "I Lakkoajang" translates to "Garuda," a powerful bird that can soar high into the sky. This association with the Garuda symbolizes the Bugis people's aspirations and serves as a potent emblem of prowess.
6. Kawali La Tenriwaleq is characterized by a common Lacaq ure' pamor pattern shared by many other Kawali types. Its distinguishing feature lies in the groove at the tip of the Kawali, which features an oval-shaped motif near the ridge of the ure' pamor. This type of Kawali is considered highly desirable among the Bugis people, as they believe it grants its owner protection from adversaries. In the Bugis language, La Tenriwaleq translates to "undefeated warrior," reflecting the belief in its ability to bestow invincibility.
7. Kawali Lamalomo Malaweng is a type of Kawali characterized by a Lacaq ure' pamor pattern that is considered inauspicious. The pamor grooves are typically faint and indistinct, with the exception of a small, inverted, and truncated triangle at the base and a short line in the center facing the triangle's mouth. According to Bugis beliefs, this type of Kawali is associated with adultery. In Bugis society, the term "malaweng" refers to a man who is married having an affair with a married woman, disrupting the woman's marital life.

8. Kawali La Temmewa is distinguished by its unique Lacaq ure' pamor pattern. A line runs through the ure' pamor, dividing it into two sections, and at the base, there are four stacked triangles arranged in a regular pattern. According to Bugis beliefs, this type of Kawali is considered inauspicious as it is believed to hinder the owner's ability to maintain their dignity and honor. It is said that the owner of a Kawali La Temmewa would not retaliate even if slapped. In Bugis culture, being slapped is considered a grave insult that deeply affects one's honor (siri'). A Bugis individual who is slapped is expected to defend their honor (siri') even at the cost of their life.

The eight types of ure' pamor Kawali described above represent a small sample of the diverse Lacaq ure' pamor patterns found in the Bugis region. These eight patterns serve as visual representations of Bugis communication and cultural identity. Essentially, all Lacaq ure' pamor on Bugis Kawali are symbols that convey abstract meanings and serve as communicative tools within specific communities. These symbols are considered extrinsic values, as they represent external qualities and attributes. According to Ahmad Ubbe (2011: 88), symbols are inextricably linked to the normative frameworks of local societies. Therefore, the symbols embodied in the ure' pamor of Kawali can be viewed as ornamental

elements (ornamen) that constitute Indonesia's rich intangible cultural heritage. These pamor patterns also represent technological advancements made by the Bugis people.



Picture 2: Kawali Gecong type with artistic security function

CONCLUSION

Kawali, also known as the Bugis badik, embodies a profound intrinsic value. Its form is primarily influenced by the intrinsic qualities of Kawali from the Luwu and Bone regions. While the overall design remains consistent across different regions in South Sulawesi, variations exist in the hilt (pangkal) and the decorative elements (ure' pamor). Kawali from Luwu features a gradually widening blade from the tip to the hilt, while Bone Kawali exhibits a slight bulge in the belly and a tapered hilt, lending it a slender and elegant appearance. The addition of accessories to the form serves to enhance the aesthetic appeal of the Kawali and accentuate its visual allure.

Kawali's identity and nomenclature can also be determined based on the ure' pamor that embody its "extrinsic value." These elements interact through symbols that convey the Kawali's symbolic representation. Consequently, Bugis people carry Kawali with specific purposes in mind. For instance, if a Bugis individual intends to engage in trade, they would select a Kawali with favorable extrinsic value and characteristics conducive to commerce, such as the Kawali Ladalle

This passage underscores the profound significance of Kawali among the Bugis people, transcending its mere function

as a traditional weapon. Kawali is revered as a testament to Bugis artistry and innovation, embodying their knowledge, technology, and craftsmanship. Beyond its practical applications, Kawali serves as a non-verbal communication medium, conveying interpretations of traditional values. Through Kawali, the Bugis people express their cultural concepts and values, embarking on a journey of deeper exploration and understanding. The symbolic values embedded in this traditional weapon embody the Bugis people's expressions and their profound role in shaping the social fabric of South Sulawesi.

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