



Socio-cultural Sustainability of Indigenous People in Kore after Two Centuries of Mount Tambora Eruption

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Abstract

The purpose of the study was to explore and analyze the socio-cultural life of the indigenous people of Korea after the two centuries of the eruption of Mount Tambora in 1815. This research uses an ethnographic approach and design in qualitative research methods. The typical phenomenon studied only exists in the Kore Tribe. The focus of this research is the socio-cultural life of

the indigenous people of Kore after the 2nd century eruption of Mount Tambora. Data collection techniques use observation, interviews, and documentation. Data validity using triangulation. Data was analyzed using Miles and Huberman's interactive model. The results showed that the socio-cultural life of the indigenous people of Kore after two centuries of the eruption of Mount Tambora has changed, but there are still traditions and customs that are still maintained today. The Kore people meet Unesco standards as cultural heritage, that is, they have oral traditions, arts, social practices or traditions in our language equivalents, ceremonies or rituals, celebrations, and traditional handicrafts. However, in its development, it was influenced by many foreign cultures, especially the Mbojo (Bima) culture. Kore's oral traditions, arts, traditions, and original celebrations tend to be influenced by Mbojo culture and are even very dominant.

Keywords: Socio-cultural, Indigenous People in Kore, Mount Tambora.

Abstrak

Tujuan penelitian untuk menggali dan menganalisis kehidupan sosial budaya masyarakat asli Kore pasca dua abad meletusnya Gunung Tambora tahun 1815. Penelitian ini menggunakan pendekatan dan desain entografi dalam metode penelitian kualitatif. Fenomena khas yang diteliti hanya ada di Suku Kore. Fokus penelitian ini adalah kehidupan sosial budaya masyarakat asli Kore pasca 2 abad meletusnya Gunung Tambora. Teknik Pengumpulan data menggunakan observasi, wawancara, dan dokumentasi. Keabsahan data menggunakan triangulasi. Data dianalisis menggunakan model interaktif Miles dan Huberman. Hasil penelitian menunjukkan bahwa kehidupan sosial budaya masyarakat asli Kore pasca dua abad meletusnya Gunung Tambora sudah mengalami perubahan, namun masih terdapat tradisi dan adat-istiadat yang masih dipertahankan sampai saat ini. Pada dasarnya Masyarakat Kore memenuhi standar Unesco sebagai warisan budaya, yakni memiliki tradisi lisan, kesenian, praktik sosial atau tradisi dalam padanan bahasa kita, upacara atau ritual, perayaan dan kerajinan tangan tradisional. Namun dalam perkembangannya banyak dipengaruhi budaya luar khususnya budaya Mbojo (Bima). Tradisi lisan, kesenian, tradisi, dan perayaan asli Kore cenderung dipengaruhi budaya Mbojo bahkan sangat dominan.

Kata kunci: Sosial Budaya, Masyarakat Asli Kore; Gunung Tambora.

A. Introduction

In the NTB (West Nusa Tenggara) area, there are three main tribes that inhabit, namely the Sasak, Samawa, and Mbojo tribes (Akhmad and Maryani 2020; Jaelani 2018; Saddam, Bidaya, dan Isnaini, 2023). The Sasak tribe generally inhabits the island of Lombok, Samawa on the western part of Sumbawa Island, and Mbojo generally in the eastern Sumbawa Island region including the Dompu and Bima communities. There are several community groups in NTB that have different cultures and customs from the three main tribes. One of these community groups is the Kore community on the eastern slopes of Mount Tambora. As in the list of ethnic groups by province, NTB itself has nine ethnic groups, namely Bayan, Bima, Dompu, Donggo, Kore, Mata, Mbojo, Sasak, and Sumbawa or Samawa (Hidayah, 2015). The existence of the Kore Tribe is not very familiar in local and national communities. Most people think Kore people are Mbojo people.

Kore is now one of the villages in Sanggar District, Bima Regency, NTB Province. Sanggar District cannot be separated from the existence of Sanggar Kingdom in the past. Before Mount Tambora erupted, there were three kingdoms around the region, namely the Kingdom of Tambora, Pekat and Sanggar. During the heyday of Majapahit reign of King Hayam Wuruk, a number of kingdoms in this region were already known and recorded in the book *Negarakertagama* among the ten kingdoms in Sumbawa (Juliawati, 2016). The eruption of Mount Tambora in 1815 left evidence of civilization that has long been buried, including its connection to the existence of the Kore Tribe (Geria, 2018). The Kore tribe has material and intangible cultural remains as well as territorial aspects that blend with the panorama of Mount Tambora savanna. The existence of the Kore people with their original identity is an interesting aspect in cultural tourism, especially after the inauguration of Mount Tambora as a National Park by President Joko Widodo on April 11, 2015 as well as the 2nd anniversary of the eruption of Mount Tambora on April 11, 1815.

The original culture and traditions of the Kore tribe began to be forgotten and even almost extinct. Everyday language tends to use Mbojo language, Kore language is more familiar used by the elderly sometimes deliberately mixed with Mbojo language (Saddam, Bidaya, dan Isnaini, 2023). Historical aspects greatly influenced the formation of Indonesia's social system and cultural system, the reality of Indonesian society is a multi-ethnic society with a population of around 226 million at the end of the New Order, is a multicultural society. There are about 300 different ethnicities and languages in this group "the largest island nation in the world (Saddam, Mubin, and SW 2020; Wasino 2011). Given that the Kore Tribe community has material and intangible cultural remains that are almost extinct, it is important to revitalize the

tribal identity of the Kore people in order to increase and maintain the treasures of cultural diversity, traditions, and customs in a community.

Researchers are interested in researching the socio-cultural life of the Kore Tribe People holistically. So the purpose of this study is to explore and analyze the socio-cultural life of the indigenous people of Kore after two centuries of the eruption of Mount Tambora in 1815. The Kore tribe as a community that inhabits the Sanggar District area on the eastern slope of Mount Tambora. This is an effort to restore the identity of a highly civilized society in several historical records that were almost forgotten / extinct.

B. Discussion

This research was conducted in the Kore Tribe Community, Sanggar District, Bima Regency, West Nusa Tenggara Province. Saddam, Bidaya, dan Isnaini (2023) states that the Kore Tribe is a community that inhabits the area of Sanggar Kingdom or Sanggar District today on the eastern slope of Mount Tambora. Sanggar has material and intangible cultural remains and territorial aspects that blend with the savanna panorama of Mount Tambora, so researchers are interested in conducting in-depth research on the Kore Tribe and traditions. Focusing on the traditions and customs of the indigenous people of Kore, here researchers focus again on traditions and customs that have long existed, which are almost extinct, and which are still maintained today. The causes of the traditions and customs of the Kore Tribe community in Sanggar are almost extinct, and the socio-cultural resilience of the Kore indigenous people. The Kore tribe or Sanggar District area is still rich in culture and tradition. Some cultural elements are objects in good condition, but there are still sites that are not maintained because they are no longer used, in the form of archaeological remains. There are several the myths and beliefs behind these archaeological remains. Because trust that then begins to diminish will result in the unmaintenance of these sites. The Kore tribe in addition to having elements of material culture, also has elements of intangible culture.

It is important to discuss socio-cultural life that needs revitalization, because it is related to the influence of globalization which has eaten away at the veins of the next generation as heirs of local and national culture. Kusumadara (2011) The process of cultural inheritance is carried out through the process of enculturation (culture) and the process of socialization The maintenance and preservation of traditional knowledge and expressions of traditional culture or folklore (PTEBT) Indonesia is urgent for the government to do. According to Brata (2016) Local wisdom is a cultural element that must be explored, studied, and revitalized because its essence is so important in strengthening the foundation of national

identity in facing the challenges of globalization. With this, socio-cultural resilience can be done by excavating, studying, and revitalizing the strengthening of the foundation of national identity through local wisdom. The identity of the Indonesian nation is an identity that emerges from the excellence of local culture. This context includes excavating, studying, and further revitalizing the culture of the Kore Tribe in Sanggar, Bima Regency, West Nusa Tenggara Province.

Malinowski mentions cultural elements among others. a) a normal system that allows cooperation between community members in an effort to control the surrounding nature. b). economic organization. c) educational tools and institutions or officers, keep in mind that the family is the main educational institution. d) organization of power, seven elements of culture that are considered as universal culture, namely: a. equipment and equipment of human life (housing clothing, household tools, weapons, means of production, transport and so on. b. livelihood and economic systems (agriculture, animal husbandry, production system, distribution system and so on). c. societal system (kinship system, political organization, legal system, marriage system). d. language (oral or written). e. art (fine arts, sound arts, motion arts, and so on). f. system. g. Religion/belief system (Soekanto, 2009). These cultural elements are to identify civilizations that have long existed, including the traditions and culture of the Kore tribe for further study.

Tribes, traditions, and local culture are an inseparable whole. Local traditions and culture become the role of people in certain groups. It is said to be a tradition if it has become part of the life of the community and has existed for a long time in the unity of the region. Ethnicity is a group of people who have unity in culture and are bound by their awareness of their identity, their consciousness and identity are usually reinforced by language unity (Koentjaraningrat, 2000). Ethnicity is closely related to the recognition and lineage of a society, has an attachment and awareness of a common identity. There are special characteristics that distinguish these groups from other groups of people that show the identity of a community group, both from the social values adhered to, culture, and especially language and lineage, generally now mostly seen from blood relations or lineages.

Tradition is the similarity of material objects and ideas that date back to the past but still exist today. Tradition can be interpreted as true inheritance or legacy of the past. However, the tradition that becomes repeated is not done by chance or intentionally (Sztompka 2007). Tradition can be in the form of activities and works both material and intangible. Most important in tradition is that there is a pattern of value transfer owned, as an effort to maintain and preserve value, usually occurs by inheriting the successor of the group. Rijkschroeff at al

(2001) The conditions for the emergence of tradition (custom) are as follows. 1) material requirements, The existence of acts of conduct, which are carried out repeatedly in a certain society. 2) intellectual requirements, the existence of legal beliefs from the community concerned, the existence of legal consequences if the law is violated.

The socio-cultural resilience of the indigenous people of Kore after two centuries of the eruption of Mount Tambora in 1815 cannot be separated from local culture. Local culture owned by the community is a medium of reflection, to explore local wisdom that can be used as a guide to live the present and face the future. Things that smell local aren't always bad and conversely, new things that come out aren't all good. Sometimes it is easier to do something local because it suits the conditions of the local community. Things that come from outside that have been filtered and made good and can be combined according to the conditions of society so that it has a good impact on the progress of society.

The Sanggar community rose up to revive its culture. Sanggar District, which is quite far from the main area of Bima Regency, is very interesting because of the distance and difficulty in reaching the district capital. History and complete historical evidence disappeared due to the eruption of Mount Tambora in 1815, but the story of the existence of the Sanggar and Tambora kingdoms is even famous abroad as well as other kingdoms on Sumbawa Island such as Sumbawa Besar, Bima, Dompu, and Pekat. The archaeological remains found by Sanggar are important evidence in investigating the history of Sanggar. The existence of the remains of buildings that are thought to be former royal fortresses is evidenced by the fact that the Sanggar kingdom that ruled there was a strong country and familiar with regional security strategies, where the forts were located on a facing hill.

It is said that the function of this fort is to protect and defend the sovereignty of the Sanggar Kingdom from enemy attacks, especially the Pablo pirates who often threaten the sovereignty of Sanggar. Pablo was a group of knights from Goa and Makassar who disagreed with the Bongaya Agreement. They formed special forces to fight for the interests and loot VOC ships. The Pabelo pirates are a group feared by ships sailing in the Flores Sea and they are in Vajo Village in the waters of Sanggar Bay.

Other archaeological remains are Chinese ceramics found by locals and some accidentally excavated on hillsides. Several illegal excavations have taken place in the area with the main motive being the financial motivation to profit from the sale of found antiquities. Another motivation is the desire of many actors to gain supernatural powers from unearthed artifacts that are believed to be sacred and possess magical powers. This shows the lack of

public awareness in preserving its cultural heritage. They feel that wearing these items is not in their favor so they prefer to sell them.

The cultures in Sanggar have also existed for a long time. Paying attention to the layout or orientation pattern of ancient tombs in the great tomb at Boro Sanggar shows that the orientation is towards the mountain. This orientation is believed to be related to the concept of ancestor worship known since pre-Islamic times, namely ancestors who are believed to have lived on hilltops or in high places, such as tombs and metal ornaments found in Godo Ruma. Some of the tombstones found there are mace shaped and have decorations commonly used on Hindu temple buildings and other buildings in earlier periods. The orientation of the tombs, the shape of the tombstones and the ornamental patterns show a combination of various elements of pre-Islamic times, namely the concept of ancestor worship facing the mountain, a concept that survived Hindu times and continued throughout Islamic times. The influences found in this trance show a tolerant, open and selective attitude in accepting the influence of different elements in order for harmonious cultural acculturation to occur (Geria 2018).

The use of Bima in the studio and the fate of the Kore people who lost speakers, show the dominance of Bima. Of course, this has been going on for a long time, and now there is a successor. Currently, the younger generation of Sanggar people has begun to realize the importance of identity for Sanggar Regency itself. The feeling of being a marginalized part makes Sanggar try to rediscover his identity. In addition to self-awareness for the revival of local culture, another factor is the issue of regional expansion such as the formation of its own district, which further desires to explore history to revive local culture.

All the cultural elements that the studio has from the past, create a studio identity that can distinguish itself from other communities. This supports Jonathan Rutherford's statement (Yasraf 2004). Identity is like a link that connects the socio-cultural values of the past with the present. That is, there is a history of identity. Identity is a picture of the past, which shapes the present and the future. Moreover, Abdullah (2006) Emphasizing that culture for a society is not just a frame of reference that guides behavior in various social practices, but as a "thing" or identification material useful for self- and group processes. As a frame of reference, culture is a set of agreed values that govern how an ideal is realized. This culture developed as a result of man's interaction with his fellow man, with the natural environment and with his Creator (except for Western materialist culture which has nothing to do with God).

The culture of the Sanggar community also reflects the relationship between humans, God, humans, humans, and the natural environment. One can see how they still believe in their ancestors and forces beyond human power that comes from God. Similarly, religious life developed during the later Islamic period and before Islam. The interconnectedness between people is evident in the culture, culture, and true tolerance is seen in the Qibla and ornamental patterns in the Great Tomb which are a reflection of two different cultures. Then a good relationship with the environment is established with the sanctity of the mountains so that all plants and trees growing on the mountain are not cut down, such as hundred-year-old frangipani trees that grow on many mountain peaks.

The cultural revitalization strategy of Sanggar Suku Kore is carried out through schools in Sanggar District which incorporate the local wisdom of the Kore Tribe in Sanggar District into the school curriculum. Local wisdom includes Sanggar specialties, history, Kore language, and dance. Sanggar sub-district has several public and private high schools including four public junior high schools, one private tsanawiyah madrasah, one public high school, one public vocational school, and one private M.A. school. SMAN 1 Sanggar is the main driving force to revive Sanggar culture. SMAN 1 is located in Sanggar Jalan Lahami, Sandue Village, Sanggar District, Bima Regency, West Nusa Tenggara.

SMAN 1 Sanggar has four teachers who play an important role in teaching the culture of the studio, namely. 1) As'ad who was in charge of teaching about the history of Sanggar; 2) Suhadah who is responsible for teaching the art of the dance studio; 3) It was Nasrallah who was in charge of teaching the Kore language; 4) Samsul Rijal in charge of Teaching Arts and Tourism Sciences; 5) Irfan Rifa'id is an Art Teacher of SMAN 1 Sanggar.

One way to care for culture is through performances (Wahyudiarto 2018), This is a form of local creativity in a global world (Anoegrajekti et al. 2021; Saputra, Maslikatin, and Hariyadi 2017). Traditional dance performances and other innovative cultural activities are also organized in a series of hiking activities. Participants in this dance performance came from junior and senior high school students throughout Sanggar District. Parents of students and the surrounding community were also invited to the dance performance. Money for hiking and dance performances comes from registration fees for cross-country competitions, donations from community leaders, and donations from private parties such as entrepreneurs or shop owners, often in the form of items such as books for prizes and winners' trophies.

Activities outside the classroom such as hiking and dance performances in the Sanggar are one of the strategies to attract the younger generation to learn about Sanggar culture. A

walk to visit historical sites will be to learn more about the sites. In addition, dances in the studio are rarely performed on certain occasions such as traditional or religious ceremonies. In Bali, dance is still performed not only as profane but also sacred to complement religious ceremonies and vice versa. Sacred dance performances are rare. The Kore language taught in schools is also very effective so children want to learn it because it is a must to get the local values and culture Education. This happens in Sanggar so other ways are needed to maintain its existence, such as by including it as extracurricular or local content that must be learned by students at school. Dala, Maemunah, and Saddam (2021) indigenous territory development activities require community awareness and contribution in the form of ideas or ideas, energy, money, or other forms of sacrifice. Where the community can provide ideas, about what programs will be done, and donate energy, money, and goods. However, in the implementation process, not all components of society participated.

Kore is now one of the villages in Sanggar District, Bima Regency, NTB Province. Before Mount Tambora erupted, there were three kingdoms around the region, namely the Kingdom of Tambora, Pekat and Sanggar. Today the indigenous culture and traditions of the Kore tribe are beginning to be forgotten even almost extinct. Daily language tends to use Mbojo language, Kore language is more familiar used by the elderly sometimes mixed with Mbojo language. The traditions and customs of the indigenous people of Kore are still maintained until now, there are elements of material culture and elements of intangible culture.

C. Conclusion

The socio-cultural life of indigenous people is still maintained until now, there are heritage and customary values that are still maintained. Cultural elements include relics in the form of Uma Raja (royal house) which became the residence of the original descendants of Kore, forts, kono tombs, royal meals, Sanggar work flags, and places of worship that are considered sacred. Intangible cultural elements in the form of Kore language, Legend of La Hami Kore, Hikayat Dae La Minga, attractions in the form of Mpa'a Kapodo, Mpa'a Sampari, Mpa'a Gantao, Buja kadanda, music in the form of Hadrah Tambourine, gambo violin. Songs: Inde ndua, Waro, Wala-wala, Manu Vinem Taloko, rangko, Janga Ile, cake, gele, dance in the form of Inde Ndua Dance, Cake-cake Dance, Toja Dance, and Wura Bongi Monca Dance.

The social traditions that exist in the Kore Tribe are Ngaha Dana, Salunga oha, Pacoa Jara, Nggalo, and Ngguda. Ritual Ceremonies in the form of ufi ceremonies for the treatment of skait tententu, reject bala, and ndewa (traditional dance) to ask for rain, find missing people, and others. With this, the Kore Tribe of Sanggar District category has fulfilled the elements of Unesco standard cultural heritage, namely oral tradition,

performing arts, social practices or traditions in our language equivalent, ceremonies or rituals, festivals and traditional craftsmanship.

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