



The Aesthetic Value of Nggusu Waru as a Bima Culture

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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. The motifs of a region are one of them. In Bima culture, classic decorative motifs usually consist of geometric and floral types without the motif 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 virtuous traits to become a leader. This Nggusu Waru form is also found in some architecture in important and iconic buildings in Bima to date and can be analyzed with aesthetic principles namely unity, balance, harmony and of point. An area has a culture that is widely viewed will lead to customs that become guidelines for people in a community, so that differences become the hallmark of a custom without any disagreements.

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

Introduction

The shape of Nggusu Waru or octagon is widely used in several aspects of the life of the people of Bima. As the meaning of the octagonal shape is expected to be carried out as it should. So that the application of this octagon is not applied to just any media, but to several aspects as the meaning of this octagon or Nggusu Waru as the message is conveyed. Some of the uses of this octagonal shape or Nggusu Waru are used in the Lare-lare or gate in the Bima Sultanate building and the Muhammad Salahuddin Mosque, in the basic form of the gravestone of the Sultan of Bima from generation to generation, to its application in weaving motifs by craftsmen in Bima.

The majority of people who inhabit an area adhere to Islam, affecting community activities so that it also affects the cultural products of a community group, such as weaving motifs, building forms and some philosophies in the Mbojo community. Some weaving motifs have their own meaning from each form. One of the motifs is Nggusu Waru, which has a meaning related to the nature of being a

civilized human being in the social strata. All levels of life in society must have a leader. Starting from the smallest group, namely household life, requires a wise father or husband figure. Community life from the Neighborhood Association to the state has its own leaders. Similarly, in an institution, company or organization, there is always a leader known as the chairman or head or director. Of course, a leader has certain criteria so that during his leadership brings benefits to the community he leads. Therefore, in choosing a leader, one should consider these criteria. With this meaning, Bima people use Nggusu Waru forms in several aspects such as in architecture, gravestones for the Sultan and in weaving motifs. These applications of the Nggusu Waru form certainly use the basic principles of fine art.

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 is ethnographic qualitative research by examining the aesthetic value of the Nggusu Waru form found in Bima architecture such as at Muhammad Salahuddin Mosque and Lare-lare in Asi Mbojo.* This research collects theories from various book sources regarding the philosophy circulating in the community regarding the Nggusu Waru motif starting from its form, and also the implementation of the aesthetic value of Nggusu Waru in the Bima community.

Results and Discussion

Aesthetic Values of Nggusu Waru

Estetika dapat dimengerti sebagai norma atau pegangan yang mengarahkan manusia pada perbuatan-perbuatan yang terpuji. These human actions always lead to happiness for themselves (Thalib, A. (2018). This statement is in line with what Palmer, et al (2013) define aesthetics as The study of human minds and emotions in relation to the sense of beauty. Palmer states that aesthetics is the science of human thoughts and emotions on beauty, but some sources state that the view of aesthetics only examines everything that is beautiful has long been corrected because there is a tendency for modern works of art to no longer offer beauty like the Romantic or Classical era, but rather meaning and mental action.

Badrun (2006) stated that the figures who published Nggusu Waru were I.M. Saleh as well as Mahmud Hasan and Syaifurrahman Salman. I.M. Saleh first published his writing in photocopied form in 2006. The two versions have similarities, and the only difference is the wording. For example, different terms are used, but they have the same meaning as the Bima language. According to I.M. Saleh Nggusu Waru's version is as follows:

1. Ma toa di Ruma ro Rasu means to be pious.
2. Ma loa ro bade means clever
3. Ma ntiri nggahi kalampa means being of one mind and one heart.
4. Ma poda nggahi paresa means honesty
5. Ma mbani ro disa means brave
6. Matenggo ro wale means strong
7. Ma disa ro guna means useful
8. Londo dou taho means coming or born from a good descent

According to Rustaman, A. H., & Putra, D. R. (2022). The character of leadership during the Sultanate, Nggusu Waru at that time there was a concept, ideals, philosophy was a hope, that this was how it was. However, the reality in society does not fulfill that at this time, so it is our duty to revitalize

the values that exist in the nggusu waru. Nggusu Waru's leadership characteristics were closely attached to the community in the sultanate era and the Ncuhi era. Nggusu Waru and its meaning were then used in several aspects of Bima society and can still be seen today. The use of the octagonal shape or Nggusu Waru is used in the Lare-lare or gate of the Bima Sultanate building. Nggusu Waru is a brilliant concept and idea from the ancestors of Bima that leaders and leadership must fulfill eight points as stated in Nggusu Waru. Malingi (2022): The eight philosophies were adjusted after Islam entered Bima land, meaning that before religion entered Bima land, the eight philosophies already existed but the values carried were an invitation to emulate the eight qualities of nature.

Lare-Lare at Asi Mbojo

1.) History of Lare-lare Asi Mbojo

Asi Mbojo is a Bima sultanate building that was rebuilt by Sultan Salahuddin in 1927 then renovated in 1977-1979 and on August 11, 1989 it was inaugurated as the Bima Regional Museum under the name Asi Mbojo Museum. The building has a courtyard with an area of 500 m². The palace is facing the Serasuba square. Before entering the Palace area there are two gates, namely the east gate called Lawa Kala, or Lawa Se functioned as a place or entrance for members of Sara law and scholars, then the west gate called Lare-lare functioned as the official door of the sultanate, namely the place of entry of the Sultan, palace officials and palace guests. Lare lare or also called Uma Lare-lare, which is octagonal or nggusu waru and two-storied, lare-lare in Bima language means people, where the use of lare is a place for the sultan to meet his people and a place to announce the sultan's command. Lare lare was built by sultan Abdul Kadim around 1770s (Loir, 2004:287).



Figure 11. Paleis van de sultan van Bima op Soembawa.
Source: digitalcollections.universiteitleiden



Figure 2. Paint by Adrianus Johannes Bik 1821 in the book *Reis naar het oostelijk gedeelte van den indischen archipel*



Figure 3. Bima Sultanate Lare-lare 2023

The Lare-lare Gate is a wooden main gate in the shape of a platform and is three-storied. The upper level of the attic is used to store the planter and two bells. The sow plan is rung at 18:00-20:00 local time. In addition, the sow plan is sounded as a sign that the Hanta Ua Pua traditional event will begin. The two bells have their own functions. The first bell functions as a time marker, while the other bell with a louder sound functions as a danger marker. This gate has an eight-square base shape or as Bima people call it, Nggusu Waru, which symbolizes the meaning of the eight virtues of a leader.

2.) Aesthetic Value of Lare-lare Asi Mbojo

a) *Unity*

Unity in aesthetics is also related to balance, rhythm, scale, and proportion so it is said to be complementary elements in aesthetics. Unity is composed of several elements into a unified whole that is harmonious. In this principle of unity, its application can be seen on the roof that blends with the structure of the Lare-lare building at Asi Mbojo, so that the roof and structure of this building look as one unit. Unity can also be seen with aesthetic principles through the unity or similarity of colors in this building structure. This principle means when there is a similarity of elements that form a form in a work. A work that does not use the principle of unity will not look harmonious so it is not interesting to see (Sofyan, 2020).

The unity in Lare-lare from the shape of the roof and the building structure is octagonal from the roof to the basic shape of the building. Then this aspect of unity in the aesthetics of Lare-lare Asi Mbojo also looks united with the core building of Asi Mbojo which is a Bima Sultanate building as the center of government. The approach to achieving unity in works of art can be through similarity or similarity of elements, harmony of elements, attachment of elements and unity of style, which in the following example is the unity of the shape of the Nggusu Waru building in Lare-lare Asi Mbojo.

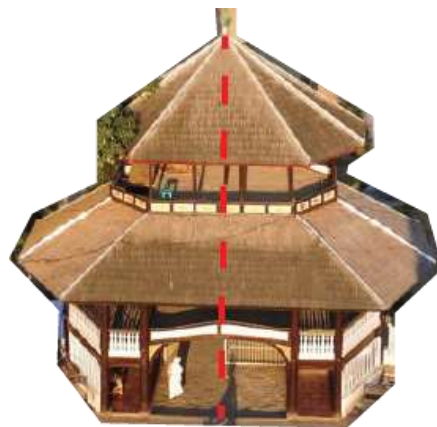


An example of the application of the principle of unity in Lare-lare Asi Mbojo.

Figure 4. Application of the Principle of Unity in Lare-lare Asi Mbojo

b) Balance

Aesthetic value whose visual appeal lies in the balance of a work of art. This balance is not only about symmetry, but asymmetry is included in the analysis of the aesthetic principle of balance. This lare-lare is octagonal in shape so it is called a symmetrical building, both from the angle of the roof top field and the building seen with normal eyes. Visual weight is determined by size, shape, color, texture, and the presence of all elements. The balance in Lare-lare cannot be measured but can be felt. The form of balance in Lare-lare is either a stable and calm balance or a dynamic balance in the form of symmetry in the Lare-lare building.



An example of the application of the principle of balance in Lare-lare Asi Mbojo.

Figure 5. Application of the Principle of Balance in Lare-Lare Asi Mbojo

c) Rhythm

Rhythm in aesthetic principles consists of a composition of elements that have a relationship or similarity. Rhythm in the analysis of aesthetic principles can be in the form of repetition or gradation. The principle of rhythm in the building structure of Lare-lare Asi Mbojo applies the principle of rhythm to the repetition of level one and level two as a fence around the building with a white color and size of 50 cm. an example of the principle of rhythm in Lare-lare Asi Mbojo is its shape with the rhythmic principle of repetition of the same shape, size, and color in general.

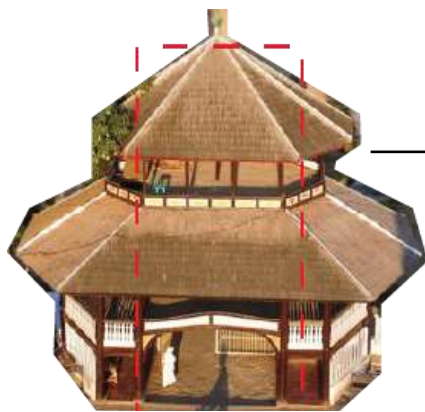


An example of the application of the rhythm principle in Lare-lare Asi Mbojo.

Figure 6. Application of Rhythmic Principle in Lare-lare Asi

d) Center of Interest

The focal point of Lare-lare is the roof and the tall building as the entrance gate of Asi Mbojo. The focal point of this building is seen from the multi-storey but open building. According to an interview conducted with Fahrurizki (Sultan Muhammad Salahuddin Mosque, May 4, 2023, 11.30 WITA) this is adapted to the function of the Lare-lare as the entrance and exit gate of all people and also as a place for the king or sultan to make important announcements or greet his people. The overall shape of the Lare-lare Asi Mbojo is dominant, superior, or special in its shape so that it attracts more attention than other parts, because the Lare-lare building also stands as a single gate and is not connected to the core building of the Sultanate.



An example of the application of the focal point principle in Lare-lare Asi Mbojo.

Figure 7. Application of the Principle of Balance to Lare-lare Asi

Conclusion

The Nggusu Waru form is applied to several building architectures in Bima. The application of the Nggusu Waru shape is found on the four pillars of the main room of the Muhammad Salahuddin Mosque, on the two tower buildings for ablution in the mosque area, and on the mosque entrance building or called Lare-lare. The use of the Nggusu Waru form can also be seen in the Asi Mbojo entrance building called Lare-lare Asi Mbojo. The application of this octagonal shape or Nggusu Waru in several aspects of Bima society can be studied with aesthetic analysis by paying attention to aesthetic principles, namely unity, balance, harmony, and center of interest. Bima's cultural products using the octagonal shape or Nggusu Waru, which is full of meaning, not only prioritizes function but also requires aesthetic value. Nggusu Waru and its form is the identity of the Bima people as a local and even national art education material that will awaken the spirit of creativity of the Bima people with their own cultural background.

The Nggusu Waru motif has values and meanings that are 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 Nggusu Waru motif as interdisciplinary learning where local culture is combined with the field of education morally.

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