

The Philosophy of Sambulu in the Life of the Kaili People

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ABSTRACT

This research article is motivated by the culture of the Kaili community regarding the existence of Sambulu as a traditional custom (adat) that embodies philosophical meanings and values in community life. The research questions are: (1) what is the status of the Sambulu tradition in Kaili culture? (2) what is the philosophical meaning of Sambulu in the life of the Kaili people? and (3) why is the application of Sambulu's philosophical values needed in Kaili community life? This article aims to describe the status of the Sambulu custom, explain its philosophical meaning, and analyze the philosophical values contained within it. This study employed a qualitative method with a descriptive approach, using observation, interviews, and documentation for data collection. The analysis utilized Clifford Geertz's cultural theory, Hans-Georg Gadamer's philosophical hermeneutics, and Notonagoro's theory of value philosophy, which were integrated with ontological, epistemological, and axiological aspects. The findings indicate that Sambulu holds a crucial position as a symbolic system, a prerequisite for marriage customs, a medium for family unification, and a form of respect for traditions and ancestors. Philosophically, Sambulu represents human wholeness, unity, respect, balance, responsibility, and harmony. These values encompass material, vital, and spiritual dimensions that remain relevant as a life guide for the Kaili community.

Article Information

KataKunci:

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Hermeneutika, Nilai

ABSTRACT

Artikel hasil penelitian ini dilatar belakangi oleh kebudayaan masyarakat Kaili tentang keberadaan Sambulu sebagai adat masyarakat Kaili yang juga mengandung makna dan nilai filosofis dalam kehidupan masyarakat. Pertanyaan penelitian ini adalah: (1) apa kedudukan adat Sambulu dalam kebudayaan masyarakat Kaili? (2) bagaimana makna filosofi Sambulu dalam kehidupan masyarakat Kaili? dan (3) mengapa penerapan nilai-nilai filosofi Sambulu dibutuhkan dalam kehidupan masyarakat Kaili? Artikel ini bertujuan mendeskripsikan kedudukan adat Sambulu, menjelaskan makna filosofinya, serta menganalisis nilai-nilai filosofis yang terkandung di dalamnya. Penelitian artikel menggunakan metode kualitatif dengan pendekatan deskriptif melalui observasi, wawancara, dan dokumentasi. Analisis penelitian menggunakan teori kebudayaan Clifford Geertz, hermeneutika filosofis Hans-Georg Gadamer, serta teori filsafat nilai Notonagoro yang dikaitkan dengan aspek ontologi, epistemologi, dan aksiologi. Hasil penelitian dalam artikel menunjukkan bahwa Sambulu memiliki kedudukan penting sebagai sistem simbol, syarat adat pernikahan, media pemersatu keluarga, serta bentuk penghormatan terhadap adat dan leluhur. Secara filosofis, Sambulu merepresentasikan keutuhan manusia, persatuan, penghormatan, keseimbangan, tanggung jawab, dan keharmonisan. Nilai tersebut mencakup nilai material, vital, dan kerohanian yang masih relevan sebagai pedoman kehidupan masyarakat Kaili.

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1. Introduction

The Kaili tribe is a tribe whose ethnic identity is shaped by language, customs, and socio-cultural awareness. Mattulada in his book entitled History of To-Kaili Culture, states that the Kaili tribe is spread across the Palu Valley and surrounding areas such as Sigi, Dolo, Biromaru, Kulawi, Parigi, and Banawa (Mattulada, 1990:20). According to him, the Kaili people cannot be understood only as an ethnic group based on geographical area alone, because in finding solidarity within the ethnic group, the To-Kaili try to find everything that smells of mythology, or stories of legendary figures that they convey through oral culture (Motutura). Thus, many traditions and customs were born through oral culture (Motutura) which eventually developed as an identity within the Kaili community. Culture, as the foundation that shapes and directs all social practices, is understood as a living system of meaning that is passed down from generation to generation. Koentjaraningrat emphasized that human life is inseparable from culture. According to him, culture provides direction for human actions and works (Koentjaraningrat, 1985:188). Customs within the cultural framework occupy a very important position as a tangible manifestation of the cultural values lived by the community. Customs reflect how a society understands the nature of life and the position of humans within it. Every traditional process is certainly full of philosophical values that reflect cultural identity and local wisdom. According to Koentjaraningrat, culture can be interpreted as things related to the mind and reason, according to him, culture has three forms, namely first as an idea, notion, values, norms, regulations, and so on, second as a patterned behavioral activity of humans in a community, third as objects made by humans (Koentjaraningrat, 1985:186-187).

These three forms emphasize that human life is not separate from one another. According to him, ideal culture and customs regulate and direct human actions and works, both thoughts and ideas, as well as human actions and works, producing physical cultural objects. Conversely, physical culture forms a particular living environment that increasingly distances humans from their natural environment, thus influencing their patterns of behavior, even their way of thinking (Koentjaraningrat, 1985:188). Philosophy is a rational effort to understand the essence of life, values, and meaning contained in human social reality so that in the cultural context, philosophical theory in this study is used to examine the values that live in community traditions (Magnis-Suseno, 1992). The use of philosophical theory in this study is directed at understanding Sambulu not only as a tradition passed down from generation to generation, but also as a cultural reality that has philosophical meaning and value for the Kaili community. To obtain this understanding in a comprehensive manner, it is necessary to analyze the values that exist in the community. In general, the philosophical study in this research covers three main aspects, namely ontology, epistemology, and axiology. Philosophy stems from fundamental questions about the meaning of life, the value of goodness, and human responsibility in social life (Magnis-Suseno, 1992:18). Related to this philosophy, the Kaili people hold traditions and customs as a guide in their lives (Dwi, 2021:48). These

various traditions are embodied in a series of life processes that they understand as a form of societal outlook (philosophy), reflecting how they interpret life and social relations. This outlook is embodied in the concept of Sambulu. *Sambulu* is a traditional source of the Kaili people, containing a set of betel nuts that have symbolic meanings of human elements, namely blood, bones, veins, and brain (Donna, 2003:196). *Sambulu* literally means one strength. Before the arrival of Islam, in the 17th century, the Kaili people had formulated their own customary principles called "sambulu." *Sambulu* In Kaili society, there are two types: *sambulu garo* and *sambulu gana*. *Sambulu gana* is generally used in Kaili wedding ceremonies, as a *dulang* or opening ceremony, known in the Kaili language as *pombekanganga*. While *gana*, meaning "enough," complements the *sambulu*, which is brought by the groom in the form of a goat and gold, or one of both, as agreed upon by both families. Meanwhile, *sambulu garo* is used in traditional meetings or *libu* (religious gatherings) and also during the inauguration and welcoming of officials in Kaili land, as it symbolizes openness and kinship in the Kaili community (Dwi, 2021:197). *Sambulu gana* and *sambulu garo* in Kaili society always refer to God as the creator, deliberation or *libu* (religious gathering), and consensus (*mufakat sintuvu*), based on the customary principles of *salababa*, *salakana*, and *givu*. These three elements serve as guidelines for communities in the customary area to regulate social interactions between people, between people and their environment, and between people and their God.

These three elements form an inseparable whole that regulates a safe and prosperous society. *Sambulu* not only regulates certain procedures or processions, but also contains philosophical values that reflect the Kaili people's outlook on social morality, responsibility, and adherence to customary order in community life (Mawaddahni, 2017). These values are not only normative but also serve as guidelines for regulating relationships between individuals and between individuals and their communities. The existence of *sambulu* demonstrates that the local cultural system functions not only as a ceremonial tradition but also as a social mechanism that internalizes ethical values and norms to future generations. *Sambulu* is more often viewed as a complement to rituals, rather than as a value system that shapes the Kaili people's outlook on life, moral attitudes, and social responsibilities. This situation indicates a need to re-examine the philosophy embodied in *sambulu*, not merely as a complement to traditional rituals but as a guideline for life that reflects the Kaili people's understanding of life, social relations, and human responsibility within society. Research with the same theme has been conducted by Susan Agustin with the title "The Symbolic Meaning of the Sambulu Gana Tradition in the Perspective of Civic Responsibility of Kaili Rai Ethnic Weddings in Labuan Beru, Taipa Village, North Palu District". This research is a thesis at the Faculty of Teacher Training and Education, Tadulako University. However, the research focuses more on symbolic meaning in the context of marriage, so it has not yet examined in depth the philosophical value of *Sambulu* in the lives of the Kaili community more broadly. Therefore, this study attempts to examine the philosophical aspect of *Sambulu* as a value in the lives of the Kaili community. The research was conducted by Susan Agustin in her thesis at the Faculty of

Teacher Training and Education, Tadulako University in 2022. Titled "The Symbolic Meaning of the Sambulu Gana Tradition from the Perspective of Civic Responsibility of Kaili Rai Ethnic Marriage in Labuan Beru, Taipa Village, North Palu District." The results of this study indicate that Sambulu Gana is a traditional accessory in the Kaili tribe's wedding ceremony. Sambulu Gana is an ancestral custom of the Kaili tribe which is a hereditary custom and is still applied in Kaili tribe weddings (Agustin, 2022). In line with that, research (Virgiawan, 2024). Entitled "The Symbolic Meaning of the Sambulu Gana Tradition in Kaili Rai Tribe Weddings in West Mambo Village, North Palu District".

The results of this study indicate that the people of West Mambo Village, North Palu District, when getting married, must carry out the Sambulu Gana tradition, which consists of areca nut, betel, lime, tobacco, gambier, one goat, and one gold ring. The Sambulu Gana tradition is a tradition that must be carried out in Kaili Rai tribe weddings in West Mambo Village, North Palu District. Both studies have not looked further into how Sambulu Gana is a way of life in the lives of the Kaili people, so further study is needed to discuss it. Based on the explanation above, the research differs from the research to be conducted because in that research the discussion is more directed towards anthropological research, while the research to be studied will be directed towards philosophical studies that attempt to uncover the meaning of Sambulu in the lives of the Kaili people through three main aspects of philosophy, namely ontology, epistemology, and axiology. Ontologically, this research examines the nature and existence of Sambulu as a living cultural reality that is passed down from generation to generation in the Kaili community. Epistemologically, this research seeks to understand and uncover the truths contained in sambulu through an interpretation of the meanings, symbols, and understandings that have developed within the Kaili community. Axiologically, this research examines the value, function, and usefulness of sambulu in the lives of the Kaili people, both as a moral guideline, a means of character building, and as a cultural heritage with social and cultural benefits. In this regard, this research not only seeks to understand the origins and origins of sambulu but also to uncover the true meanings and values that make it relevant to the lives of the Kaili people today. This research is expected to contribute to efforts to preserve local wisdom, particularly in Central Sulawesi.

2. Method

A. Research methods

A research method is essentially a scientific way to obtain data for a specific purpose and purpose. Scientific methods, data, purpose, and purpose are key terms that need to be considered in a research method. Scientific methods mean that research activities are based on scientific characteristics, namely rationality, empiricism, and systematicity. Rationality means that research activities are conducted in a reasonable manner, making them accessible to human reasoning. Empirical means that the methods used can be observed by human senses, so that others can observe and understand the methods used. Systematic means that the process used in the research uses certain logical steps. (Sugiyono, 2013:3). Research methods are a way of

conducting research using the mind carefully, explaining how a researcher should correctly understand a science and are a scientific way to obtain data for certain purposes and uses. The method used in this research is a qualitative method with a descriptive approach. This method is often called a naturalistic research method because the research is conducted in a natural setting (Sugiyono, 2013:8). A qualitative approach was chosen because this research seeks to understand the phenomenon in depth by depicting the reality that occurs in the field. With a qualitative approach, this research will produce conclusions in the form of detailed descriptive data, not data in the form of numbers. Qualitative research emphasizes meaning, understanding, and processes that occur in a natural context.

Qualitative research methods focus on the rational interpretation of natural phenomena in terms of the true meaning of events, including the collection of information on individual experiences, introspection, life stories, interviews, observations, interactions and visual texts that occur in society, and the results of this research are in the form of descriptive data in the form of written words or language from the object/person being studied. These things are the basis or reason why the author uses qualitative research methods.

B. Location and Time of Research

The location and time of the research were determined to ensure accountability for the data obtained. This research took place in Labuan Beru, West Mambo Village, North Palu District, and in Pombewe Village, Sigi Biromaru District, Sigi Regency. This research was conducted for approximately 20 days, starting from the date of the research permit. The research period attempted to obtain data according to the author's needs.

C. Data Sources

1. Primary data, also known as main data, is the data used as a reference for the data analysis process. The primary data in this study will be obtained from interviews with informants whom the researcher trusts to provide accurate and honest information. Primary data sources are obtained through questioning and listening, followed by observations, which are not overly dominant.

2. Secondary data, also known as supporting data, is data that complements the primary data. Secondary data includes articles and journals related to the Sambulu Gana philosophy, books in regional libraries, and theses relevant to the research.

D. Data Collection Techniques

Data collection techniques are the most strategic step in research, as the primary goal of research is to obtain data. Without understanding data collection techniques, researchers will not obtain data that meets established data standards.

Data collection techniques aim to obtain data in the field using strategic steps based on the type of research method employed. Data collection can be conducted in various settings, from various sources, and in various ways. The qualitative research techniques used are still tentative (temporary) because they are highly dependent on the context of the problem being studied. This research will

utilize three data collection techniques: observation, interviews, and documentation.

E. Data Analysis Techniques

Data analysis is the process of systematically searching for and compiling data obtained from interviews, field notes, and documentation, by organizing the data into categories, breaking it down into units, synthesizing it, arranging it into patterns, choosing what is important and what will be studied, and drawing conclusions so that it is easy for oneself and others to understand (Sugiyono, 2013:244). Qualitative data analysis is inductive in nature, that is, an analysis based on the data obtained, then developed into a hypothesis formulated based on the data, then the data is repeatedly searched for so that a conclusion can be drawn whether the hypothesis is accepted or rejected based on the collected data. This study uses the Miles and Huberman (1992) data analysis model which is divided into three flows.

3. Results and Discussion

A. General Description of the Kaili Tribe and Region

The Kaili people are one of the ethnic groups inhabiting Central Sulawesi. Historically, the Kaili people have long inhabited the Palu, Sigi, Dolo, Biromaru, Kulawi, Parigi, and Banawa valleys (Mattulada, 1990:20). The Kaili settlements have evolved according to geographical conditions, particularly the valleys, coastal areas, and inland areas. These conditions have contributed to the diverse social and cultural life of the Kaili people. The Kaili people identify as To-Kaili because of the similarities in language and customs of one ancestor, seen as their source of origin, the Kaili language in the sense of Lingua-Franca among all To-Kaili, is used universally. In addition, there are many dialects of the Kaili language which also serve as identification (often sharp) of the To-Kaili subculture or sub-ethnicity who live in areas that are often still very isolated. Based on data obtained from the Kemendikbudmen Language Map, the distribution of Kaili language dialects is as follows:

- 1) Tara dialect is spoken in Olaya Village, Parigi District and Dolago Village, South Parigi District, Parigi Moutong Regency; Lasoani Village, Mantikulore District, Palu City; Tinggede Village, Marawola District and South Sibalaya Village, Tanambulava District, Sigi Regency;
- (2) The Taje dialect is spoken in Parigi Moutong Regency, especially in Petapa and Sidole villages.
- (3) The Ledo dialect is spoken in Lolu Utara Village, East Palu District; Kayumalue Pajeko Village, North Palu District, Palu City, Kotarindau Village, Dolo District and Sintuwu Village, Palolo District, Sigi Regency, Towale Village, Central Banawa District, Donggala Regency. The Ledo dialect is the dialect with the most speakers compared to the other nine dialects. The Ledo dialect is the standard dialect because apart from being spoken in the center of government/provincial capital, its geographical distribution is wide and the number of speakers is greater, the Ledo dialect is also used in print and electronic mass media.
- (4) the Daa dialect is spoken in Panturabate Village, Dolo District; Uwemanje Village, Kinovaro District; Lebanu Village, Marawola District, Sigi Regency; and Mbuwu Village, South Banawa District, Donggala Regency;
- (5) The Rai dialect is spoken in Toaya Village, Sindue District,

Donggala Regency; Sibowi Village, Tanambulava District, Sigi Regency; Mpanau Village, Sigi Biromaru District, Sigi Regency; Baiya Village, Tawaeli District, Palu City; and Toini Village, Poso Pesisir District, Poso Regency;

(6) The Unde dialect is spoken in Watusampu Subdistrict, Ulujadi District, Palu City and Dalaka Village, Sindue District, Donggala Regency.

Tribal identity in the Kaili community is expressed not only through language but also through the arts, one of which is dance. The Modero social dance, considered authentic and long-standing among the To-Kaili, is considered a traditional dance. This dance involves holding hands, alternating between men and women, forming a circle and moving to the right, with rhythmic hand and foot movements. Similar dances are found in highland areas, such as Kulawi. Meanwhile, performance dances, such as Pajoge meradika, Peulu Cinde, Pomonte and other new creative dances, generally originate from the palace/local kingdom dances in the Kaili Valley. (Mattulada, 1990:110-111). This culture develops along with the lives of the people and the environment in which they live. Although there are differences in dialects, customs, and habits in each region, the community has a number of similarities in cultural elements that are part of the Kaili identity.

B. Research Results

1. The position of the Sambulu tradition in the culture of the Kaili people

Based on observations conducted by researchers in the traditional house of the Kaili people, the Sou Raja, a sambulu was found to be placed in the central room of the house. The sambulu is positioned in a place easily visible to visitors entering the room, making it a prominent feature of the space.

Figure 4.1 Sou Raja/Banua Oge of the Palu Kingdom



Source: Personal Document

According to Izzat (31), the sambulu found in the Sou Raja traditional house is replaced every week and this custom has been carried out since ancient times. The periodic replacement of sambulu shows that the existence of these objects is not only as a complement or decoration of the traditional house, but has a certain function and meaning that is still maintained by the Kaili people. This custom also shows an effort to maintain the continuity of customs that have been passed down from previous generations.

Figure 4.2 Sambulu in Sou Raja/Banua Oge



Source: Personal Document

Based on observations, the sambulu is placed in a special

place and maintained as part of the traditional house furnishings. This demonstrates the community's attention to the sambulu as a traditional symbol. The placement of the sambulu in the central room of the Sou Raja can also be understood as a form of respect for ancestral traditions and heritage that are still preserved to this day.

The presence of sambulu in the Sou Raja traditional house demonstrates that sambulu is not only found in wedding ceremonies but also in the traditional life of the Kaili people. These observations reinforce the importance of sambulu in Kaili society and are part of a tradition passed down through generations. Its presence in the traditional house also demonstrates that sambulu has a broader meaning in Kaili life, extending beyond its use in specific traditional ceremonies. In line with the existence of sambulu in Sou Raja and its use in traditional activities, Mr. Atman Givulando as secretary of the Sigi Regency traditional council said: "Sambulu is actually a connector, for example, there is a traditional event if there is no sambulu, it cannot begin. Sambulu is one of the requirements to start a conversation, both *molibu* discussions and for traditional events. Sambulu itself has five elements consisting of *areca nut* (*kalosu*), *betel* (*baulu*), *gambir* (*tagambe*), *lime* (*toila*), *tobacco* (*tambako*). Each of these elements has a meaning, *betel nut* is interpreted as the human heart, when the heart stops, everything in the human body stops, *betel* is likened to the veins that flow from the heart, *tobacco* as the feathers or hairs that are all over the human body, *lime* as bones, *gambier* taken from boiled mangroves is interpreted as the two families who will unite and protect each other, *gambier* is used because it has an element of strength, as mangrove plants are a shelter for small fish from the waves of the sea.

The selection of sambulu elements influences how the Kaili community views its existence as a symbol of self-recognition and also strengthens communication between families and groups in this case traditional leaders play an important role in maintaining the sustainability of sambulu by holding socialization related to sambulu. In line with this, what was conveyed by Mr. Atman is not much different from what was conveyed by Mr. Suaib Djafar regarding: "Sambulu is a symbolic medium to convey respect, sincerity, responsibility, and readiness of the prospective groom to build a household life. This tradition shows that the Kaili community has long placed marriage as part of the order of life that must be based on custom, religion, deliberation, respect for family, and social responsibility." According to Mr. Darfin M Latima (63 years old): "Sambulu has an important position, because it is obligatory for the Kaili people to wear the Sambulu custom during the marriage process, but this term is not for religion, but rather obligatory for the Kaili people because it is the tradition of our parents from the past, from our ancestors down through the generations until now, so every time there is a marriage, this custom is used. That's why it is obligatory for Kaili people, not obligatory in religion. " In line with the presentation from several sources regarding sambulu, Mr. Sariipudin (64 years old) also said that: "From the Madika era until now, the sambulu has not changed its position, the only thing that changes is the number agreed upon according to the custom used, if the custom used is *sasio* (nine) then the number of sambulu contents must be *sasio* (nine), but if the agreed data is *papitu* (seven) then the number is also *papitu*

(seven). Sambulu has existed for a long time, passed down from generation to generation, sambulu is a requirement for proposals in Kaili society, so if in the process the sambulu is missing or incomplete then the traditional process is not continued, the process of handing over the sambulu *gana* is a sign of whether the proposal is accepted or not, if the cloth covering the sambulu is opened then the proposal is accepted, but if the cloth covering the sambulu is not opened it means the proposal is rejected. "

According to Mr. Drs. Hirsan Ladjinta (61): "Basically, sambulu is a culture that is ingrained, a culture that is used during marriages and weddings, and has been carried out by the Kaili people for generations. Sambulu itself consists of five elements. There are those called *baulu*, *kalosu*, *tagambe*, *toila*, and *tambako*. The five elements of sambulu have their own meanings, *baulu* is likened to a man, *kalosu* is likened to a woman, *tagambe* means blood, *toila* is the pure human heart, and *tambako* is human hair. Of the five elements, interpreted as one human being in Kaili language, *samba manusia*. So it can not be separated, so if any of the five elements are missing or incomplete it will be protested, because with the analogy as one human being is incomplete "Based on the results of interviews with several traditional leaders, it can be concluded that sambulu has an important position in the life of the Kaili community. Sambulu is seen as a connector in traditional communication and is one of the requirements in starting a conversation or carrying out traditional events, especially in the process of marriage and proposals. The sambulu has been passed down through generations, making it an integral part of the Kaili community's traditional practices. Sambulu also has regulations regarding its quantity and completeness, which are adjusted according to the customary agreements used. The completeness of the sambulu is important because if it is not complete, the customary process cannot continue. Handing over the sambulu during the proposal process is also a symbol of acceptance or rejection of the proposal, which is indicated by whether or not the cloth covering the sambulu is opened. Thus, sambulu not only functions as traditional equipment, but also as a symbol of respect for tradition, a communication link, and a bond between families in the Kaili community.

B. Etnografi Kaili

Sebelum masuknya agama Islam pada abad XVII, masyarakat Kaili telah merumuskan prinsip-prinsip adat yang disebut "Sambulu". Sambulu adalah seperangkat bahan *pompango* (*isi*, *pinang*, *gambir*, *kapur*, dan *tembakau*) yaitu bagi *Totua-totua nungata* (para sesepuh) pada saat itu yang diangkat sebagai

Figure 4.3 Documents regarding the position of sambulu (Source: Dr. Suaib Djafar, M.Si.: Kingdom and Customary Council in Kaili Land, Central Sulawesi.)

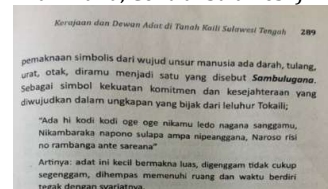


Figure 4.4 Documents regarding the position of sambulu *gana* (Source: Dr. Suaib Djafar, M.Si.: Kingdom and Customary Council in Kaili Land, Central Sulawesi.)

The documentation in figures 4.3 and 4.4 that researchers found in the book Kingdom and Customary Council in the Land of Kaili, Central Sulawesi by Dr. Suaib Djafar, M.Si. explains how the position of sambulu gana in the culture of the Kaili people, at the time before the arrival of Islam, the Kaili people had formulated customary principles, namely sambulu gana as a symbol of the power of commitment and prosperity which was embodied in wise expressions from the ancestors of Tokaili.

1. The philosophical meaning of Sambulu in the lives of the Kaili people

Based on observations conducted by researchers at the home of the Secretary of the Sigi Regency Traditional Council, a tray was found used to place the sambulu. The tray is part of the equipment used to place the sambulu, allowing the elements to be arranged and placed properly. The presence of the tray indicates that in carrying out the tradition, the sambulu not only pays attention to the completeness of the elements but also to the procedures and storage location.

Figure 4.5 House of the secretary of the Sigi traditional council



Source: Personal Document

Figure 4.6 Sambulu at the house of the secretary of the Sigi traditional council



Source: Personal Document

The use of a tray as a place to place the sambulu also shows the order in the presentation of traditional equipment. The sambulu is placed specifically and not placed carelessly, which reflects the respect of the Kaili people for the sambulu as an important part in carrying out customs. Thus, the presence of the tray can be seen as part of the supporting equipment that shows the position and respect of the community for the sambulu in the traditional life of the Kaili people. In line with observations made at the home of the secretary of the Sigi traditional council, Mr. Atman Givulando said that: "There are two sambulu, sambulu garo and sambulu poboti, in wedding customs he is called mosoro sambulu or opening the sambulu, while the sambulu garo is in libu-libu or traditional meetings which applies when it is opened until the end of the event. The difference is that if the sambulu poboti is complete, that's why there is a term sambulu gana nobalengga nounto while

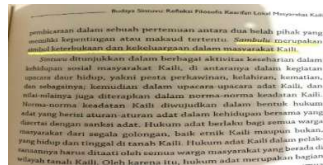
sambulu garo, that's the sambulu that is in the libu event, but sambulu garo or sambulu pombekanganga is in the invitation besides that sambulu is also in life cycle ritual ceremonies such as nolama, mobalia there must be sambulu, so this sambulu is very important because it reflects a person, during the proposal process if the bride does not open the sambulu, it means that her proposal is not accepted and sambulu also influences the next life process for example sambulu brought by the groom has been opened but one of the parties cancels it will be subject to givu. " In line with this, Mr. Suaib Djafar also said: "Sambulu specifically consists of five main elements, namely areca nut, betel, gambier, lime, and tobacco. These five elements are a unity that has a symbolic meaning. These five ingredients when chewed together will produce a red color. The color red can be interpreted as a symbol of life, unity, courage, passion, and human bonds. The five elements of sambulu originate from different places and environments.

Some grow in mountains, valleys, coastal areas, and seas, while others thrive through human cultivation and processing. However, when combined, they all create a unified whole. This philosophy reflects human life: Different origins, different places, different ethnicities, different religions, and different backgrounds, yet we remain united as human beings created by God Almighty. Thus, Sambulu teaches the value of diversity within unity. Differences are not a reason for division, but rather a strength to complement each other. Meanwhile, Mr. Darfin (63 years old) said that: "There are three types of Sambulu, there are sambulu to, sambulu nobalengga and sambulu gana. Sambulu nobalengga contains tobacco, areca nut, betel lime, betel fruit, gambier, and a goat, while sambulu gana means nobalengga and nounto which contains a set of sambulu with a goat and gold. The elements in a set of sambulu have their own meanings, tobacco means hair, areca nut means meat, betel lime means marrow, gambier means liver, and betel fruit means bone while the goat and gold mean respect for the woman, but these two elements are not required depending on the agreement of both families." In line with this, Mr. Hirsan Ladjinta (61) said that: "There are two types of Sambulu, sambulu garo, and sambulu gana. Garo in his understanding is the sambulu brought during the notate dala process, namely the process before neduta or proposal in the process the sambulu brought is not complete or not nagana (not complete) then it is called sambulu garo.

Sambulu Garo will be completed during the proposal process to become sambulu gana." Based on the interview results, researchers found that sambulu has a philosophical meaning that describes human life as a whole. The five elements of sambulu, namely baulu, kalosu, tagambe, toila, and tambako, are interpreted as parts of the human body that complement each other and cannot be separated.

The unity of these elements illustrates that human life also requires a connection and balance between one element and another. Furthermore, Sambulu has the meaning of connecting family relationships, honoring women, and being part of various traditional processes and life cycle rituals in the Kaili community. Sambulu is not only understood as a traditional accoutrement, but also embodies the Kaili people's philosophical views on humanity, interpersonal relationships, and life, which are passed down through generations.

Figure 4.7 Document regarding the sambulu symbol



(Source: Dwi Septiwharti, SSMPhil, Sintuvu Culture: Reflection of the Philosophy of Local Wisdom of the Kaili Community.)

Source: Dwi Septiwharti, SSMPhil, Sintuvu Culture: Reflection of the Philosophy of Local Wisdom of the Kaili Community.) The documentation in Figure 4.7, which researchers found in the book "Sintuvu Culture: Philosophical Reflections of the Local Wisdom of the Kaili Community" by Dwi Septiwharti, SSMPhil, shows that the sambulu has a very important symbol for the Kaili community, namely as a symbol of openness and family.

2. Application of Sambulu values in the lives of the Kaili people

Based on observations conducted by researchers who directly observed the Kaili wedding traditions, particularly the nonggeni balanja ceremony, they found that the sambulu plays a crucial role in the wedding ceremony. During this ceremony, the groom carries the sambulu to be presented to the bride as part of fulfilling customary requirements.

Figure 4.8 Process of handing over the sambulu from the man



Source: Personal Document

The research results show that the Sambulu in the nonggeni balanja ceremony must be complete according to customary law. The completeness of the Sambulu is a prerequisite for the continuation of the traditional ceremony and demonstrates the continued application of customary rules in Kaili marriages. Its implementation also reflects the values of responsibility, togetherness, adherence to custom, respect, family ties, and the continuity of tradition. Based on interviews with traditional leaders, Sambulu holds philosophical significance related to human life, nature, balance, unity, and family relationships. Sambulu elements are not merely complementary objects to traditional customs, but also embody knowledge about humankind and the process of self-discovery. The elements come from diverse environments and are combined into a unified whole. This symbolizes that the Kaili people can live in diversity while remaining united. Sambulu also symbolizes

the unification of two families during a wedding ceremony and a means of strengthening inter-family ties.

1. The Position of Sambulu Custom in Kaili Community Culture

Sambulu plays a vital role in the lives of the Kaili people. Its existence extends beyond traditional wedding and other ceremonial items, to a system of knowledge, symbols, values, customary communication, and interfamily relationships that are passed down through generations. Based on Clifford Geertz's cultural theory, *Sambulu* can be understood as a system of meaning manifested through symbols. The five elements of *Sambulu*—areca nut, betel, gambier, lime, and tobacco—have meanings related to human life and are likened to a unified human body. The incompleteness of any one element renders the meaning of the whole incomplete. The *sambulu* is also a symbol in the proposal process. The removal of the cloth covering the *sambulu* signifies acceptance or rejection of the proposal. *Sambulu* becomes a medium to convey respect, sincerity, responsibility, readiness of the prospective groom, as well as relationships between families. The use of *sambulu* is a custom passed down from generation to generation. Even though the amount of *sambulu* content can be adjusted according to customary agreements, its position and meaning as part of the proposal is still maintained. *Sambulu* also serves as a means of communication, devotion to traditional values, development of cultural knowledge, and formation of community attitudes through the values of respect, sincerity, responsibility, deliberation, and kinship.

2. The Philosophical Meaning of Sambulu

The philosophical meaning of *sambulu* is related to human life, social relations, unity, respect, responsibility, and the formation of bonds. Based on Hans-Georg Gadamer's hermeneutical theory, understanding of *sambulu* can be seen through tradition, horizons, fusion of horizons, historical awareness, and language. *Sambulu* is a tradition passed down from generation to generation and is used in various Kaili community activities, such as holidays, weddings, marriage proposals and life cycle rituals. Each traditional leader has a different understanding of the *sambulu*, as a symbol of the human body, life, unity, respect, and the process of forming relationships. These differing understandings complement each other and demonstrate the breadth of the *sambulu*'s meaning. Historical awareness is evident in the continued use of the *sambulu* from the past to the present. Stages such as *sambulu garo* which is then completed into *sambulu gana* as well as the *mosoro sambulu* process in the proposal show the existence of inherited traditional values and knowledge. Traditional language and terms such as *sambulu garo*, *sambulu gana*, *sambulu nobalengga*, *mosoro sambulu*, and others also serve as a means of understanding and transmitting the philosophical meaning of *sambulu*. From an ontological perspective, *sambulu* is a traditional reality and cultural symbol that holds meaning for humans, social relationships, and life. Epistemologically, knowledge about *sambulu* is acquired through inherited customs, community experience, explanations from traditional figures, and interpretations of

its symbols. Axiologically, sambulu embodies the values of unity, balance, respect, togetherness, and interpersonal relationships.

3. Implementation of Sambulu Values

Based on Notonagoro's philosophical theory of values, the application of sambulu values can be seen through material, vital, and spiritual values. Material values are seen in the elements of areca nut, betel, gambier, lime, and tobacco, which originate from nature and are related to human life. This value demonstrates the relationship between humans and nature and the importance of maintaining balance between humans and the environment. Vital values are seen in the function of sambulu in building social and family relationships, especially in marriage. The handover of sambulu serves as a means of communication, agreement, deliberation, and recognition of the relationship between the two families. The concept of balance in the use of each element of the sambulu also illustrates the importance of balance in human life and social relationships. The different origins of the sambulu elements, which form a unified whole, symbolize unity in diversity. Spiritual values relate to self-awareness, the relationship between humans and nature, humanitarian values, togetherness, and awareness of God as creator. Sambulu embodies the values of unity, enthusiasm, courage, brotherhood, and human bonds. Based on the overall research results, the philosophy of Sambulu is not only relevant in the implementation of marriage customs or ritual activities, but also serves as a guideline in building a balanced relationship between humans and nature, individuals with family and society, and humans with inner and spiritual values. These material, vital, and spiritual values show that sambulu remains a traditional heritage and a guideline in the lives of the Kaili people who continue to experience change.

4. Conclusion

Sambulu has a very important position in Kaili community life, especially in marriage customs. Sambulu is not just a traditional object, but is a symbol system that contains meanings, values and rules that have been passed down from generation to generation. Sambulu is a requirement in the proposal process, a symbol of acceptance of the proposal, a medium for uniting two families, and a form of respect for traditions and ancestors. Its existence remains preserved to this day as a cultural identity of the Kaili people, serving to maintain social order and the continuity of tradition. Philosophically, each element of the sambulu symbolizes human life, the relationship between men and women, respect for women, family unity, and harmony. Its meaning can be seen through three aspects: ontological, epistemological, and axiological. Ontologically, Sambulu depicts the essence of human life and its relationship to oneself, fellow humans, and nature. Epistemologically, this understanding is acquired through indigenous knowledge passed down through tradition, language, experience, and the interpretations of traditional figures. Axiologically, this understanding fosters values of respect, unity, balance, and harmony in community life.

The application of the sambulu philosophy remains

relevant in the lives of the Kaili people through material, vital, and spiritual values, as proposed by Notonagoro. Material values are evident in the elements of the sambulu, which symbolize human integrity. Vital values are evident in its function in regulating traditional marriages, strengthening kinship, and maintaining social order. While spiritual values are reflected in the values of truth, beauty, morality, and religion. Thus, Sambulu serves not only as a traditional wedding accessory but also as a medium for transmitting the Kaili people's outlook on life, cultural identity, and philosophical values, passed down through each generation. Its philosophy remains relevant as a guideline for building a harmonious, cultured community based on noble values.

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