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INTRODUCTION FROM THE EDITORIAL BOARDS

Analisa Journal of Social Science and Religion published a new edition vol.2.no.02.2017. This is the forth volume issued in English since its beginning in 2016. This English edition is a part of preparation to be an International journal and as an effort from the editorial board to make this journal widely accessed and read by more people around the world. Analisa Journal has also consistently published both versions; the online edition through the Analisa website and the printed version. Many people have contributed in the process of this publication, so that this journal is successfully released as scheduled.

There are eight articles in this volume in which some of them discussed about religion and peace in various parts of Indonesia, while several of them talk about education and the rest are discussing about gender and *dakwah* (Islamic dissemination). The authors of those papers are also divers coming from different institutions and different countries.

The first article written by three authors namely Said Achmad Kabiru Rafiie, Amir Husni and Said Atah is entitled "Acehnese Wars and Learning from 12Years of Peace in Aceh". This paper examined the history of Acehnese wars and the peace development after the signing of the Memorandum of Understanding between the Aceh Freedom Movement, or Gerakan Aceh Merdeka (GAM), and the Republic of Indonesia in Helsinki on August 15th, 2005. This article gives a deep explanation of what is really going on in Aceh from the era of wars until the recent time. The authors use a qualitative approach and the theory of inequality and conflict as well as Fanon's ideas in order to elucidate the data. Findings of this research show that there are various reasons which might encourage people involved in the battlefield including group motive, personal motivation, social contract and resource shortage. In addition, it shows that the social and economic condition in Aceh has not developed successfully.

The next article is written by Agus Iswanto talked about the receptions of religious aspects (ultimate truth/God, cosmological and religious ritual aspects) in the cultural products of Radin Jambat, a folktale from Lampung, Indonesia. This study is based on the Radin Jambat Folktale text. The results found that folktale contributes in building harmony among religion followers in Lampung. It also stated that religion and culture can go hand in hand in creating harmony, therefore it can be said that religion, in this case Islam, was accepted by people peacefully.

The third article discussed about Kolasara, a local wisdom from Southeast Sulawesi Indonesia. This paper argues that this tradition has contributed in building harmony especially in the Tolaki tribe in such area. This article was written by Muh Subair, he used an in-depth interview, observation and library research in order to collect data. He suggested that *kolasara* should be internalized in *lulo* dance as a way to strengthen such local wisdom. As it is the fact that *kolasara* has played role in mediating people in various conflicts.

How the manuscript called *Wasitawala* contained some education values was discussed by Moch Lukluil Maknun in the next article. This is an interesting paper in which the writer explained the content of the text and then analyzed it on how those embedded values might be used as a source for the national curriculum especially on the character education. He mentioned that this *serat* has many values of character education such as honesty, responsible, thinking logically, discipline, hard working, creative and so forth.

A.M Wibowo wrote the subsequent article entitled "Political view and orientation of the *rohis* members toward the form of the state". This paper is based on his field research at schools in Temanggung Central Java Indonesia. He focused his study on the *Rohis* members' view on certain aspects so called political orientation. The results show that (a) religious teaching at the *Rohis* organization was conducted using one way communication, and they also used media social in disseminating their teaching, (b) *rohis* member prefer to choose male and Islamic leader when they asked about their preferred leader. Meanwhile there are two distinct preferences in terms of state form, the first one is the Unified State of Indonesian Republic (NKRI, Negara Kesatuan Republik Indonesia), and the second is the Islamic state.

The sixth article written by Abdurrachman Assegaf was about how the anti-corruption policies and educational strategies enforced by Indonesian and Japanese Government. This is an important issue to be discussed since both countries have experiences some corruption cases, although Japan is less experience compared to Indonesia. This was indicated by some data issued by the Transparency International. Japan is categorized as the least corrupt country, on the other hand Indonesia has many and complex corruption cases. This paper stated that countries have laws on anti-corruption; Indonesia has Act Number 31 of 1999 and Japan has several interrelated law compiled in Penal Codes (PC). in addition, both of them have strategies in implementing strategy for anti-corruption education.

The next article concerns on the issue of hate speech in Kupang East Nusa Tenggara Province, how the Islamic preaching dealing with such phenomena. This is a significant study since in the last few months, there are hate speech occurrence everywhere either through oral or written media such as social media and flyers. In Kupang, Muslim are as a minority group in which most of people are Christian. Thus, during the Islamic dissemination, it is solely aimed for Muslim community and not for non-Muslim society. They do not use loudspeaker during their sermon (dakwah), except for *adzan* (calling for prayers). Furthermore, the clerics always avoid using hate speech during their teaching and sermon.

The last article written by Misbah Zulfa Elizabeth is about women in public space and how religion treats them. This paper argues that now days many women took part in public activities by engaging at some workplaces; however they are mostly put at the lower level compared to male workers. Even, religion also treats them differently. This is because there is such domination of globalization in which this situation might be called as women impoverishment

We do hope you all enjoy reading the articles.

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Analisa Journal of Social Science and Religion would like to sincerely thank to all people contributing in this publication namely advisory editorial, international editorial board, editors, language advisors, assistant to editors, lay-outers as well as other parties involving in the process of publishing this journal. Analisa journal would also appreciate to all authors who submitted their articles to Analisa, so that this journal is successfully released in time.

The Analisa Journal hopes that we would continue our cooperation for the next editions.

Semarang, December 2017

Editor in Chief

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INTERNALIZING KALOSARA'S VALUE IN A TRADITIONAL DANCE 'LULO' IN THE CITY OF KENDARI, SOUTHEAST SULAWESI

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ABSTRACT

Kalosara is a local wisdom which is grown in Kendari Southeast Sulawesi Indonesia, and it has been proven to strengthen peace and harmony in the tribe of Tolaki. Therefore, how to enlarge the function of Kalosara in the multicultural society, is the main discussion of this article base on the theory of multiculturalism and structural-functional in the frame of descriptive-qualitative approach, where the society interpreted as a structure that interacting each other, especially in the norms, traditions, and institutions. The analyzed of data refers to thinking narratively as a way of thinking about phenomena. Data gaining from in-depth interview, literature review, and observation indicated that the local wisdom that supports harmony in Kendari basically also presents in all ethnicities, thus strengthening of Tolakinese's local wisdom through the internalization of Kalosara in Lulo dance can be well-received by other communities. Kalosara has effective influence in being a unifying means between the dispute parties. Therefore, to expand the access of Kalosara into more effective function, it is recommended to internalized the values of Kalosara in public activities, primarily in Lulo dance, and it is also advisable to manifest the transformation of stylistic Kalosara in the forms of jewelry or crafts, bracelets, necklaces, rings, plate plaques, and other forms that may adopt the shape of original Kalosara, simultaneously adapt its function as an integral tool. If Kalosara transforms into various shapes which is easy to carry anywhere has spread in the community, it is expected at the same time also the functions to spread to the whole society.

Keywords: *Kalosara, Tolakinese culture, Lulo dance, peace culture, Local wisdom*

INTRODUCTION

Local wisdom is a cultural investment which functions to strengthen interfaith peace and harmony, it is marked as a traditional wisdom, rooted in society, certain tribe, and has proven able to face challenge of time in its path. As the time demanding a rapid change is no exception in this aspect of culture, leaving questions about how the face of local wisdom in the present context, and how the local wisdom is able to survive in urban living.

Some argue that local wisdom has been encountering a lot of commodification, and becomes a means to stimulate tourism economic (Maunati, 2004: 232). Just as traditional dances used as commodities, in

order to enhance its sale, various efforts have been done, such as re-patching it in every part, ranging from the appearance to the core part of its movement. It is then experiencing a major shift in its originality and in turn eliminating the characteristics of the culture. Nonetheless, commodification – in the context of tourism- is considered as one of the efforts of revitalization towards the local culture. So, the positive and negative effects occurred will be resulting in an endless debate.

In addition, there is also a kind of local wisdom which is considered excluded from modern life and can only survive its traditionally, or just as the archaeological evidence with stories of the past that are now no longer able to function as it should. As

pointed out by Vosmaer, who revealed that there is a similarity between Tolaki and Dayak's culture namely; "*koppensnellen*", a practice of headhunting or beheading for those who are deemed as enemies as a ritual (Vosmaer, 1839: 63). It might be relevant to its time, as the embodiment of security and defensiveness to their community. Ones who are considered as enemies are deemed necessary and lawful to have their heads off. Apparently, this value does not survive into modern life, as nowadays we are unified under the Indonesian's law and constitution, which prevents all ethnicities to act its customary law as their own will.

The local wisdom in a relatively homogenous society is able to maintain its principles, despite the diversity. The settlers, because of their relatively small population, are able to make adjustments to the local tradition (Lubis, 2013: xix).

In fact, the current condition of local wisdom in some regions cannot necessarily be considered equal to other regions. There is a great possibility that in East Kalimantan, for an instance, a hardening identity can potentially unlock the inter-religion conflict, where Dayak as the native ethnicity feels oppressed and marginalized by the settlers from other ethnicities (Syamsurijal, 2015), but in other regions such as Kendari, it is proven the other way around. That is, there is an indication of identity dilution that occurs due to the strengthening of local wisdom, which plainly can bind different variants of community group in one shade of religious harmony.

The contribution of local wisdom towards the religious harmony has been proven long ago, such as the concept of humanizing human beings in Bugis society called *sipakatau*. This word means to look at each other between human beings with the same view as human beings, so that they respect each other, and even love each other (Muhdina, 2015: 34).

Therefore, this article is viewed as strategically able to elaborate how the local wisdom works and functions within the pluralistic society. As mentioned that the *kalosara* as a local wisdom in the Tolaki tribe can play a role to strengthen community harmony. The *kalosara* is a local Tolaki culture in Kendari, which is in a circular fashion made of rattan, and has the meaning of being a unifying symbol. Meanwhile, *Lulo* dance is one type of dance with a circular

formation that is very popular among the people of Kendari. Thus, the internalization of the value of *kalosara* into the *lulo* dance, is intended to incorporate the noble values contained in the *kalosara* culture into the meaning of *lulo* dance, which also made its formation in a circular form like the form of *kalosara*. This is based on the similarity of the circular philosophy of the two local cultures, and the potential to be united in a package of mutually supportive meanings. From the potential of *kalosara* and the popularity of *lulo* dance, then it's drawn some research question as follows: How does the local wisdom can potentially create a harmony? and how to extend the function of Tolaki cultural harmony into a multicultural society?

So, this article will reveal the local wisdom that can support community harmony in Kendari, in this case, *kalosara*, and then will find a way to expand the harmony function of the local wisdom that is potential to be accepted by a multicultural society.

Literature Review

One article related to the theme of local wisdom and harmony in Southeast Sulawesi is research on *haroa* tradition, which is believed to be able to resolve the conflicts and integrate different tribe communities. It is due to the process of assimilation between the native and the settlers that are able to necessitate their familiarity and relationship (Mahrudin, 2012). In addition, several local wisdoms in Muna are functionally effective in maintaining the harmony among the residents. One of them is in the form of wise words from *kalala*, such as *dapo Moa Moa Sioho* 'love one another', *dapo angka angkatau*, 'value one another', *dapo mo moologho*, 'help one another', *dapo adha adhati*, 'respect one another', and *dapo pia piara/dapo bhinibhini kuli*, *saling asah*, *saling asih*, *saling asuh* (mutual guidance, mutual affection, and mutual nurture), mutual tolerance among others (Sabara, 2015: 203).

In the context of specific local wisdom of culture of Kendari, there have been a lot of previous researches with the subject of *kalosara*, as conducted by several scholars; Abdurrauf Tarimana, Basrin Melamba, Muslimin Suud, and Arsamid Alashur. As of March 2016, an ongoing research has been

held in Konawe (a neighboring regency of Kendari) by Research Center of State Institute for Islamic Studies (IAIN) Sultan Qaimuddin Kendari, about "*kalosara as a resolution of conflict*" which focuses on several sub districts whose majority of ethnicity is *Tolakinese*. From this point, research on *kalosara* in Kendari does not merely see the location difference viewpoint, not also see difference in community's character, like a more plural community in Kendari itself. Even native population of *Tolakinese* in Kendari is no longer holding as a majority, as they previously claimed as a legacy/ancestors' land.

There is a research pointing out that *kalosara* was a work of *Tolakinese* ancestral community since the 10th century. The *kalosara* has a strong value and deserves to be maintained, and should be preserved as a source of legal awareness. Even *kalosara* value can be legitimized as a source of law for any determination of positive law, so this form of synergy complying with implementation of the traditions (rituals) can be institutionalized (Ruliah, 2013: 5). Furthermore, *kalosara* is also seen to provide bigger contribution in achieving regional defense (Rusmin, 2008: iv). In obtaining the tasks of traditional leaders Tolaki tribes must always be guided by *kalosara*, as a symbol of togetherness, and as a tool of social communication (Jaya and Ridwan, 2013: 1).

The role of research on *kalosara* in developing regional defense is the basis of local wisdom research and as a force in building religious harmony. The results of this study would essentially reveal people's perception about city of Kendari; *kalosara* as a means of fostering the rule of law and social order and its potential in contributing to regional defense. While research on fostering harmony by local wisdom *kalosara* will further discuss how it can be functioned and organized by local community for the purpose of strengthening religious harmony.

CONCEPTUAL FRAMEWORK

This research employs theory of multiculturalism, structural-functional and internalization. Multicultural, in a literal sense, is the diversity of culture. While culture is something done together which attributes for each individual to be classified as members of a particular community.

Culture can also be interpreted as a collection of customs of a society that has a certain meaning (Yaqin, 2003: 27-28).

Structural-functional theory is a viewpoint in sociology and anthropology that seeks to interpret society as a structure interacting each other, especially in the norms, traditions, and institutions. In the most basic sense, it emphasizes the "attempt to connect, as much as possible, with every feature, custom, or practice, and its impact on the functioning of a stable and cohesive system". Of course, structure of society is not merely out of necessities, which are varied, so this requirement will further create tolerance and harmony in society (Goode, Wiliam, J., 1995: 3).

Kalosara was known as local wisdom that can strengthen the harmony of the Tolaki tribe community in Kendari City, then the function of *kalosara* will be elaborated in the context of the multi-culture community, that is how people from other tribes accept the culture of *kalosara* in daily practice. Further, it is also explained about the structure of the community that is involved in the implementation of the culture, whether applied at a certain level or applicable in all levels of society.

The notion of internalization plays a key in cultural psychology, it designates the core process by which culture becomes mind, and its begins to account how mind can create culture. The result of the internalization is a semiotically mediated mental process, where sensory information is processed by two different but structurally connected mechanisms (Zittoun, 2015: 4-8). So, *lulo* dance as popular tradition will become a trigger to the society, to understand the meaning of *kalosara*, and even to follow the rule of game about the *kalosara*.

RESEARCH METHOD

This research used qualitative descriptive approach to identify harmony-nuanced local wisdom. The function of wisdom is then examined thoroughly. This is done through the study of documents or written sources, thus completed with the method collecting data through observations and interviews. Interviews are conducted on a rolling basis starting from key informants (cultural observers and community leaders) who could pass the information on to some

expert informants. Characteristics of data also be strengthened by supporting informants; people who do not seem to be directly involved and are outside of the target of the research, but are predicted by objective observation and is accordance with the characteristics of qualitative research, which becomes the instrument, the researcher himself (Fink, 2000: Art. 4).

Collected data from people who have experience about *kalosara*, will be arranged narratively and grouped according to the structure or position of the person in society. The structure of society is not predetermined from the beginning, and the data are only expressed from people who have experience in using *kalosara* as a medium of peace, or from people who have witnessed the use of *kalosara* in the function of peace. The analyzed of data refers to thinking narratively as a way of thinking about phenomena while keeping mind theoretical, methodological, and interpretative considerations.

RESULTS AND DISCUSSION

Research Setting

City of Kendari is the "fight area" of three main ethnicities, *Tolaki-Mekongga*, *Muna-Buton*, and *Bugis-Makassar*. Although the writer did not find the updated data about the size of population based on the race and ethnicity, based on the interviews there are differences on opinion about who holds the majority of population. Some argue that *Bugis-Makassar* is now holding the major population, followed subsequently by *Muna-Buton* and *Tolaki-Mekongga*. The others state that *Muna-Buton* is the most populous area, followed by *Bugis-Makassar* in second position, thus making *Tolaki* as the least populous area, even though they claim to be the 'host' and others as the 'outsider', in fact it has a reduced number of population. Nonetheless, *Tolaki* still holds the dominant position in regards to political arena and culture.

Unfortunately, more legitimized source of ethnic condition in city of Kendari is not explained in the book released by Office of Statistics. The latest data is derived from General Election Commission, which stated that "If we talk about ethnicity in Kendari, there are only three major ethnic groups that inhabit this *lulo* city, among them is *Muna* which is included in *Buton* and *Ereke*, with

the total estimation of 40 percent of the total population in this city," He said. Similarly, the *Bugis-Makassar* estimated at an amount of between 30-35 percent of the city's total population and between 22-25 percent of *Tolaki-Mekongga* (Senong, 2011).

Balance of power in terms of mass of the three major ethnics is further implicated on patterns of social interaction, especially regarding to local wisdom as a reference for cultural life. Therefore, finding local wisdom to be applied universally is a difficult matter as well necessary to identify where the three ethnics each carrying a different local wisdom in physical and performance. So, the harmony that exists nowadays show its own uniqueness to the city of Kendari, about how they manage conflicts and maintain peace in the middle of fight to the three major ethnics who inhabit the city. This research also seeks to elaborate local wisdom of the three ethnics with the values harmony and peace, as well as how local wisdom of *kalosara* functions in public community's life.

Tolakinese people believe the sacrality of *kalosara* as the basic concept and the source of all of their local wisdom. To their knowledge, *kalo* is a symbol of unity-unification, which is a symbol of togetherness accompanied by sincerity without egoism to live in a dynamics situation, where everyone in a variety of difference in ethnicity, race, and religion, live in a loop intertwined and intermingled firmly. It is to be understood as a form of togetherness that is not easily separated, and the difference of thought that resulted in an emergence of misunderstanding or even worse than that, the emergence of dispute (Lanuku, 2016: vii).

Muna's ethnic also brings a local wisdom, which, although is different from *kalosara*, carries the same philosophy, linked with wisdom that supports the harmony. It is called *haroa* (Pendais Haq, 41 years, Kendari, 07/03/2016). *Haroa* is a form of traditional ceremony that brings a lot of invitations. The ceremony might be held starting from small-scale party, such as family occasion, to a larger-scale as traditional institution. *Haroa* was once believed to be a prayer ritual rooted from the *Munanese* old belief, but after Islam came, it is assimilated to adjust the Islamic teaching, so as *barazanji* or salvation prayer. The tradition furthermore develops into the terms of *haroa maulidi*, *haroa isra'mikraj*,

and *haroa Muharram*. But there are also some people still stick to the old tradition contrary to the teaching of Islamic religion (Mahrudin, 43 years, Kendari, 08/03/2016).

Buginese people bring adaptive local wisdom to the condition of *Tolakinese* culture and other migrant ethnics. *Bugis-Kendari* is very respectful to the local culture as in the principle of their saying; *Narekko mangembek tauwwe mangembek tokko* "If people from one village bleat like a goat then you should be able to do as they do". It means, in the sense of that any of the languages used by the people attended by *Buginese* ethnic, they are encouraged to participate in the said language. *Narekko purani muinung uwaena tanaeh selessuremmunitu wawanna*, "If in one village you have drunk the water, you automatically become their own", *padamoitu kampongmu*, "just as the same as your hometown" (KH.Mursyidin, 56 years, Kendari, 09/03/2016). This clearly shows the diplomatic skills of *Buginese* when settling to another community. Although they are known by the strength of their characters, *Buginese* people are very adaptive to their environment.

However, as a distinct society, there is still a battle of influence between *Tolaki*, *Muna*, and *Bugis*. But the nuance is apparently in the context of brotherhood and fraternity, because they are historically related. *Tolaki* and *Bugis* are believed to have a fraternal bond which comes from the same ancestors, *Konawe-Tolaki* Kingdom and *Sawerigading-Bugis* kingdom. It begins from the story of *Wekoila*, who is often associated with the same person as *Wetenriabeng*, who came from *Luwu* Kingdom. This occurs when *Wekoila* was exiled across the Kingdom of *Bone*, located in the eastern part of *Luwu* kingdom. As mentioned in the literature manuscript *Lagaligo* and in *lontara'* manuscript of Arung Matowa Wajo in the possession of King of Wajo namely *Latanpare Puang ri Maggalatung* (stored in *Sao Raja Maggalatung*) that the East country where *Wetenriabeng* was exiled is named *Tompo Tika*, where *Wekoila* or *Wetenriabeng* subsequently became a king of sky. The sky in this case is literally a mainland located in the far away land where the sun is set, and if it is seen from *Ale Luwu* (the capitals of *Luwu* kingdom in the dynasty of *Sawerigading*), the mainland is closely

resembled to *Konawe*. So, philosophically, the kingdom of *Tompo Tika* is indeed the kingdom of *Konawe*. Thus, the royal title *Wekoila's* husband *Tomaralangi* of *Konawe* kingdom, which is called *Remmang Ri Langi*, is known as *tobotting ri langi*, those who is married in the sky (*Tompo Tika*), where *Wetenriabeng* is titled as *Bissu ri Langi* (Melamba, et al., 2011: 35-36).

Likewise, *Tolakinese* people who consider *Haluoleo* as their hero in Kendari, is also considered as a man who hailed from *Muna* kingdom (Rustam Tamburaka, 60 years, Kendari, 11/03/2016). This historical continuity still becomes the main theme of oral stories among Kendari people, even though it is within the territory of myth and still becomes the matter of debate, but quite memorable for the community and can serve as a collective memory that is able to warm the hospitality that exists in their daily interactions. At a certain moment they could come to an agreement that they basically come from the same ancestor, and if not, still from the same ancestor, the prophet of Adam.

Harmony-Valued *Tolakinese* Local Wisdom

Searches related to religious harmony at the elite level in Kendari does not leave any significant problems. Factors of Islamic religious belief possessed by the ethnics of *Tolaki-Mekongga*, *Muna-Buton*, and *Bugis-Makassar* contribute significantly in creating a harmonious situation between religious communities (KH. Mursyidin, Kendari, 09/03/2016). So, although there are parts where they appear diverse in culture, the culture itself becomes fused into a unifying force, which in practice mans the local wisdom of culture, and if it is drawn into the realm of religion there is no contradiction with religious values. Even the value of local wisdom is highly relevant to religious values, certainly a part of the recommendation of all religions to create secured and peace society.

Among the local wisdoms of *Tolakinese* is *kalo*, combined with *osara* becomes *kalosara*. It is the core of; *Kohanu* (culture of shame), *Merou* (manners of understanding and social orders), "*samaturu*" "*medulu ronga mepokoo'aso*" (culture of unity, mutual help and tolerance), and "*taa ehe tinua-tuay*" (pride of dignity and identity as *Tolakinese*). All of them are local moral

values which, if interpreted deeper, will be extremely relevant to the value of interfaith harmony.

Furthermore, if *kalo* and its derivatives juxtaposed with social conditions, it can plainly be said that *kalo* is the Tolakinese people's philosophy of life. It plays in the area of meaning and principle of life that is considered as one source of all sources of existing tradition. It is physically manifested into a circular-shape rattan.

Of all the types of *kalo*, the most widely known is the material essentially made of rattan, white cloth, and woven. The rattan circle is a symbol of upper world, a white cloth is a symbol of middle world, and woven container is a symbol of lower world. Some argue that the rattan circle represents the sun, the moon, and the stars; a white cloth represents the sky, and a woven container represents the biosphere layer. They also express that the rattan circle is a symbol *Sangia Mbu'u* (The Highest Deity), *Sangia I Losoanooleo* (The East Deity), and *Sangia I Tepuliano Wanua* (The Deity of Ruler of Life), and the woven container is a symbol of *Sangia I Puri Wuta* (The Underground Deity). *Kalo* as a symbol of unity/unification among Tolakinese people is an epitome of togetherness accompanied by sincerity without egoism, to live in a dynamic situation, where everyone belongs to a variety of differences in ethnicity, race, and religion, and to live in a loop intertwined and intermingled firmly. And of course, this should be understood as a form of togetherness that is not easily separated simply because of their differences in thinking that resulted in an emergence of misunderstanding, or even worse than that, namely the emergence of disputes (Tarimana, 1993: 208). In addition, Tolakinese local wisdom that can be developed to strengthen the community's harmony is in the form of *lulo* dance.

Malulo or *Lulo* dance in the past time, was always delivered in traditional ceremonies such as weddings, harvest festivals, and throne's inauguration, accompanied by percussion instrument called *gong*. This dance is performed by men, women, teens, and children. They are holding hands, dancing to the rhythm of gongs while forming a circle. *Gong* is usually made up of two kinds of different sizes and types of the sound. Nowadays, *gong* has been replaced with more modern instrument,

such as *electone*, usually in urban areas (Melamba, et al., 2015: 88).

The basic philosophy of *lulo* dance is friendship, usually aimed at the Tolakinese youth as a medium to introduce each other, search for a love partner, and strengthen the kinship. This dance is performed with the position of holding hands and forming a circle. Dance participants are not limited by age or class, anyone can participate in the dance, whether they are rich or poor, old and young, even if you are not Tolakinese or from foreign country, you are welcome to step into the circle, as long as you are able to follow the moves. Another thing to note is the position of the hands. A male dancer will settle his palms above the female dancer, representing a symbol of status, role, and the ethics of men and women in men (Melamba, et al., 2015: 88).

The most important thing of all is the meaning of the *Lulo* dance itself, which reflect that Tolakinese community is a peace community and prioritize friendship and unity in living their life. As Tolakinese philosophy which is expressed through the proverbs *samaturu*, *medulu ronga mepokoaso*, which means always come together, work together, and help each other (Melamba, et.al., 2015: 88).

Institutionalization of Local Wisdom for Harmony

Kalosara is a wisdom that has a social function, the study of functional theory describes it as a tool that can trigger the occurrence of relationships and even interdependence. So, the community as interacting structure in *kalosara* custom can be seen first in small social structure, starting from family, educational institution, custom institution and government institution.

The use of *kalosara* in the family begins in a person who will hold a marriage, ie at the event *mondotudu* (cover application) where the men who will apply, are required to bring the *kalosara* and completeness as a condition to be passed. The *kalosara* here means a firm will to be clarified by showing the bonding of the two ends of the rattan that form a circle, meaning there is a deep intention of the male family to connect the family line with the female family as symbolized in the *kalosara* (Tamburaka 2015: 103). There are 5 stages

(currently simplified into 3 stages) which require the existence of *kalosara* from several stages in the Tolaki marriage, where if in one of these stages does not present *kalosara* then the marriage will be considered invalid. For each of the intended stages, there is always a philosophy of *kalosara* to be built for the two families to be united (Tarimana 1993: 206-210). Thus, the customary marriage of Tolaki is not only the interests of the bride and groom, but also the interests of the families of both sides, even the interests of the whole family for the Tolaki community. So *kalosara* moves from the symbol of the integrity of the family towards the unity of the new family and extends again to the unity of the fraternity of the Tolaki family.

The effort to preserve religious harmony in Kendari City has long been a commitment of every adherent of religion, and this is re-emphasized when addressing Tolikara case that could ignite the emotions of certain religious followers with the emergence of demos in some places, religious leaders in Kendari City through Interfaith Harmony Forum (IHF) was ready to hold a declaration of nationality, in Kendari City Government Pattern Room, Friday (24/07/2015), the reading of the declaration jointly by the five representatives of religious leaders namely Islam, Catholicism, Protestantism, Hinduism and Buddhism were witnessed Mayor Kendari H. Asrun, Kendari City Council Chairman Abdul Razak, Dandim 1417 Kendari Lieutenant Colonel Agus Waluyo, Kendari Police Representative, and DanLanal Kendari. After the national declaration was done together while holding the flag of *Merah Putih*, followed by the signing of a peace agreement or charter with the five religious leaders. In the declaration, the five religious leaders agreed in earnest to always maintain the harmony of inter and among religious people in Kendari City. Kendari Mayor, Asrun, said the declaration is a very positive thing that could be a glue to counteract the impact of the Tolikara case, Papua (Waliyullah, 2016: 3).

In 2015 IHF also conducted a seminar "Strengthening the Role of Religious Institutions in Building Harmony through Internalizing the Values of Religion and the Value of Local Wisdom". Participants were attended by various community organizations, customary representatives of

all tribes, and speakers included discussing the local wisdom of the Tolaki tribe including Kalosara, as well as speakers from the Muna tribe discussing the local wisdom of the Muna tribe (Rahman Gali, 45 years, Kendari 13/03/2016). This seminar at least stimulates the spirit of openness to dialogue from all tribes that inhabit Lulo City, open access to communication between tribes and groups of people of different religions so as to create a condition of knowing each other for the next intimate, mutual respect and arouse the spirit to jointly maintain security and community peace.

IHF's role does not stand alone, but always coordinate with the Ministry of Religious Affairs of Kendari City and the Ministry of Religion of Southeast Sulawesi Province. Among the activities undertaken together are; Socialization of interfaith adolescent role in building religious harmony, regular meeting of interfaith dialogue both at Provincial level up to Kota / Kabupaten level, proactive listening to the problems of religious leaders in the matter of building houses of worship, interreligious harmony workshops conducted in the level Regional Southeast Sulawesi (among others the theme is local wisdom), as well as dialogue towards harmony through various themes; Religious teachings, religious festivals, religious marriages, greetings, prayers, and local wisdom from rotating houses of worship from mosques to Islamic centers, churches, monasteries and temples (Abd Hamid, 61 years, Kendari, 12/03/2016).

Meanwhile, at the level of Kendari City Government, the searching of data about how to treat harmony based on local wisdom does not work as planned, it is constrained by a somewhat winding research permit and a refusal from the Kesbang party to be interviewed. Nevertheless, the mayor of Kendari is considered proactive enough in dealing with the issue of harmony, in the event of rejection of the establishment of a monastery that could provoke opposition to the community, then immediately can be soothed and resolved with the Mayor. Similarly, when Pure *Jagarita* destruction, where one stupa has been stolen from the top of Pure, then Hindus regard it as an insult because it is a sacred thing. But with the Mayor immediately intervene to mediate the case, so quickly the police move and immediately reveal the motive as a regular

criminal case, because the object is worth a good sale for allegedly made of gold.

In terms of attention Kendari City government against local wisdom can also be read from the amount of budget for the development of cultural values that reached Rp. 1,183,450,000, - as shown in the Kendari City Medium Term Development Plan (RPJMD) of 2013 - 2017, h. 48. The work program observed at the time of the study was the activities of the Youth and Sports Office through the *lulo* festival every Sunday in Taman Kota on 6, 13, 20 and 27 March 2016 for a general level involving art galleries throughout Kendari. Previously, a few weeks also held *lulo* festival for school level in Kendari City.

The involvement of educational institutions in the effort of preserving local wisdom appears in the content of local content, with learning of the Regional Language Tolaki in School. Although not directly related to local wisdom of *kalosara* and *lulo*, the introduction of the Tolaki language is not only devoted to Tolaki-speaking students, but all students of any tribe are required to follow the Tolaki language learning, so the value to be built by *kalosara* can also be awakened with material given to students who are not from Tolaki tribe, namely the creation of a ties, bonds of brotherhood between students, even to form a kinship between parents with local Tolaki community, because if students get homework (PR) And their families at home no one can help because of the different language factors, so this opens up the students' family opportunities to ask for help to the native neighbors of the Tolaki tribe. In addition, students and parents also do not question the choice of Tolaki language as a matter of local content, even they are happy and grateful because with that they can further expand the familiarity with Tolaki people (Lusdianti, 30 years, Kendari, 14/03/2016).

In addition to the roles of the various structures of society above, the Tolaki customary institution also has existed in maintaining the *kalosara* through a wedding procession, *kalosara* in the ritual ceremony *mosehe wanua* which is usually held once a year, *kalosara* in the turn of the year of agriculture and also as long-term custodians, to reconcile the conflicting parties. See support for local wisdom from small Tolaki families, from IHF, Ministry of Religious

Affairs, Local Governments and Education Institutions, although the support is not as big as the value of *kalosara* itself, but it is significant enough for customary institutions to be more confident about building *kalosara* in a wider influence.

The Functions of *Kalosara*

Kalosara, which contains magical values and highly sacred by *Tolakinese* community, has a great potential to be developed more widely as a collective wisdom for the city of Kendari as a whole. This is because the values of unifying and togetherness that can be built from the symbol of *kalosara* have proven very effective to function as a safety valve in the public sphere of *Tolakinese* ethnic. At least, in the structure of *Tolakinese* community who have long undergone a variation of religious believers, notably Islam and Christian, as two kinds of religion which could potentially spark a conflict in Kendari. With the presence of *kalosara*, all potential conflict can be eliminated and even never heard.

Rustam Tamburaka (60 years, Kendari, 11/03/2016) describes that; Islam and Kristen in the city of Kendari so far have never led to any major conflict, because the figures of both parties are often from the same family. For example, I (Rustam) as a prominent figure in Council of Ulama in Kendari possesses a kinship ties to the Christian's Priest which in turn affect the congregation. So, whenever there is a dispute or potential conflict arises, it will be easier to be mediated, if both of the figures are from the same ethnicity.

If the threat of conflict is withdrawn from the wedge between different ethnicities in Kendari, it can be eliminated by the bonds of fraternity among religions, because the majority of migrants from *Muna*, *Buton*, and *Bugis-Makassar* are Islam, which is also the majority of religious believers among native *Tolaki*. Thus, so the seeds of conflict cannot flourish in Kendari, and with the optimization of the various potential of unifying, either the elements of religion, nationality, and culture, in order to make social atmosphere becomes more conducive, safe, and away from the threat of disintegration or mass riots.

Efforts to strengthen the potential of unity have been proposed by several parties,

such as Interfaith Harmony Forum (IHF) in Kendari, with dialogue and discussion held regularly at various religious centers, from Islamic Center, Church, Buddhist monastery, and Hinduism temple. The theme of discussion has generally done for: internalization of religious values and strengthening local wisdom. So that, not only religious leaders called to participate and maintain and preserve the harmony, but people who attended from various backgrounds will become acquainted and familiar with other religious and ethnic figures.

Although *kalosara* does not directly and collectively impact on the religious harmony, it serves directly to the *Tolakinese* community, which have been discussed extensively and written elaborately through scientific writings and internet blogs. The writer collected and recorded the data, added with the interviews from: Abd. Hamid, Rustam Tamburaka, Rahman Gali, La Ode Hidayat, Waliyullah, Mahrudin, Muh.Aksan, Penda's Haq, Haeksa Biopsi, Uniarti, Lusdianti, Fahmi Gunawan, Nur Rizky Alfiani Suaib and Asri. Even though the stories told in chronological order, there is similarity of shape and patterns of events that have occurred. These events are as follows:

1. Student's Fight Case

When I was a student at University of Halu Oleo Kendari, a fight erupted between *Tolakinese's* students from two different faculties. At the time when the fight peaked and threatened the riots between both of the students' groups, mediation was proposed by choosing *Tolakinese's* figure as negotiators between them, and *kalosara* is used. Both of the groups are finally pacified and collected. They eventually sat together to seek for solution. In this case we can see the sacrality of *kalosara* which heavily affected the downhill surge of emotion between the two parties. It helps wear off their egoism and in turn the way of peace became easier to realize. Until now, if a fight between *Tolakinese's* students arises, the presence of *kalosara* as a medium in finding a solution is still very effective (Biopsi, Heksa 35 years, Kendari, 15/03/2016).

When a fight case involving one of the parties is from different ethnicity other than *Tolakinese*, sometimes *kalosara* is not always used as a negotiator. Unless the other

groups take a *Tolakinese's* spokesman to do lobbying or dialogue, so *kalosara* can be used as an approach to win the hearts of *Tolakinese* side, to ensure that the group he represents want to understand and want to invite peace with the symbol of *kalosara* that is delivered to him. Its nature inspires feelings of humanity and opens the eyes of the hearts of people who are hit by anger, emotion and revenge. So as a true Tolaki, they will necessarily bring down all the emotions and anger and seek to find out what actually problems that are going on, so it could then be pursued with resolution. *Tolakinese* people are commonly known as a gentleman who is willing to cooperate and apologize, even willing to accept any sanctions bestowed to him, in accordance with the custom's conditions. *Tolakinese* people will keep their patience and respect the decisions that have been agreed, whether the decision is made through an apology by particular conditions or unconditionally if indeed it is becoming a deal.

2. Dispute Case

Dispute between the telecommunication company (Telkom) and *Tolakinese* community arise when Telkom made improvement in cable networks on residential housing, and without permission cutting a tree branch belonged to the local residents, which were considered potentially damage the networks. Telkom did not think it necessary to give a notice to the local resident because they assumed their work has been done according to the procedure. However, it led to the objections from the residents who were offended and felt disrespected, so it was almost a fight for the working crew. Seeing the incident, a *pabitara* (a spokesman who is featured in the community) threw *kalosara* on the location of problem, then both of the parties retreated and refused to do the confrontation. They decided to settle the dispute through *Tolakinese* costum (Abdul Latif Parate, in Saleh, 2015: 205).

A similar case was also experienced by Arsamid. One day, he was riding through a sago plantation when suddenly he noticed there were two people are fighting each other with drawn swords. Arsamid did not know exactly why they fought. But seeing the incident, Arsamid took initiative to approach them and threw a straw hat in the middle. He exclaimed "this is a *kalo*! Let's stop fighting!" Assuming the straw hat as a

representation of *kalosara*, at the end both of the parties withdrew each other and willing to solve their problems by custom. They even sheathed their swords, shook hands, and gave apology to each other (Saleh, 2015: 205).

Even small cases if not resolved quickly and easily can be a big problem, and widen into public issues. Therefore, the effectiveness of *kalosara* in suppressing the emotions of the struggling person needs to be maintained and strived to be more elastic, in the sense that the *kalosara* no longer has to be a bond of the rattan circle, but may be anything similar in form like a round cap, as occurs in the case in on. It even needs to think about alternative forms of *kalosara* more effective and can be taken anywhere. So, whenever something happens that requires *kalosara* in it, it can immediately be used and obtain in accordance with the original *kalosara* function of rattan.

3. Marital Case

Kalosara is not only used as a crucial condition in a marriage procession (e.g. in the event of proposal party). Various issues regarding to marital can also be solved by using *kalosara*. A marriage case in which a female family makes demands on the male family's in the form of a grudge that leads to the murder. However, for the Tolaki community, the tension of the women can be mitigated by bringing the *kalosara*. If the *kalosara* is presented before the female family, then the person cannot react, if he keeps reacting it will be given customary sanctions and will be physically punished by all the local community. On the contrary, if he accepts the presence of *kalosara*, then the female family is given the opportunity to file the claim as a customary solution, in the form of: 1 knife and 1 buffalo as a penalty (punishment) to be paid by the male to the female family. Other cases that can be overcome by using the *kalosara* medium are; Marriage due to pregnancy outside marriage, *mosoro orongo* marriage connecting rope that is done if a wife died then be done back tying a new rope that is married to brother or sister of the wife who died (Wagerudin, 2014: 25).

4. Traffic Accident Case

In National Seminar on Legal Studies (Tuesday, 26/11/2013) organized by National Law Commission in Jakarta, Muntaha (Professor of Law, University of Halu Oleo

Kendari) found facts that dispute settlement via customary law (*kalosara*) is proven more effective. He gave an example in the case of *umoapi* (adultery) and traffic accidents. The case is not necessarily completely finished even though the offender has been sentenced to jail or penalized under positive law. In fact, sometimes new cases arise. As with the case of *umoapi* held through *kalosara*, it is always more settled without grudge and resentment. The opportunity to apply customary law becomes more interesting by the implementation of Article 284 of Criminal Code which allows the adultery case resolved by procedure outside the Criminal Code, under the condition that both of the parties agree (Muntaha, 2013).

Muntaha believes that the settlement through the Criminal Code is understood to emphasize the settlement of cases between perpetrators and victims. While in the case of custom, there is a balance of community that must be maintained. Customary law emphasizes the return to its original state, as if no violation occurred. Once there is custom sanction, satisfied not only the perpetrators and the victims, but also the society as a whole. "Customary settlement considers collectivity," he said. The effectiveness of customary settlement is also seen in the case of accident then. Sometimes it is more effective that the perpetrator comes to apologize to the families of the victims and the surrounding community, and fulfill the customary sanctions. Besides the process more represents the interests of the parties, the settlement can also be done briefly. Compare if the case is brought to the legal path, which will take time and process in the police, prosecutors, and courts. Therefore, it is necessary to consider the desire to absorb of customs law into positive law (Muntaha, 2013).

The potential utilization of customary law of *kalosara* in solving traffic accidents should not be absorbed by positive law, because there is a concern if local wisdom is institutionalized, it will be the same treatment with existing legal procedures. So, in this case the police and legal institutions just provide an alternative way of settling the case through local wisdom based on the agreement of both parties, and if both do not reach the peace agreement is only then the case taken over by the police and taken to court. For the process of solving cases through local wisdom, the police are still

needed as a communication medium between the two parties who become victims, and broader role in providing security services in the process does not happen things that complicate the problem and result in a widening in a fight.

5. Murder Case

Murder cases can be resolved by *Tolakinese* customary law, that is the consensus between the families of the victim and perpetrator which are witnessed by *toono motuo* (the elders), *kapala kambo* (head of village), *pabitara* (spokesperson) in order to initiate the peace. Perpetrator's family must meet the demands of the victim's family by presenting *kalosara*. Empirically, in accordance with custom, the perpetrator should bear the fines as follows: (1) a single piece of shroud fabric as the body's wrapping substitute, (2) costs of funeral party, and (3) a buffalo, as a sign of bereavement. It is then followed by *upacara mosehe*, a traditional peace ceremony between victim's and perpetrator's families by presenting *kalosara* in the presence of both parties (Hafid, 2013: 7). The consequences of this legal settlement have been rare in the present day, because the positive law has been effective in many cases of murder and has won the trust of society. The police enforcement will also be very alert in the face of the murder case because it is categorized as a serious violation.

The magnitude of *kalosara's* potential to be a catalyst for the realization of peace within the wider scope of society, opens great opportunities for its development in a more intense context in the daily activities of society. This can be done by sticking to the main function of *kalosara* as a popular function, especially to create peace and build a harmonious life among fellow human beings. So, the expansion of the *kalosara* function will not be created in conditions that will be contrary to the peaceful atmosphere, and can only be internalized into the aspect of a culture that is in line and in line with that function. Then the *lulo* dance which in practice serves as a dance of friendship and brotherhood, with the same circle shape with the circle that is on the *kalosara*, becomes very important to be lifted and conserved together.

Internalizing *Kalosara* in *Lulo* Dance

As *kalosara* in physical form can serve as a means of binding the harmony, it also can be drawn into a broader meaning. The expansion of meaning and value of *kalo* in society is no longer just attached to *kalosara* alone. But also, *kalo* as a source of many sources of traditional *Tolakinese* which can be attached into the other circles, for example, sitting in a circle to discuss a problem, and so also with a circle motion in *lulo* dance. While historically *lulo* dance is tied into its own story, as a part of traditional ceremonies it consists of highly relevant value with *kalo*, and in the way of *osara* it is supposed to be sourced from there. Consequently, the circle formation in *lulo* dance is a continuation of circle derived from the *kalosara* on its own. For the multi-religious society in *Tolakinese* always carries the value of *kalosara* in the interaction of their daily life.

The function of *lulo* to maintain the community's harmony in the city of Kendari can be considered more open to other ethnicities. *Lulo* has become the identity of Kendari and more broadly, the Province of Southeast Sulawesi. Bonds of brotherhood that exists in *lulo* dance process in every social function can effectively create the atmosphere of harmony among fellow citizens. Some implementation of *lulo* as a reinforcement of harmony among religious communities, because of its nature as an *masse* activity, can be done as follows; *lulo* among school students, youth activities, government agencies, public communities in City Park, and election campaign events.

Lulo is usually done with high intensity than other dances. Some of them are done at; weddings, *aqiqah* (Islamic celebration for a newborn baby), circumcision, school events, government office mixer, weekends gymnastics, festivals, and national days.

High participation of *lulo* dance involves various levels of society shows that this traditional dance does not only belong to *Tolakinese* communities. But rather, more broadly manifested into the common property of Kendari people and more popular in Southeast Sulawesi. The circular motion formed also contains a deeper message; as a symbol of togetherness and potentially build even closer proximity. Disclosure of *lulo* dance to be accessed by

new dancers is also a manifestation of generosity. Even so, the circle might be developed into several inner layers (forming a mosquito coil-like circles) that makes this dance becomes livelier.

Openness and familiarity that emerge from *lulo* dance is a major disbursement for ethnicity and religions, so that the barriers derived from a hardening of identity within a group by itself would collapse and at the same time will grow a harmony of life regardless of their religious and ethnic differences. Dance moves by leaps lightly as if to invite the *lulo* dancers to always smile, tighten the fists, and immerse them to establish a bond of brotherhood. The dancers then more look like a vivacious messenger, who loves togetherness and peace, if this activity continues to roll and be well-planned, well-structured, and massive. The atmosphere of intimacy in the dance is believed to not only survive the dance but also roll in the life of communities of *lulo* enthusiasts, which can penetrate even deeper entry into all levels of society in Kendari.

The massive acceptance of society to the *lulo* dance, opens the opportunity for government and related institutions to campaign the traditional value of *kalosara*, which can be interpreted and run by them into a refreshment and awareness of the value that must be maintained together, and by transforming the value in the formation *Lulo* dance as a form of similarity that does not happen by chance, that the circle of *lulo* and the circle of *kalosara* form is a long-established philosophy in Tolaki indigenous society, so that the relationship between the two circles occurs in a conceptual process and looks very natural. That the conscious nature of society that creates a circle of *kalosara* as a unifying symbol, does have the same conscious nature of nature with the creation of *lulo* dance formation which is also in the form of a circle. So that the *lulo* dance then instinctively also leads its dancers to join merged in a togetherness, so it can also be called as a unifying dance as expected in the circle *kalosara*.

This paper then seizes a wide opportunity, for the exposure of unifying values in the circle of *kalosara*, into the popularity of *lulo* dance that is so popular by the people of Southeast Sulawesi. This is what then needs to be formulated in a planned strategy, in order to transform the value of *kalosara* into *lulo* dance can run

smoothly and can be well received by the community of *lulo* dance fans, as well as by Tolaki indigenous people who believe *kalosara* as a sacred circle and as if smelling Mystical. Although the Tolaki-Kendari people will probably be more open, and consider this idea as a breakthrough to lift the image and value of the *kalosara* itself. But among the elderly and custom leaders it is possible to be careful not to have the sacred value inherent in the *kalosara* no longer be sacred, since the transformation of the *kalosara* value into the *lulo* dance can be regarded as a novelty.

The existence of an opinion that reminds that this is done carefully, does not mean a rejection of the value of *kalosara* included in *lulo* dance. For if traced the philosophy of creation both as the same thing born from the same cultural womb, it is impossible that both have different value DNA, even this can work as a reinforcement of all noble values contained *kalosara*, which so far, universally Considered as a unifier, then strengthened and confirmed by the implementation of the value in the form of regular movements, known as *lulo* dance. The form of implementation of such values can be decomposed by a hand-holding movement that symbolizes intimacy, openness to accept new dancers in an already established circle which means the willingness to share, and openness to create other circles outside the circle that already exists in a dance that Is ongoing, indicating a sense of readiness to accept differences, respect the situation, maintain feelings between fellow dancers and maintain security and peace of mind.

If in an ongoing circle of *lulo*, there are dancers who do not want to open opportunities for new people to join in the dance, then a candidate dancer should not force himself/herself to join the dance, because this will lead to irritation and can lead to the occurrence of a fight. Therefore a candidate of *lulo* dancers must also follow the general rule of thumb, that if there is a pair of young people who are hand in hand in a circle of *lulo* dance, then he should not enter interrupts between the two, without asking for approval first, even though both Know each other if there is no recognition among the young people who are dancing, plus the arrival of new people who also do not know each other, he should not immediately go to separate the couples who

had been adjacent and hand in hand. This is very likely to happen in weddings, where in a wedding invitation is usually likely to present new people who do not know each other.

In order to anticipate the occurrence of fights or misunderstandings in the process of *lulo* dance, a *lulo* dance was developed which was not done by holding hands, as seen every week in Kendari City Park. It also accommodates the veiled Muslim women and wants to participate in dancing together in circles, or shy participants and always feel free to separate the hands of the dancing people. Even if, in fact, if someone has approached in a dance circle, and has been seen by a dancing person, they usually by themselves open vacancies for the entry of new people. Likewise, if there are groups who join hands, then certainly they already know each other that may come from one school or group of the same dance. So, the atmosphere of *lulo* dance in Kendari City Park, held very fluid and open, with the same vision of the participants of dance, to use the dance as a means of sports and with the intention to always maintain fitness in a harmonious togetherness.

The development trend of Kendari City's interest in *lulo* dance compared with their knowledge of *kalosara*'s cultural values may have gaps, it is not all societies with *lulo* dances know and understand the culture of *kalosara*, especially for immigrant communities. Therefore, the first step that must be done in realizing the transformation of *kalo* values into the *lulo* dance, is to hold a scientific seminar that was preceded by the deepening of research related to *kalosara* and *lulo* dance. This paper can be a reference and can be used to see what aspects of the review are appropriate to support the policy to be run. Including the extent to which the people of Kendari know the culture of *kalosara*, and how their understanding of the meaning or value contained therein, and how the level of acceptance of migrant communities to the culture of *kalosara* as a unifying value in Tolaki culture. Together with this, the possibility of other research on the current *kalosara*, may be exploitable and may be able to treat some aspects that have not been revealed in this paper.

The strategy that can be applied in order to smooth the entry of the value of *kalosara* into *lulo* dance, among others by way of socialization that can be taken by way of; Introduced the symbol of *kalosara* in the

lulo dance activity through the media of the banner, accompanied by an explanation of the meaning of the rattan circle of the symbol of the *kalosara*, which is in line and in harmony with the meaning of the circle in the *lulo* dance, which in essence is forging togetherness. Banners containing information on the symbols of *kalosara* should also adorn every *lulo* dance event, with themes adapted to the traditions and customs of Kendari. Thus, the embodiment of local values will inspire a sense of community ownership of the culture, which in turn will inspire the spirit of nationalism and love of the homeland, as well as foster respect for the ancestral services of their devotion in the birth of cultural wealth on Indonesia's beloved land.

Another way to introduce the value of *kalosara* more widely is to create a design of the symbols of *kalosara* along with the circle of *lulo* dance, which can then be printed in various media such as; T-shirts, hats, bags, and make more special designs of *kalosara* and *lulo* in various forms of souvenirs. This way will not only be a means of disseminating the meaning of *kalosara* and *lulo*, but also at the same time can be economic value, and in turn can stimulate the tourism sector of Kendari City. Even this can be a special attraction for tourists, because iconography that is sacred cultural value will always be more valuable in the eyes of tourists, compared with more modern iconography such as pictures of fancy buildings or pictures of tourist attractions. Therefore, the iconography that breathes the cultural values of *kalosara* and *lulo* dance can be transformed further in the various forms of tourism promotion.

A more technical step to more quickly internalize the value of *kalosara* into *lulo* dance, is to hold a *lulo* dance competition in traditional versions and variations. This activity can be done in school level, starting from elementary school, junior high school, high school, college and public. It should be emphasized that the theme that should be carried in each participant's appearance is a nuanced *kalosara* culture. The shape can be expressed in various aspects, for the fashion aspect, *kalosara* can be made in the form of a hat that is circular in the head, in the form of necklaces, bracelets, rings, dresses ornamented with a *kalosara* motif, or rattan-shaped pants. Other expressions can also be in the form of slogans, for example by

shouting certain sentences, which accompany certain phases in *lulo* dance movements, or expressions are made in the form of letters arranged in sentences in rows of *lulo* dance circles, or with the election of a nuanced dance accompaniment Culture of *kalosara*.

The experience of other regions in elevating the value of their local culture as the latest iconography has so far been a marker of success or at least can illustrate the level of progress the region possesses, highlighting creativity that is both new but historically rooted in creativity. Such as the Makassar City which lifted the slogan of *Makassar Tidak Rantasa* '(MTR), where *rantasa*' word taken from Makassar language, is not only present to represent the meaning of word lexically, which is mean 'dirty'. So that he is not just understood by the meaning of Makassar is not dirty, as a movement of urban physical hygiene, but also furthermore interpreted by the community and interpreted as a movement of deep hygiene, and penetrate other meanings such as; Makassar does not rant 'to Makassar that is not dirty, clean, neat, arranged building and administration, not troublesome society, not corruption, and not levy. So, the initial idea that was only aimed at and targeting the cleanliness of the city physics alone, accepted and understood by the community more deeply and more broadly, thanks to the use of slogans rooted in local culture.

Iconography of *kalosara* and *lulo* dance in the stylistic of Kendari City development can follow the success of other regions, in absorbing its cultural values into more technical work programs. In turn, the circle of *kalosara* as a unifying culture is not only understood as a means to reconcile between the conflicting parties, or as a means of peace in cases of murder, fights, marriage, or as a ritual tool in marriage customs. But with its transformation or internalization into *lulo* dance, it will also depth the meaning of society about *kalosara* as the motivator of the spirit of nationality, fostering the sense of brotherhood, entertainers in joy, and lighters healthy lifestyle, as the meaning of *lulo* dance that extends the meaning of *kalosara* become more alive in the movement dance. Even the next *kalosara* can be transformed into a plenary icon filled with historical value as well as blooming in the progressive value of

lulo dance movement. So was born the meaning of sportsmanship, honest, mutual love, and mutually open to cooperate in building a more advanced Kendari City.

CONCLUSION

Kalosara is not merely a symbol of circular-shaped totem, in fact in communities it serves effectively to reconcile disputes and confrontation, to hold any emotional grudge in murder cases, to resolve marital problems such as elopement, and to serve as mediator in traffic accident. Therefore, the existence of *kalosara* is strongly supported by multicultural society and from various levels, as its function can be found within: *kalosara* in the process of binding the new family, and ritual traditional *mosehe*.

The sacrality of *kalosara* value among *Tolakinese* people still holds an essential aspect to their life. It is a distinctive totem made of rattan wood in circular-and-intertwined shape, which is believed to be a representation of *Sangia* (the highest deity in *Tolakinese* belief). Its presence is not only acted as a complement to traditional ceremonies, but also its effectiveness to settle any disputes, confrontation, and even vengeful grudge in murder cases. Two opposing sides with drawn swords will automatically restraint themselves whenever one tries to settle the fight ensuing by throwing a hat-shaped item by exclamation to consider it as *kalosara*, as though it holds a magical quality that affects their subconscious mind. Consequently, those two *Tolakinese* people are immediately willing to reconcile themselves. This magical value can be internalized into more wide-array aspect, by strengthening the circular energy of *kalosara* in the form of various mass activities, particularly in a traditional dance called '*lulo*', which truly represents *kalosara* with their signature circular motion. By accentuating the circular motion of *lulo* dance as representation of *kalosara*, it is expected to enrich its value and sacrality, thus the atmosphere of peacefulness will grow within the *Tolakinese* people and spread over to other communities in Kendari, as a unified *lulo* society, or any other aspiring *lulo* societies.

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KH. Mursyidin, Kendari, 09/03/2016.

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Pendais Haq, 41 years, Kendari, 07/03/2016.

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7. Methodology of the research (it consist of data collecting method, data analysis, time and place of the research if the article based on the field research).
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9. Conclusion
10. Acknowledgement (optional)
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- a. Title should be clear, short and concise that depicts the main concern of the article
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h. Example:

Table 4. Number of Rice, Corn and Sweet potato Production

| product | 2010 | 2011 | 2012 | 2013 |
|--------------|-----------|-----------|-----------|-----------|
| Rice | 1.500 Ton | 1.800 Ton | 1.950 Ton | 2.100 Ton |
| Corn | 950 Ton | 1.100 Ton | 1.250 Ton | 1.750 Ton |
| Sweet potato | 350 Ton | 460 Ton | 575 Ton | 780 Ton |

Source: *Balai Pertanian Jateng, 2013.*

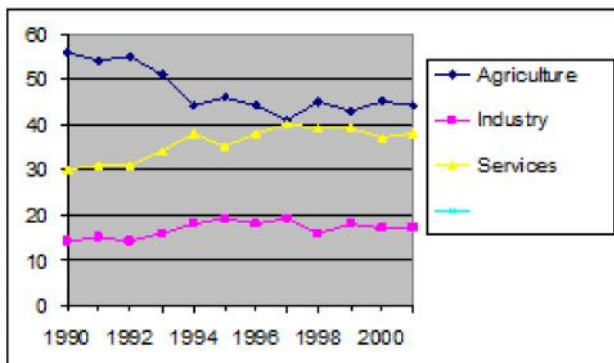
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Example:

Figure 1

Indonesian employment in agriculture compared to others sectors (% of the total employment)



Source: World Development Indicator, 2005

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This part consists of the research findings, including description of the collected data, analysis of the data, and interpretation of the data using the relevant theory

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Culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition (Afruch and Black, 2001: 7)

Afruch and Black (2001) explain that culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition.

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Tibi (2012: 15) argues that "Islamism is not about violence but as the order of the world."

It has been suggested that "Islamism is not about violence but as the order of the world" (Tibi, 2012: 15)

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Paraphrasing is when we use someone else ideas/works and write them in our own words. This can be done two ways, either is correct.

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Batley (2013) argues that some of the detainees in the bombing cases were members of JI.

It has been suggested that some of the detainees in the bombing cases were members of JI (Batley, 2013).

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Citing the source within a source, it should be mentioned both sources in the text. But, in the reference list, you should only mention the source you actually read.

Example:

Tibi (2012, cited in Benneth, 2014: 15) argues that Islamism is not about violence but as the order of the world.

It has been suggested that Islamism is not about violence but as the order of the world (Tibi, 2012 as cited in Benneth, 2014: 15).

- Citing several authors who have made

similar points in different texts

In text citations with more than one source, use a semi colon to separate the authors.

Example:

Understanding the cultural differences is an important element for mediation process (John, 2006: 248-289; Kevin and George, 2006: 153-154; Kriesberg, 2001: 375; Alaeda, 2001: 7).

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If you reference an organization or government body such as WHO, the Departments for Education or Health, the first time you mention the organization give their name in full with the abbreviation in brackets, from then on you can abbreviate the name.

Example :

The World Health Organization (WHO) (1999) suggests that.....

WHO (1999) explains that

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If you cite a source from the internet (website), write last name of the writer, year of the uploaded/released: page numbers. If there is no author in that page, write the name of the body who release the article in that website, year of release.

Please do not mention the address of the url in the in-text citation.

Example:

Syrian uprising has been prolonged for almost six years and has caused thousands people death as well as millions people has forced to flee from their homeland to seek safety (Aljazeera, 2016).

Religion is an important aspect for the life of many people in the recent era. The believe system of religion plays as a guidance for some people (David, 2015: 12-13)

b. Reference list

- Book

Last name of author/s, first name of the author/s year of publication. *Title of the book*. Place of publication: name of the publisher.

Example:

Aly, Anne. 2011. *Terrorism and global security, historical and contemporary perspectives*. South Yara Australia: Palgrave Macmillan.

Effendy, Bahtiar. 2003. *Islam and the state in Indonesia*. Singapore: Institute of Southeast Asian Studies.

- Chapter of the book

Last name of the author/s, first name of the author/s. "Title of the chapter". In title of the book. Editor name, place of publication: name of publisher.

Example:

Dolnik, Adam. 2007. "Suicide terrorism and Southeast Asia." In *A handbook of terrorism and insurgency in Southeast Asia*. Tan, Andrew.T.H (ed). Cheltenham, UK and Northampton, USA: Edward Elgar.

- Journal article

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the journal*. Volume. (Number): Page number.

Example:

Du Bois, Cora. 1961. "The Religion of Java by Clifford Geertz." *American Anthropologist, New Series*. 63. (3): 602-604

Sirry, Mun'im. 2013. "Fatwas and their controversy: The case of the Council of Indonesian Ulama." *Journal of Southeast Asian Studies*, 44(1): 100-117.

- News paper

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the newspaper*. Date of publication.

Example:

Eryanto, Hadi. 2010. "Menyiapkan Jihad di Aceh." *Kompas*. 18 March 2010.

- Internet

Last name of the author/s, first name of the author/s. Year of publication. "Title of the article or writing". Date of access. Web address

Example:

Suhendi, Adi. 2012. "Dana Osama bin Laden dipakai untuk bom Bali 1" (Osama bin Laden's fund was used for Bali Bomb 1). Accessed August, 20, 2014 from: <http://nasional.kompas.com/read/2012/03/26/14001755/Dana.Osama.bin.Laden.Dipakai.untuk.Bom.Bali.1>

- Internet

If there is no author in that page, write the name of the body who release the article in that website, year of release, date of accessed, address of the website

Example:

Aljazeera. 2017. The voices missing from Syria's peace talks. Accessed 23 June 2017, from: <http://www.aljazeera.com/indepth/features/2017/03/syria-war-missing-voices-syria-peace-talks-170322073131728.html>

- Unpublished thesis/dissertation

Last name of the author/s, first name of

the author/s. Year of publication. *Title of the thesis/dissertation*. Name of the university.

Example:

Muhtada, D. 2005. *Zakat and Peasant Empowerment: Case Study on Zakat Organizations in Yogyakarta*. Yogyakarta: Unpublished Master thesis for graduate school of social work at State Islamic University Sunan Kalijaga.

- Article/paper presented at seminar/conference

Last name of the author/s, first name of the author/s. Year of publication. "Title of the paper." Article presented at seminar/conference, host of the seminar, place of the seminar, date of the seminar.

Example:

Anwar, K. 2007. "Mengungkap Sisi Akidah dalam Naskah Syair Kiyamat." Paper presented at a seminar on text of religions, hosted by Office of Religious Research and Development Ministry of Religious Affairs Republic Indonesia. Jakarta, 30 November 2007-03 December 2007.

8. Transliteration system

Transliteration Arab-Latin system refers to SKB Ministry of Religious Affairs and Ministry of Education and Culture Republic of Indonesia Number 158 year 1987 and 0543/b/u/1987



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