



Nggusu Waru Motifes and the Existence in Society in Bimanese

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Abstract

Artworks are interpretations of a region's culture and environment, as well as its identity. A region has a culture that is widely viewed will lead to customs that become guidelines for society in a community, so that differences become the hallmark of a custom without a dispute. This research uses a grounded theory research design to collect qualitative data. This research design was chosen because grounded theory is a qualitative method that enables you to study a particular phenomenon or process and discover new theories that are based on the collection and analysis of real world data. Motifs from a region are one of them. In Bima culture, classic decorative motifs usually consist of geometric types and types of flora without any motifs of living things other than plants. This research uses grounded theory to collect qualitative research data. The meaning of this Nggusu Waru motif consists of; Maja Labo Dahu means shame as well as fear; Bae Ade means having a sensitive soul; Mbani Labo Disa means having the courage to be angry; Lembo Ade means being patient; Nggahi Rawi Pahu means where words match actions; Tahoe Hidi means having a balanced life; Wara Di Woha Dou means being able to be in the middle of society; Ntau Ro Wara The Nggusu Waru motif has a deep philosophy for the people of Bima, apart from being a life guide in terms of meaning, this motif is also found in several architectural styles in important and iconic buildings in Bima to date.

Keywords: *Motives, Nggusu Waru; Bima; Local Culture*

Introduction

Many Indonesian arts and cultures, especially in West Nusa Tenggara, have begun to be recognized by the wider community both nationally and internationally, such as weaving from Lombok, Bima weaving, the Kalondo Lopi tradition by the Sangiang Bima community, the Nyale tradition in Mandalika, Central Lombok Regency, the Nyorong tradition by the Sumbawa community, as well as other regional specialty products including Wild Horse Milk, Tambora Coffee, Forest Honey and so on. Cultural arts like these are expected to be understood by the local community and especially children so that they will continue to grow and be preserved. Interesting and unique things will always be interesting in the eyes of everyone, then it can be an asset to always be confident in their respective regional culture as a local cultural identity.

In terms of cultural preservation, cultural development, and changing environmental attitudes towards the environment, learning about local culture is also considered to have a contribution. Local

culture-based education is expected to be a bridge to introduce students to the surrounding environment. Because one of the functions of local content is to expand students' knowledge in accordance with the conditions of the region. With local content subjects at school, it is also intended as a means for students to develop knowledge, regional cultural history, skills and artistic characteristics of their respective regions that have good potential.

The rapid development of technology at present has a good influence on people's interest in regional culture, for example weaving which is starting to be of interest to many people and from various circles. Weaving is one of the results of handicrafts produced by tribes in Indonesia. Weaving in Indonesia has its own style, color and meaning from each different region. It can be seen that the current love of the community for weaving shows that the Indonesian people must be proud to have a variety of works from each tradition which is certainly different in each region in Indonesia. One example is weaving which has many types of patterns and forms as well as not all countries in the world have the characteristics of their arts and culture as such.

The motifs of the Mbojo tribe consist of two types, namely motifs with geometric shapes and floral motifs. Geometric motifs consist of Nggusu Waru, Pado Waji, Nggusu Upa, and Nggusu Tolu, while floral motifs consist of Bunga Samobo, Wunta Satako, Bunga Aruna, and Kakando. One of the motifs that has a strong philosophy related to the formation of character education is Nggusu Waru because it means 8 requirements to become a dignified human being or to become a leader. According to Ahmad Amin (1971:41), arts in the Bima area since the royal era have been well organized, by special officers. Someone who took care of the arts was designated with the title Bumi (head of department). Such as Bumi Genda who took care of the drum, Bumi Silu who took care of the blower of Suruling.

Decorative Variety

In Bahasa, Ragam hias consists of the word ragam which means kinds or types, and hias can mean to beautify with something additional (G. Setya Nugraha, 2013: 238). Decorative variety can also be said to be an ornament. As quoted from Sunaryo (2009), ornament is a component of artwork that is intentionally made for decorative purposes. This statement is in line with Soepratno's (2004) statement that ornamentation consists of various forms of motifs and motifs that are used to decorate what you want to decorate.

Ornamentation relates to patterns and decorations made through drawing, carving, and printing that serve to support and improve the quality and value of works of art (Susanto, 2002). Ornaments have several functions including the first is the aesthetic function, this function where the ornament is to beautify the appearance of a decorated product, the second function is a symbolic function where the ornament is found in ceremonial objects, heirloom objects or religious ceremonial objects, then the third function is the ornament as a constructive technical function, namely as a support, connecting or improving the structure (Sunaryo, 2009).

Based on the above statement, it can be concluded that ornamental decoration or commonly called ornaments are forms that are intended as decorations on an object or media with various purposes or to complement several functions such as aesthetic functions, or symbolic functions and or constructive technical functions. As a country that has diverse cultures and tribes, ornamentation can also be used as an identity of a regional culture, because Indonesia has a diverse culture so that the ornamentation of each culture is also different. The application of ornaments to different or media can vary based on placement and purpose, ornaments can be printed, carved on wood or metal and so on.

Ornamental art can be found on Bima's typical weaving or sarong. On knives, krises and others. In the past, there was a special type of knife used by men called the Piso Mone used to carve or decorate something. Other ornamental variations are found on the wooden Wanga Uma (horns of the house), on the wooden walls of the house, the poles of the house in the form of Nggusu Upa and Nggusu Waru.

Methodology

This research uses qualitative research, which is a form of research that is intended or aimed at describing the state of the object of research based on the facts that appear or as they are (Moleong, 2006: 3). This research uses a grounded theory research design to collect qualitative data. This research design was chosen because grounded theory is a qualitative method that enables you to study a particular phenomenon or process and discover new theories that are based on the collection and analysis of real world data. The principle of research using the grounded theory method is a method of combining inductive and deductive. As a method, grounded theory explains this relationship developed from case studies to explain the differences that arise in generating theories based on existing data. This research collects theories from various book sources regarding the philosophy circulating in the community regarding the Nggusu Waru motif starting from its form, the meaning of the Nggusu Waru leadership philosophy, and also the implementation of Nggusu Waru in physical form and meaning in daily life.

Results and Discussion

The phylosophy of Nggusu Waru

The eight characteristics of the leader have their respective meanings on each side, then each side has a correlation with the learning profile of Pancasila students that should be learnt at schools.

a. **ma to'a di ruma labo rasu** means the one who obeys Allah and his Apostle this implies: a leader must be devoted to Allah and follow the sunnah of his Apostle in other words that a leader must carry out Allah's commands in accordance with the sunnah of his Apostle and stay away from all prohibitions. The leader should not feel arrogant and powerful because in his belief he is a servant and Allah is the high degree. Religious leaders are able to establish vertical communication with their creator through worship and establish relationships with fellow creatures created by God.

This characteristic of tawhid or belief is a characteristic of Bima people who are predominantly Muslim, obedient and at the same time becomes a differentiator with the leadership and profile of Pancasila students who prioritize divinity in their characteristics. The characteristic of believing in God is not found in the theory of traits put forward by Western leadership experts, such as E.E. Ghizeli and Stogdil, L. Sank and Robert J. Thierauf et al and others because Western thinkers consider that everything can be proven rationally as well as logically. The first characteristic is related to the religion practiced by the people of Bima, namely Islam. This feature is an identity as an Eastern nation that is theocentric as well as distinguishing it from the Western nation that is anthropocentric.

b. **maloa ro bade** or the meaning of clever and intelligent, which means broad-minded, the meaning of maloa is clever and bade is knowledgeable. Although these two words have very similar meanings, the combined sentence is that the leader must be knowledgeable and insightful. So that in leadership can apply the right knowledge and in accordance with the situation and conditions faced and can immediately answer problems that will arise in the future.

In this second characteristic, leaders must have intellectual abilities and be sensitive to surrounding events so that they can quickly respond to problems that can be digested rationally and not with anger or emotionally. The knowledge they have becomes the basis for thinking and openness, can accept input and criticism also reflects the spirit of wanting to always learn and want to keep up with technological developments. Competition in the world of politics and trade must be balanced with mastery of science and technology to achieve a modern life, mastery of science and technology is the main basis in supporting the policies of the wheels of leadership.

c. The previous characteristics will not be enough to characterize a leader in accordance with the concept of Nggusu Waru, so it is complemented by the third characteristic **ma ntiri nggahi ro lampa**, which means honest in carrying out tasks. *Ntiri nggahi* or honesty is the key in carrying out tasks so as to establish cooperation with all parties. Leaders will be trusted by others if they are honest in their words and actions. Every honest attitude can bring the behavior of the leader in determining the policy can also be the implementation of cooperation with any party.

d. the fourth facet **ma poda nggahi ro paresa** means that the upholder of truth absolutely requires honesty. Dishonest leaders will easily manipulate all things and legalize all means so that truth values are ignored.

e. The fifth facet (**ma mbani ro disa** means having a sense of responsibility and courage). The decision to prioritize truth is the key to justice. Leaders who dare to take responsibility will be able to distinguish between personal interests and the interests of many people as well as the wider community. The third, fourth, and fifth characteristics must be inherent in every leader. The combination of the above characteristics by itself will transform into the fifth characteristic as a reflection of the four characteristics.

The words *mbani* and *disa* mean the same thing, namely the courage to bear risks, i.e. the nature of responsibility and courage to face risks will be equal in value to the phrase "*ede ra nahu, sura dou labo dana*" which means "let me not as long as it is for many people (Badrun, 2006) the expression describes the nature of leadership that prioritizes the interests of the community above personal and family interests, is not arbitrary towards the community, does not take advantage of the situation for personal and family interests. This fifth characteristic leads Bima leaders to be devoted to the community, making policies that please the community and decisions that color the feeling of peace. Being physically and mentally healthy and strong *matenggo ro wale* is the sixth facet. It means being healthy and resilient in doing various activities. Healthy and resilient must absolutely be owned by a leader.

f. The seventh facet (**ma loa ro guna** means authoritative and powerful. Authority is the result of good character in the soul of the leader. This trait is also a reflection of the good traits of the previous characteristics. Leaders with strong faith, intellect, honesty, upholding justice and responsibility will become authoritative figures who can solve problems that arise in society. His words and actions will be used as an example by many people so that it can communicate with many people.

g. The last or eighth facet is **londo dou taho**, which means born of good descent. The meaning of *londo dou taho* basically connotes good moral character. This characteristic is related to the view that from good offspring or descendants, good leaders will also be born. Morals are the main control of all behavior in modern life. Without good morals, one falls into a game without involving the truth. Leaders with good morals will gain the trust of many people as well as other parties. Good moral leaders will also make decisions colored by emotions of peace, acceptance and courage (Confido. 2008). Leaders make decisions with careful thought so that things like profit and loss are taken into consideration and can build society with full responsibility.

Nggusu Waru Motive

"Nggusu Waru" in Bima language is eight traits or character requirements that exist in someone who becomes a leader. The eight characteristics become a reference to choose a leader for the community. The characteristics include:

- 1) *Maja Labo Dahu* means he must have an attitude of shame and fear of God. Taqwa in the sense of carrying out the obligations of God and humans seriously and carefully. He does not want to behave carelessly. So, this one criterion is the basis for the other seven traits.
- 2) *Bae Ade* means, must have intellectual abilities and spiritual sensitivity is strong. This is because later it is expected to be able to respond to various problems that occur. The leader must be able

to control himself and not be easily provoked to do things smelling of violence or negativity that damage the government.

- 3) *Mbani Labo Disa* in Indonesian means people who have the courage to make changes to things that are more positive because they believe in the truth. In this case, it is expected to dare to be responsible for all his actions as a leader.
- 4) *Lembo Ade* means a person who is open-minded and has a democratic spirit then is able to connect things that can cause pros and cons. By having a broad heart and patience, it is not easy to fall into things outwardly or physically, and looks profitable, but endangers the community.
- 5) *Nggahi Rawi Pahu* means, a person whose words and actions are in harmony as if they are of the same mind, this is about what is done and said or what has been agreed together will be implemented wisely, resulting in a very positive outcome.
- 6) *Taho Hidi* means a person with integrity and authority. Having high dedication and loyalty, has the intention to uphold justice and truth. Physical appearance is not a benchmark, but the important thing lies in the aspect of integrity by having an honest personality, trustworthy, or transparent about everything that is done, communicative, intelligent and creative, so that the characteristics of the leader will be created proportionally and in line with the wishes of the community.
- 7) *Wara Di Woha Dou* means, people who always feel called to have more responsibility as leaders, in the midst of society. The leader is always present in the midst of the community, in times of joy and sorrow, and does not discriminate against the social status of the community.
- 8) *Ntau Ro Wara* means that people have physical and spiritual wealth, so they are not easily tempted by material things. This is to prevent a leader from being tempted by what is available.

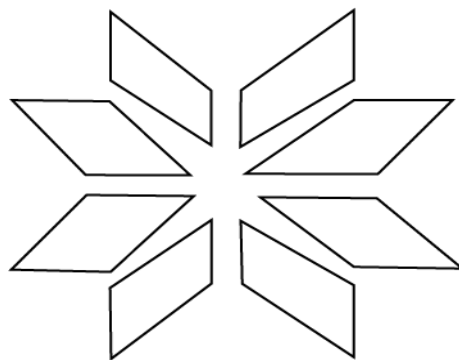


Figure 1: Nggusu Waru Pattern

The shape of the Nggusu Waru motif means the characteristics of a leader who must have eight properties of the eight-sided content as follows:

- *Maja Labo Dahu* means shame and fear.
- *Bae Ade* means having a soul sensitivity
- *Mbani Labo Disa* means the courage to be angry
- *Lembo Ade* means relieved
- *Nggahi Rawi Pahu* means where words match actions
- *Taho Hidi* means having a balanced life
- *Wara Di Woha Dou* means being able to be in the middle of society.
- *Ntau Ro Wara* means having both physical and spiritual wealth.

The leadership characteristics with the nature of Nggusu Waru described above are a unity that cannot be separated. If this octagon or hexagonal is turned like a wheel, it will spin smoothly without obstacles and interference. The quality of one's leadership is the integration of the eight elements of Nggusu Waru. Thus the elements of Nggusu Waru cannot be seen separately or partially.

Nggusu Waru Shape Placement

The west and east doors of the Bima Sultanate palace are in the shape of an 8-square or hexagonal and the roof is arranged in three layers. The octagon or Nggusu Waru is a requirement for leadership in Bima culture. The gate or called Uma Lare-lare used to function as an entrance specifically for officials then above it as a podium or a place for the Sultan or king to appear in front of his people to give advice on the celebration of the Maulid of the Prophet Muhammad SAW. the octagonal shape can also be seen from the shape of the crown in the form of a hat worn by the sultan and Crown Prince as a symbol of a message from the people for their leaders who must be upheld so that the message can be realized in the sultan and his staff.



Figure 2: Asi Mbojo's 8-square lare-lare

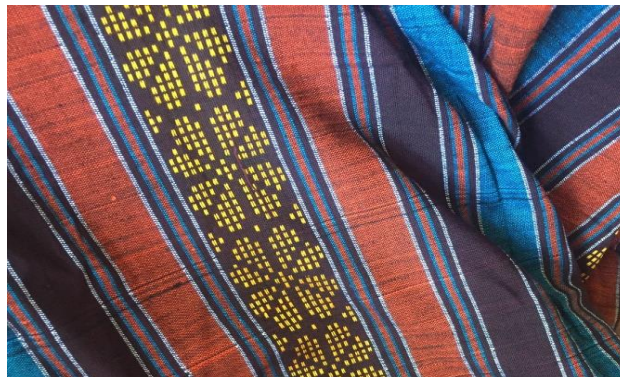


Figure 3: Application of Nggusu Waru Motif on Sarong



Figure 4: The roof of the ablution place at Sultan Muh. Salahudin mosque is octagonal.

Although Nggusu Waru is the result of oral culture, the values and philosophy contained are not inferior to western thought that was only conceptualized in this century. These traits or characteristics emphasize the requirements on the personal characteristics of the ideal leader for the people of Bima. The existence of Nggusu Waru, which is a cultural product, is a system that can be seen from patterns of behavior that are socially derived and then develop according to the pattern of socialization in a group, so that it can connect the human community with the development environment of a community group that is the norm in Bima society today.

If a culture is viewed broadly as a system of behavior typical of a population, a connector and harmonizer of human physical conditions, then the different views of culture as patterns-of or patterns-for are secondary. The concept of culture descends into patterns of behavior that are tied to certain groups, namely becoming "customs" (customs) or "way of life" (Harris, 1969). So a culture that is viewed broadly will give rise to customs that guide society in a community, so that differences characterize a custom without a dispute.

Conclusion

The Nggusu Waru motif has values and meanings that are relevant to the Pancasila student profile. Regarding the relevance of these two concepts, it can be seen from their overall meaning. Judging from the first meaning basically refers to the same thing, namely belief or belief in God, devotion to God as well as Pancasila as the basis of the first state is Godhead; the meaning of the second side is to have an intellectual as well as broad-minded; the third meaning is about being honest; the meaning of the fourth side is about being fair or alluding to justice; the meaning of the fifth side is about how the attitude to dare to bear risks for the benefit of many people; the meaning of the sixth side is to explain the requirements of physical and spiritual health; the meaning of the seventh side of the authority and how someone has influence in a community group; the meaning of the eighth side of the characteristics to have good morals, because good morals will affect the leadership style. This is in line with the student profile of Pancasila and is relevant to the value of modern life that we live now and attention needs to be given to this Nggusu Waru motif as interdisciplinary learning where local culture is combined with the field of education morally.

The existence of Nggusu Waru in Bima society is currently unclear in concrete terms because the meaning of Nggusu Waru is not fully understood by the Bima people themselves even though they wear woven clothes and or woven sarongs with Nggusu Waru motifs in their daily lives. In Lare-Lare Asi Mbojo, Sultan Salahudin Mosque, the motifs on woven sarongs that can now be seen in the Bima Sultanate museum are in the form of Nggusu Waru because basically these motifs and shapes were intended to be worn and in the environment of community leaders in ancient times, considering the meaning of Nggusu Waru is an implicit message from the community to its leaders. Nggusu Waru can also be seen in the carvings of stilt houses in some Bima communities today, which of course are rarely found because they have been replaced by more modern designs and shapes. The decoration on wooden houses using Nggusu Upa or Nggusu Waru is a reflection of the Sultan's leadership traits as the leader of Bima and the Bima people in general, this is intended to build *dou labo dana* (people/community and place are sustainable).

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