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Area Conservation Strategy of Lingkabori as Cultural Tourism Site

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Abstract

The existence of prehistoric caves of the world include in Indonesia is one of the historical heritage that has a high value as well as world heritage. Archeology data is stored as the evidence and cultural of civilization in expressing and actualizing the life in the past. The existence of this wall cave printing become the link of past and present life and become potential and area power. Yet, in the other side, this area of cave located in the jungle and become the main destination of cultural tourism, hence the presence of its painting threatened and easy to be damaged. This threatened caused by some factors like nature and environment or can be by the human being. One of the efforts to be conducted is by inviting the citizen for participating directly by giving the some training related to conservative actions.

I. INTRODUCTION

Liangkabori Cave is a region that has a historical value that describes the development of civilization and the progress of society is the Mummy. This cave notes deposits companies represented at Muna Stone Walls. The existence of caves it becomes important to be preserved because it is not only a potential area, but more important is the cultural heritage. Conservation efforts need to be made to preserve and protect the cultural traces that are in the Cave. In Indonesian Heritage Preservation Charter (2003) stated that conservation is defined as heritage management efforts (cultural heritage) through research activities, planning, protection, maintenance, usage, control and/or selective development to maintain continuity, harmony, and power of supports by responding to the dynamics of time to build a life of superior quality of the nation.

In Law Number II of 2010 on heritage, the word "conservation" in principle is not stated in explicit. However, that being the center of attention is the "shield cover" formulated well and clearly understand the intent, purpose, and how conservation is. In section 1 stated that shield cover is an effort to prevent and deal with damage, destruction or devastation by means of rescue, security, donation, maintenance and restoration of cultural heritage. Protection of

cultural heritage is a dynamic effort to safeguard and defend the existence of the cultural heritage and its value, as well as discourage of the damage inflicted by human or natural factors.

The Cave of *Liangkabori* that is in district of Muna is a prehistoric cave in which there is a wide variety of forms of paintings on the walls of its stone. Paint the walls of the cave, also known as rock art. Rock art is a product of human works (artists) beyond the writing on the walls of caves/niches, cliffs and the surface of the large rocks. The results of the work of art are the established symbols or emblem containing the life value. According to Hariati Soebadio and Edi Sedyawati (in Irfan, 2001: 26), the values contained in the cultural heritage, traditions and civilizations of the past must be understood, preserved and used and imitated as a reference identity and personality of the nation.

So far, the area of of *Liangkabori* cave still shows nuances of traditional society with the characteristics of the farming community through daily life. This will indirectly affect the state and quality of the region or the environment of the *Liangkabori* cave. The existence of communities around the cave area is supposed to support the preservation of caves and durable on an ongoing basis. In this effort, then the community must be involved and it is given the knowledge of how to prevent and deal with environmental damage that resulted in a decline in the quality of paint and paint damage due to the human activity.

II. RESEARCH METHODS

This research was designed using a qualitative approach. Qualitative research method is procedure that produce as a data description form written or spoken words of people and behaviors that can be observed. Wardiyanta (2006:5) reveals that research is a descriptive research aimed at making the description of a social phenomenon of nature in a systematic, factual and precise manner.

This research has been conducted with as much data collection the number associated with the management of activities already undertaken, the type of damage to the painting and the role of the stakeholders. The stakeholders mentioned in this research are the individual or group with an interest in the management and preservation of the *Liangkabori* cave area, either who are directly or indirectly associated with the management. Data collection is conducted on four routes, namely literature review, observation, interview and *focus group discussion (FGD)*. Literature review that mention is researching and getting the data and information from a variety of sources both in the form of reports, books, documents, thesis, and good articles and internet sources or other related sources to research done by observation that make observations at Langkabori Cave area. Besides, it collecta all the data related to the threat of the region and its caves of good observation of how the activity of residents, visitors, and the state of the cave conditions and its environment. This observation is done by making the file, photograph and determine the time and place for the implementation of *focus group discussion (FGD)*.

In this study, the use of technical analysis of the data is in accordance with the statements expressed by Miles and Huberman (2009:16-20), according to them, the data analysis activities on qualitative research consist of three streams of activities that occur simultaneously, namely: 1) data reduction, 2) data presentation, and 3) conclusion.

III. DISCUSSION

Based on the results of research conducted by a national Archaeology Team Jakarta in 1977 that the paintings were found on the Muna island, southeast Sulawesi is estimated to be made around the 12th century due to the consideration that conclusions on the evidence the site was still young, both seen in terms of material or its motives. As a special feature of prehistoric life that humans in those days most of the time chose a place to live at an elevation that has a cave (Batoa, 1991:7).

Caves and niches that exist in the *Liangkabori* based on the keeper of the registry and gatekeeper *Liangkabori* are as much as 28 caves/niches. Cave/niche was extended in the area of the village of *Liangkabori* which became the beautiful scenery all the way up to the tip of the area of the cave of *Liangkabori*. The first cave that can be seen after crossing the village of Mabholu, turn left on entering the territory of the village of *Liangkabori* is a niche of the Lasado, then follow highway village about 2 km, we will find a niche Latanggara. After this, enter the inhabitants of the village of *Liangkabori*, in the section next to the road, we turn and go about 500 m we find niches and *Wabose* niches and *Latako* cave, then return on the way to the highway about 600 m later, turn right connect can be found niche Lakhube. After that go back to the way the tree in the direction of the cave complex/large niches, we will first find the right Lahulu niche. Then the left side of the freeway, we enter the area of the cave of *Matanduno*, next to them there is niche Ihdamalanga and *Matanduno* cave. In the back of them, there is a cave of *Liangkabori*.

3.1 *Liangkabori* Cave Wall Paintings

Liangkabori cave location is behind the *Metanduno* cave which is about 200 meters to the northwest at about 4°53'55.3" LS 122°39'34.1"BT. These caves overlooking the western cave at about 7° west with the width of the mouth of the cave is about 23 meters, with a length more or less in the direction of 25 meters, and the length of the room is about 27 meters high, and the ceiling of the cave is about 7 meters and estimated 15 km from the seaside with a height of 250 mdpl, (BPCB Makassar). This dome shaped cave with discovered under it and the process of forming stalactites and stalagmites are still underway, to the right of the cave, there is a combined column of stalactites and stalagmites with a water pool underneath. On the front of the mouth of the cave, there are stair steps of the staircase as in the cave of *Metanduno* which allows visitors to enter the cave.

According to archaeologists (Kosasih: 1984) images of rocks in *Liangkabori* cave as much as 160 images rocks, while the identification conducted by Laode Aksa (1991) as much as 125 drawings dividing the two groups, namely pineal North (98 images) and the South (27 images). Whereas the identification carried out by the year 2014 Makassar BPCB inventory as much as 76 pictures of rocks.

Inside the cave, image rocks scattered over the cave walls and most described being on the left wall of the cave. Up to 24 different types of images, namely human figures (16), figures Huntress riding (7), hunter is not warrior rider (12), horseback riding (5), no soldiers riding (17), equestrian (18), crocodile hunter (3), the figure of the fly human (9), human figures (damaged, 4), the warrior could not finish (1), horseback riding is not over (2), the human abstract (1), (2) the combatant man, the man on horseback and accompanied by the guide (1), the figure of a dance man (8), horse 4) deer (2), the push deer through (2) dogs

(2), monitor lizard (1), boat (14), boat (damaged, 2) Sun (1), and it is not clear (24).



Picture 1 Wall Painting of *Liangkabori*

Culture of rock murals or images of rock there are almost all over the world, either in the continent of Africa, Europe, Asia or Australia. The objects of cave wall paints are usually in the form of image stamp hands, human animals, geometric, and abstract images. In Indonesia, the largest cave fresco found in South Sulawesi, Southeast Sulawesi, East Kalimantan, Maluku, Papua and West Papua. As with the painting of the walls of the cave in the other world, whose object is common also in the form of an image stamp animal, human, geometric, abstract and drawing palms (Permana, 2009, 2014).

From the outside, on the right side of the ceiling, there are two human figures that are fought, both dressed as a soldier with a rifle in the left and right hand, and human figures that have not been completed. It leads into the cave on the right wall depicted a boat shaped plan outline with passengers, and image crocodile hunter. In the midst of the walls of the cave represented two scenes of man pictures of speared deer, boats, centipedes are black, and men on horseback. Point to the left wall of the part of the cave, describes two passengers boats with activating screen and have the wheel, plus the human image is depicted on the walls of the left side of this cave and images with soldiers holding guns, soldiers holding guns and horses, deer, humans speared deer, the human fly, passenger and boats without the ship sails.



Picture 2 wall painting on *Liangkabori* cave ceiling

Pictures of animal drawings of shaped rocks in the caves of *Liangkabori* are usually smaller. But the representation of the boat is very varied and passengers boat with pallets of activator and rudders, and also described the boat with sails and rudders that plants that are not found in the cave of negative

Metanduno hand stamp images on this site. On the right wall of the cave which is located near the columns use a spray technique, only the other two sections the fingers. Unlike the image in the cave of Metanduno, negative images of left hand stamp on this site are part of the normal; its finger is not stylized.

In fact, cave wall paints with the natural environment of the cave had already reached the highest equilibrium point, hence the cave wall paints already thousands even tens of thousands of years are still found in circumstances that are still good (Bednarik. 2003). The shape of the image and the color did not change much like the original. However, when a cave environment on put rubber very vulnerable to these changes, then in the cavern began to experience threats. The representation techniques usually used in the form of paintbrush lines on the images of humans and animals, while the shape of the *outlined* and a complete field on the image of the deer in a spear and a boat. The use of color has been dominated by brown color, but there is also black, and red. The state of the rock images are generally a much degraded quality, some of the images seem exhausted because of the actions of the pagans, and look at the streaks in the wall of cave.

3.2 Preservation Strategies

The efforts of manipulating factors that can cause damage on all aspects of the cave area is very important depending to the people must be involved in the business of preservation activities and because the people will be the part and parcel with the cave area. The participation of education and the granting of the community in the form of conservation efforts will enable the people to become more autonomous and to have a good awareness of the fact that the richness of cultural around them without exception the values historically represented in the paintings on the walls. Community of the area *Liangkabari* cave become more empowered, so have the power and authority to preserve prehistoric caves and their environment, have the power to make decisions, and can provide access to the public for a living in the form of a creation or economic development productive efforts that can be marketed to every tourist who comes to visit the region of *Liangkabari*.

In order to support the success of community conservation as a company dealing with damage to prehistoric caves and their environment, the necessary human resources have the capacity to adhere to the expertise. In supporting of the efforts of the conservatives, the community must being educated and gives understanding, knowledge and skills through training or seminars or workshops to improve knowledge and empowered in the maintenance and management the areas of the *Liangkabari* cave. Examples of the training that can be done are organization management, making souvenirs, traditional food processing and packaging, education regarding care cat paints on the walls of the cavern. Education about care around adjacent paints such as burning avoidance around the cave that can cause the loss of color paints the most important things is to build environmental conscious society.

When the knowledge of the people about the causes of damage and the type of damage to the *Liangkabari* cave, the wall painting and its environment are understood and known, after seeing the damage conditions that occur. The community has already figured out how the efforts can be done to overcome the problems that are happening or will be faced. Tanudicjo (2005) argues that society is the main element that plays a role in the implementation of conservation; this is due to the principles of society itself which can provide

meaning and value to archaeological resources. Therefore, the involvement of the Muna community is very important in the effort to preserve the *Liangkabori* area.

IV. CONCLUSIONS

Based on the discussion of area conservation strategy of *Liangkabori* as cultural tourism site of Muna regency, it can be concluded that:

1. The existence of wall painting of *Liangkabori* become the link of past and present life and become potential and area power for the main destination of cultural tourism.
2. Wall paints of *Liangkabori* cave had already reached the highest equilibrium point, hence the cave wall paints already thousands even tens of thousands of years are still found in circumstances that are still good, and the shape of the image and the color did not change much like the original.
3. Conservation strategy of *Lingkabori* as cultural tourism site can be done through good participation of the around people to keep *Lingkabori* cave, the government should make specific rules of the maintenance and management of *Lingkabori* cave, and the community must being educated and given understanding, knowledge and skills through training or seminars or workshops to improve knowledge in the maintenance and management the areas of the Liangkabori cave, like education regarding care cat paints on the walls of the cave.
4. Some other steps that can be taken by the government in developing *Liangkabori* to be a favorite culture tourist destination in Muna regency are like holding routine festivals, developing local textile, making tomatoes an agricultural ecotourism, building supporting infrastructures for the tourist attractions, providing special transportations in the *Liangkabori* area that can be bicycles or horses, facilitating the locals to sell Munanessee traditional culinary, and creating souvenirs in any forms of *Liangkabori* trademark such as T-shirts, bags, *Liangkabori* printed hats, and key chains.

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