




Langke Bulawa Statue in the perspective of review Bada valley site culture



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ABSTRACT

This article proposes a model of interpretation of the Langke Bulawa statue based on a theoretical approach based on the cultural sociology theory of naturalism from the perspective of the place and location where the statue is located, namely in the Bada Valley. Cultural sociology can fill the cultural gap in the sociology of art and can provide a method for identifying the linguistic context that surrounds social institutions. The aim is to discuss classical readings of the object by constructing alternatives that do not attempt to decipher symbolic content or show naturalistic representations in the form of sculptural objects. Instead, in Langke Bulawa Statue, the author proposes a theoretical approach that goes beyond the descriptive approach that ultimately provides only a vague interpretation of the Langke Bulawa statue as stelae by considering the statue as an artistic expression of a people with aesthetic norms, conditioned by traditions, resulting in a kind of object form that must try to be found based on the representation of cultural views in Bada Valley, where the physical boundaries between humans and non-humans disappear, to show figures that have the same essence, but merge in one object form, namely the Langke Bulawa statue as a representation of a figure with the only female form where the implications of a sociocultural perspective in this study will contribute to interpreting the Langke Bulawa statue as a potential contribution of cultural sociology research related to megalithic relics in Central Sulawesi Province.

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1. Introduction

Bada Valley is included in the Lore Lindu National Park (TNLL) in Central Sulawesi Province, which is currently being proposed to be included in the "Temporary List of World Heritage." at UNESCO [1], [2]. Bada Valley contains a variety of the oldest megalithic sites in Indonesia, which are ancient relics of historical and cultural value [3]. The Bada Valley is shared with the Napu Valley and the Besoa Valley, where local people refer to the three areas as Tanah Lore [4]. Various interpretations and theoretical lines of research have been developed regarding the culture of the Bada Valley and its megalithic statue-stelae sculptures that mobilize classical concepts and discussions of the disciplines of archaeology and anthropology [5], where this paper will discuss one more aspect, namely artistic discourse from a cultural point of view that aims to read and understand the statues, which are mainly of the statue-stelae type. These remaining cultural relics are pretty interesting to study. The explanation scheme that has been built seeks to cover the expression of the statue form and also includes the functional role of the statues, which ultimately appear in a collective work [6]. The aspect of social organization in the Bada Valley represents an essential milestone for the development of archaeology in Central Sulawesi. In cultures where statues are expected to stand forever, they represent the historical moment itself, which can make a deep impression on the public and become part of the written and oral record of historical events [7].

Steimer-Hermet [8] provides a comprehensive overview of the different types of megalithic constructions in Indonesia and divides their manufacture into two periods. The first period began in the 7th and 8th centuries in East Java and spread to the rest of the island, South Sumatra and Central Sumatra, and Lore Lindu in Central Sulawesi [9]. The present study highlights another vision that will essentially be more aesthetic rather than plastic, where the results of the study aim to produce a line of analysis at the level of object representation and culture from an ontological perspective in Bada Valley. Even organic forms form the basis of a model of perception that was developed thousands of years ago. Fig. 1 is a map of Bada Valley with the identification of megalithic objects, as many as 1,451 pieces with Austronesian patterns [10], which megalithic rocks in it are pre-historic relics that are allegedly older than Borobudur Temple, but no one knows the purpose and use of these rocks in ancient times. The map above also shows the location of the observation of this research to find the source material of the “main object,” including direct observations of the conditions in the Bada Valley.

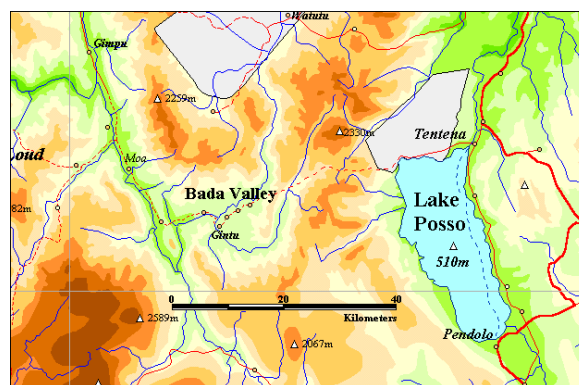


Fig 1. Map of the Bada Valley (source: Peter Loud)

The majority of statues in Lore Lindu National Park are statue stelae made of andesite and granite. The only megalith in Central Sulawesi that has a shape and height of 3.60 m above ground level [11]. Based on the description of Walter J. Kaudern (1881-1942) quoted from Albert C. Kruyt, a Dutch missionary who worked for more than thirty years in Sulawesi [12], [13], The natives in the Bada Valley do not pay homage to the statues nor are the locals afraid to touch them. The natives of Bada say the statues existed when their ancestors came to Bada and settled in the district. It can be concluded that the initial goal is to reflect on the collective memory of sculpture art, one of the most prominent statues in the Bada Valley apart from the Palindo statue, which is quite famous as a cultural icon of Central Sulawesi [14], because several statues resemble humans whether male, female, or non-binary, as well as statues that resemble animals [15]. The statue in question is the Langke Bulawa statue, which means gold bracelet and is the only statue-stelae type statue with a female gender located at the Peseoa site, Bomba Village, South Lore District, Bada Valley with an age of around 3500 BC [16]. This statue was previously in the Laeriang riverbed, which was later discovered and moved by the Dutch to the center of the old Bomba Village, which was an old village before being moved during the construction of the bridge connecting Bomba Village and Lelio Village. At the same time, experimental efforts highlighted possible methods that could have been used to move the statue, ignoring systematic variations in statues whose broader contexts in the archaeological record [17].

The Langke Bulawa statue is 174 cm high and 63 cm wide and faces north with the elevation position tilted to the north [18]. Cultural sociology is a form of theoretical postulate to the prevailing interpretation. It seems inevitable that by paying attention to the statues in the Bada Valley as archaeological relics, it is assumed explicitly, basically ethnographic theoretical input, has a clear correlation in relation to other archaeological cultures by focusing on the relationship between humans and non-humans based on material cultural remains, due to the absence of written documents, the development of prehistoric culture in Lore Lindu National Park has been inferred mainly from archaeological, ethnographic and anthropological evidence [19]. The benefits of cultural research in the field of archaeology cannot be directly felt in

material form but more in an intangible form, such as fostering a sense of pride in society. In contrast, the benefits, in material form, will be felt by the community not in a short time because it still requires several further processes [20]. The majority of research literacy used was sourced from the journal LOBO: Annals of Sulawesi Research. Journal LOBO is a translation of an old manuscript left by Walter Kaudern, the man who founded the expedition in the early 19th century to open the interior of Sulawesi island. It was published in a paper entitled *Ethnographical Studies in Celebes*. Which is titled *Results of the Author's Expedition to Celebes 1917-20. IV Games and Dances in Celebes*. (1929). Steimer-Herbet [8], in her book entitled *Indonesian Megaliths: A Forgotten Cultural Heritage*, Definitive deductions regarding the proposed typology of analysis include classical interpretations of the object, which means that there is a relative consensus in treating the Bada Valley statues as art objects. Also, Richard Nixon Tambalo (2018) writes, in a very enthusiastic and committed way, various narratives with an iconographic approach that provide arguments in favor of including the Bada Valley statues into the framework with art objects in general, with a high level of aesthetic dignity and technical skill.

Adrianus Dipo Ramelan [21] wrote about Lore Lindu and Rampi Megalithic Remains (Differences in the Form of Megalithic Statue Findings in the Bada, Behoa, Napu, and Rampi Valleys), which contains aspects of the identity of these statue objects in various valleys in Lore Lindu National Park from an archaeological point of view. Dwi Yani Yuniwati [22] from the Jakarta Archaeology Center published: *Research Report on Megalithic Sites in Besoa Valley, North Lore District, Poso Regency, Central Sulawesi Province*. Although the literacy is quite old, it is relevant to get technical data related to the shape, size, and location of statues in the Bada Valley. Muhammad Hasan [23] wrote about The to-Lindu Indigenous People of Lore Lindu National Park, which contains forms of interaction of cultural sociology, economic sociology, and anthropology of communal communities at the Lore Lindu National Park site; it also touched on a little about past cultural relics at the Lore Lindu site written by Abdurrahman Misno and Sabri Mohamad Sharif [24] can be a cultural empirical reference to express the Langke Bulawa statue object. Moreover, finally, the documentary film entitled "Tapak Waktu Megasitus Lore" [5], made by the Office of Education and Culture of Central Sulawesi Province, UPT Museum, and BPCB Gorontalo (Gorontalo Province Cultural Heritage Preservation Center), discusses the various valleys in Poso district, including the Behoa Valley, Napu valley, Bada valley, Palu valley, and Lindu lake [25]. The aim here is not to redefine notions of artistic and aesthetic as a significant endeavor within the scope of cultural studies but rather to consider the criteria that emerge from the aesthetic matrix that generally shapes readings of the sculptural object.

The core of the problem is how to give a higher status to naturalistic cultural representations, which have long existed in the Bada Valley, while maintaining representation in Lore Lindu National Park. Based on the results of previous research that has been conducted in the Lore Lindu area, especially in the Bada Valley, the author conducts a specific cultural review of the Langke Bulawa statue in Bomba village. Researchers rely on the basic assumption that the latest reflection related to the Langke Bulawa statue is how the cultural analysis can bring a cultural foundation that has the potential to become a sociological discourse on the past conditions of the people who inhabit the Bada Valley because to identify the aesthetics of past cultures, it is necessary to spread the same cosmological concept, the substance of which is expressed not only at the level of mythical narratives but also in the field of material culture through objects related to ritual activities intended [26]. In order to bring exciting elements to the still unfinished understanding of culture and its lithic art. On the other hand, this analytical proposal from the perspective of cultural studies lacks the scope for a total interpretation of Bada Valley culture in all its motifs and phases, as it is limited almost exclusively to representations generally associated with a single female-shaped object. This singular motif, as we know, condenses the fundamental aspects of the aesthetic proposal surrounding the predominantly male statue, in addition to being more dominant (in terms of its occurrence not only numerically but also symbolically) in the case of the Langke Bulawa statue, the researcher was drawn to the object because of a second-order phenomenon within the sphere of cultural sociology in central Sulawesi where the female gender strongly marks the cultural, cosmological, mythological and

ritual imprint of a society. If the interpretation of the statues based on the Bada Valley complex is considered relevant, it provides a further understanding of the Bada Valley culture.

2. Method

Knowledge of rule-based data processing is helpful for cultural analysis because it assists researchers in pinpointing how analyses are generated by considering and making decisions in specific situations [27]. The ontology used is that of qualitative studies with cultural sociology that have guided the interpretations legitimized by the academic field, varying and even contrasting in relation to specific fundamental issues. However, the analyst nonetheless finds fundamental similarities that precisely constitute a possible starting point for proposing interpretations [6]. Thus, the Langke Bulawa statue is identified by means of its figuration, which can be read by formal criteria and interpreted in relation to the statue's sociological and cultural existence at the Bada Valley site, specifically located in Bomba village. Data were collected from discussions with archaeological staff at the UPT Museum of Central Sulawesi, including discussions during the trip from Palu city to the location with local guides and the collection of local literature at the Central Sulawesi Regional Library, then observations were made in the Bada Valley through direct observation of statues in Bomba village. Discussions were also held with the natives of Bomba village. Analysis through direct observation and handling the statutes were drawn out to get the whole picture, and this, in a broad sense, includes not only what can be observed or what can be sensed but also the conceptions that govern understanding of the world, such as the categorization of communities in the past of Bada Valley. During the observations, the researcher looks for similarities and differences, which the cultural sociology themes describe at various levels of abstraction and interpretation. The researcher moves from data to theoretical understanding - from the concrete and specific to the abstract and general [28].

The results of the analysis became the foundation for the interpretation of naturalism, understood as a specific paradigm for understanding and recording reality, with the consequent formal aesthetics of the Langke Bulawa sculpture. Naturalism is a way of inferring the quality of elements, distinguishing in architecture the natural world with physical regularities and universal principles and the cultural world filled with naturalism's diversity to interpret an art tradition [29]. From this history, it can be concluded that the role of cultural sociology in offering significant insights into the cognitive factors that hinder or facilitate access to cultural objects, frame experiences, and inform interpretations in specific social contexts [30]. Data were analyzed using a cultural sociology theory approach, focusing on understanding the symbolic meaning, social function, and role of the Langke Bulawa Statue in the cultural context of the Bada Valley Site. In the observation setting, it is done by coming directly to the Bada Valley to identify and touch directly the object of the Langke Bulawa statue, including discussions, visits to UPT Central Sulawesi, interviews with relevant agencies and residents in order to get a complete picture of the paradigm of cultural sociology and how it is understood in relation to the production of artifact objects of the past.

Cultural sociology can fill the cultural gap in the context of the sociology of art, and it provides a valuable method for identifying the linguistic context surrounding social institutions' [31]. Despite the multiplicity of interpretations of the world and the quality of its elements that can be found among different cultures, it seems reasonable to reduce the complexity of interpretations to a set of criteria that provide the possibility of identity judgments that make objects expressed according to the form that has been internalized in order to establish proximity between the entities of the world; *i.e.*, inferring what is similar and what is foreign and according to what criteria, with particular attention to the position that humans occupy according to the paradigm of cultural sociology that is expressively supported by the associated artistic and visual manifestations. It is important to note that this study also incorporates an aesthetic component in its analysis, which is central to the way in which the spatial analysis explicitly interprets the Bada Valley statues as part of a cultural work of art. The use of cultural sociology methods with ontological naturalism makes sense because of the understanding that the relationship between megalithic objects and Bada Valley is part of a discursive anti or counter-mythopoetic totality.

3. Results and Discussion

1.1. Bada Valley Culture

In terms of its aesthetic expression, the Langke Bulawa statue is closely linked to a cosmological substrate that gives meaning to the representation of women who love worldly objects, especially jewelry. For the purposes of this interpretation, what is of most interest is not cultural variation, in the singularity of gender, but the discontinuity generated by the interiority it engenders in relation to interspecific relationships: the Human form with the Female gender is in essence an objective and unchangeable physical unity because from the point of view of naturalistic cultural sociology, the Female form is more easily visible to the sight, especially when using the figuration approach, as well as the visual expression given to the ontological interpretation of reality that the figuration of the Langke Bulawa statue is not simply a matter of aesthetic order, but also a stylistic acculturation of the culturalist or relativist approach that is relevant in relation to figuration because this approach has conclusions about what is considered representable or not; determining what within the cultural tradition of figuration may be seen and what may not, including animism [32]. The essence of all beings, both human and non-human, is the same, but their forms are not the same. At the physical level, animism is a disjointed territory: similar and uniform interiority relates to changing and unstable knowledge. Mimesis, of course, is the idea that unites the first two objects, the statue and the woman, and the naturalistic relationship between the two becomes the cultural concept - the scheme-rhythm-ethos - associated with them [29]. One way to represent the morphology of the Langke Bulawa statues is through the element of the statues in the Bada Valley. Following the cultural overview scheme of the classical interpretation of Bada Valley culture derived from naturalistic ontology, the Langke Bulawa statue is an archaeological object of sociological culture protected by animistic foundations, which allows the beholder to interpret it according to an ontological proposal that reveals the universal call of a female figure who is ambitious or has a place in society. The natural conditions or panorama of the Bada Valley (as in the Fig. 2) where the statue externally relates to the perspective problem of natural conditions, which is the center of interest in the center surrounded by Telawi mountains [33]. Meaning: All the statues are combined in one form that has the same substance.



Fig 2. A natural landscape in the Bada valley

The beautiful nature of the Bada valley is, of course, commonly expressed in the myths of past life in the archipelago during the megalithic period, where humans and non-humans relied heavily on culture as a tool for communication [34]. The Langke Bulawa statue moved from the indigenous to the cultural realm, becoming part of the natural discontinuity of a cultural continuum: differentiation in the Bada Valley. During the 19th century, when the Langke Bulawa statue was in its original position before it was moved, the statue was not worshipped by the indigenous people of Bada Valley. However, the small community retained a collective essence that, although not formal, was essential, becoming an artifact object that had a culture of non-rigid forms and an object capable of crossing interspecific morphological boundaries. Paradoxically, the classical interpretation of Bada Valley culture embodies a naturalistic spirit, which is better-called objectivist because it is essentially symbolic and composed of recognizable sign elements. Cultural values can change materially as well as structurally. Culture is closely related to the utilization of environmental resources and how the pattern of cultural adaptation in Bada Valley. Through a semiotic approach in the review of megalithic

culture in Indonesia, Sudarmadi (1999) concluded that Indonesian megaliths have many types, shapes, ages, and distributions; in most parts of Indonesia, they are still related to myths, superstitions, and ancestor worship, and some ideas are embedded in aspects of Indonesian culture [26].

1.2. Cultural Forms on Langke Bulawa Statue Figures

According to the point of view of the object itself, Langke Bulawa statues as statue-stelae present themselves physically to other objects around them. The characteristics of the Langke Bulawa statue do not depend on the previous essential definition but on the relative position; visual idioms such as the oval face shape with breast shape and the hole represented as the female genital shape become the form of clothing on the statue. The notion of clothing in this context does not refer to physical clothing but rather to a form of external metamorphosis that denounces the similarity of interiority between genders because the majority of statues in Bada Valley are all male. The external appearance that formally characterizes a gender displays a figure that paradigmatically embodies the transformation of the female profession, which is able to overcome bodily constraints and adopt the perspective of human objectivity. In this case, the idea that the figurative clothing used by women is not a costume but an informal instrument symbolically allows the statue to act in an environment that is ostensibly its own, with the assumption that the female figure belongs to a characterization that is considered necessary by the community. The Langke Bulawa statue does not intend to hide the human form but rather to fit it as best as possible into an environment where another form reigns supreme. However, the niche in which the observation is made is more local, and the intention is only to frame the consensual form of the statue within the characterization of the "who knows who" figure, as the Langke Bulawa statue was made 4500 years ago.

In this way, animism, as it has been revealed, will serve as a general framework that allows the viewer to focus on the underlying theoretical perspectives presented almost as derivative manifestations. The cultural form of the statue as a theoretical proposal explaining the practical implications of the instability of form and internalized identity between genders that the statue's past and present positions evoke is broadly supported by ethnographic data referring to the cultures of Lore Lindu National Park, including the valleys that surround it. When treating statues that are identified as artifactual objects that are figuratively represented, yet ultimately separated and, remarkably, connected by phases of transformation that move from one state to another hermetically. that are used as tools of worship of ancient/ancestor spirits can be classified chronologically. Previously, megalithic objects considered symbols of death were menhirs or long-shaped stones built vertically. In later developments, the position of menhirs was replaced by stone statues with simple shapes, called megalithic statues or with Polynesian type types. The primary purpose is to study the Bada Valley statues based on formal and aesthetic criteria but to understand or relate them to the social structure that is their consequence. In the text, there is a materialist interpretation that seeks to explain the function of the statues in relation to the social structure, social class, and division of labor of the society at the time. The difference between describing and interpreting in archaeology is that it is practically only possible to describe with interpreting by passing forms through the filter of indigenous Indonesian culture.

Thus, from the two pictures in Fig 3, it can be concluded that the initial position when it was first discovered and the current position (surrounded by iron fences and mahogany trees), the condition of the Langke Bulawa Statue has become a symbolic display in Bomba village, South Lore sub-district, Poso district, Central Sulawesi province. Figurative status can be understood as the ability of some human forms to cross the boundaries of the body and adopt the perspective of objectivity. More specifically, the Langke Bulawa Statue can be interpreted as a micro-population of communal institutions that take refuge in a body; this is supported by the displacement of the original position of the Statue, which was initially on the edge of the banks of the Lariang River. Bada Valley culture, according to a clear ontological division - with consequences - between the human, non-human, and spiritual universes, is interpreted in terms of an overriding need for human beings; it implies that the Langke Bulawa statue represents one being, one kind of claims not a combination of two beings, but an interface capable of moving between different configurations of reality.



Fig 3. Langke Bulawa statue in 1911 (right) and now in 2023 (left) Located in the position of Bomba Village, now the middle village of the old Bomba Village (Source: Doc; Personal and Grubauer Albert. "Stone man" early 20th c)

1.3. Spatial analysis of Bomba Village as Cultural distribution

To date, observations made in Bomba village suggest the possibility of coherence between cultural theoretical proposals related to the distinctive figuration of the Bada Valley culture, which in past practice built the frame that determines the understanding of the intraspecific relationships reflected in the statues, especially the Langke Bulawa statue. The morphology of Bomba village is located in the Telawi mountains (see Fig. 4) with five spatial units: Napu Valley, Behoa Valley, and Bada Valley in Poso Regency, as well as Palu Valley and Lake Lindu in Sigi Regency [35], with regard to this, Emmanuel Anati proposed an ideological interpretation of the phenomenon of statues found in Bomba village by referring to the Indo-European paradigm. In fact, these statues are interpreted as representations of a new religion that accompanies different social transformations, including classes in society, suggesting a pyramidal organization with classes, chiefs, and armies [36]. which is then confronted with the idea of the Langke Bulawa Statues. That is a double image that associates visual indices of different female genders in a single form, visually suggesting a new entity in which the villagers as coexisting components are represented as a whole. Given that a possible key to interpreting the Bada Valley statue lies in the axis of Bomba Village as the interiority-exteriority discussed, the classical interpretation contradicts the notion of representation that extrapolates the visual exteriority of the statue's female form.



Fig 4. Top view of bomba village, which is simple even though it has adapted to the modern era

Bomba village preserves Fuya, a bark craft, and Fuya is a form of cultural expression and traditional wisdom of Bada in Central Sulawesi. Fuya is an important cultural symbol and proof that the community upholds the values of ecosystem balance [14]; when establishing the typology of crafts as an expression, the Bomba village community influences artists who are able to faithfully represent not only the things they observe but the idea of human divinity that becomes a generic target in a particular phase of time. Humans relate to the mundane, to things

that are visible and can be perceived in the ordinary. Human is also reflected in the culture of Bomba village, which is seen by people from the outside as something metaphysical or included in the scope of the universe, which is foreign to the perception of outsiders to Bomba village but to the everyday people in the village and that is all they can see represented through symbolic, expressive means such as the making of Fuya bark crafts. They are explicitly perceived as a community that is presented with human aspects. The Langke Bulawa statue in Bomba village shows a concept that is based on ambivalent ontological conditions that are concrete and even comprehensible under certain circumstances and not simply the fruit of subtle ideas derived from collective beliefs. This ambivalence can be regarded as the definition of an unreasonable condition. Cultural studies will always lean towards symbolic and totemic readings, which, in relation to its interpretation of existing beliefs in Bada Valley, is explicitly totemic. The process of activities carried out must use imagination in compiling the facts that have been obtained so that they become historical stories [37]. In this way, Bomba village will be able to resolve the complexity of the existence of totemic religious figures by reducing the presence of isms from the outside.

3.4. Statue Stelae Aesthetic Explanation Model

When it comes to the style of the Langke Bulawa figurines, the postulate is that, although they often represent the primary forms of pre-existing neolithic-era sculptures in nature or other parts of the world, they are rarely naturalistic, instead exhibiting a high degree of abstraction in terms of simplification of geometric forms. The same paradox arises when interpreting the figure of the Langke Bulawa Statue which could be the most striking example of this is the macro tradition of statues from the third millennium BCE, which includes about a dozen local groups, the tradition of stelae statues which have similarities in terms of media, stone, standardized aesthetics, gender symbols, and a general association with death and ancestors, [38] including about diffusion from one point based on ethnographic data from other cultures which would confirm the religious nature of the statue. Female figures in statues wearing gold bracelet jewelry are indeed associated with certain artifacts with different people, especially in relation to clothing and jewelry [39]. References to such associations can often be found in photographs and ethnographic descriptions of the twentieth century. In this case, they are human beings and not gods since the non-human features exist in the form of objects and not in figurative entities: this divides human and supernatural realms clearly. Bada Valley culture, orienting the perspective on sculpture and sculpture into a work explicitly based on aesthetic criteria, proposes a classical analysis of specific cultural arts according to three universal phases dating back to the Neolithic. To understand artistic production, which ultimately reduces art to an expression legitimized by the evaluation of an aesthetic matrix because the Langke Bulawa Statue was formed with sculpture based on aesthetics, but based on historical materialism, and aims to understand the whole culture based on art, because it will reflect the structure of a collective, which depends on art, including issues of cultural perspective and making it a feature that distinguishes cultural kinship aesthetically between two cultures. The Langke Bulawa sculpture offers a classical definition of perspective, clearly derived from the statue stelae form in relation to the idea of the representation of actual reality on a plane, to support the hypothesis that in ancient times, the sculptors of the Bada Valley knew about the techniques of sculpting and plane representation. However, they did not apply them because it was the art of the Bada Valley trying to be the ancient nature of art that involved interpretation or transformation based on models.

It cannot be denied that the form of statues with such models is a form of visual reality, namely naturalism as a sign that shows an intention, which seeks to represent something else that does not exist: that is, what is invisible. On the other hand, Albert C. Kruyt expressed his opinion related to megaliths in Sulawesi; he concluded that the Minahasa stone graves had origins in Japan and then spread to Formosa, Boto Island, Minahasa, Lore (Napu Valley, Besoa Valley, Bada Valley), and Sa'dan continued towards the East Java region [40], which did not come from reflection or imagination, giving birth to the phenomenon of the statue stelae form. The aesthetic realism is that indigenous people do not create realistic figures because they do not want to. Therefore, megalithic objects appear as works of art that focus on the ontological reasons for the difference, which is not an aesthetic choice but a natural conditioning that is

close to everyday life. It cannot be denied that the correlation model of megalithic culture and sculpture is visual reality, namely naturalism as a matrix. Regarding materials and techniques, the author raises the issue of perspective and makes it a distinguishing feature of the aesthetic cultural kinship between the two cultures, offering a classical definition of perspective, clearly derived from painting, related to the idea of the actual representation of reality on a plane, to support the hypothesis that the sculptors of the Bada Valley knew the perspective of the Bada Valley, which is a fusion of perspective as classically practiced in the east in a correct technical allusion based on physiological principles, which becomes apparent when treating the indigenous perspective. The megalithic traditions of Southeast Asia (Vietnam, Laos, Cambodia, Indonesia, the Philippines, and Malaysia) show a constructive typological and functional diversity of structures. Therefore, to achieve its goal, the Statue Stelae aesthetic explanation model will address the essential structures and complexes, showing that the megalithic culture of the Bada Valley, which has been considered relatively homogeneous until now, has significant chronological and morphological variability and can be found in several megalithic statues with similarities in Southeast Asia [41].

4. Conclusion

As can be seen, although separated in time and there are some differences in approach, cultural commentary becomes the underlying paradigm that unites the form of Langke Bulawa sculpture into an identifiable object in relation to the naturalism that permeates all interpretations of cultural commentary, which is rooted in the representation of statue stelae in mimetic skills, with the reality of perception and transfers the postulate to the analysis of Langke Bulawa sculpture. Culture is not singular but multiple, depending on the perspective and the opinion directing the object of the statue, and the Bada Valley is a vehicle with one culture and one figure, which appears with different materials. The accessories or clothing in the display of the statue are not costumes but instruments; the assumption has an ontological equivalent of transformation that is not assumed by the form of the statue because it is not figurative; it can be deciphered and associated with other forms, especially if several cultures have main ideas that inspire such efforts at an ontological approach. The Langke Bulawa statue is an object of naturalism that provides the concept of perspectivism by looking at the fundamental differences, namely the proto-Austronesian culture and its interpretation of the geographical conditions in the Bada Valley and the relationship between nature and culture from the point of view of indigenous peoples is still limited. The conclusion of this study is to look for structures similar to those underlying indigenous and shaping cultures between interpretations of the cosmos, with consequences for its mythological heritage. This research shows that the Langke Bulawa Statue has important meanings, functions, and roles in the socio-cultural context of the Bada Valley Site. By using a cultural sociology approach, we can better understand how these artifacts interacted with society and culture in the past. A deeper understanding of the Langke Bulawa Statue can provide valuable insights into the history and culture of Central Sulawesi, and this research focuses on aspects of cultural sociology order. It can be a new treasure to interpret the form of statues and help preserve the insights and rich cultural heritage in the region.

Finally, the sociology of culture has an analysis that can provide questions about what cultural actors in the Bada Valley want to communicate or represent; for the indigenous people, the existence of the Langke Bulawa statue is exactly what they imagine because they are not governed by naturalism, it is naturalism that supports the ancient nature of the art of the Bada Valley, and the art is included in the universal art museum. Similarly, he speaks of geometric stylization in relation to certain statues. However, stylization would involve interpretation or transformation based on the model and shape of the statue figure with the female gender figure. The limitation of this research is that the symbology of Langke Bulawa statues based on figure characteristics, with characterizations that are close to certain cosmic elements, representing considerations of aesthetic properties, which are represented nicely in the statues of Bada Valley, will be very subjective because it will depend on the perspective of each researcher. Also, the consideration is on sociology, which is the subject matter of the research, which, if seen from the aspect of anthropological or artistic knowledge, for example, will be able to produce

different interpretations. In addition to following conventional patterns of representation based on capturing certain ontological moments and conditions at the same time, it also symbolizes the female gender with a gold bracelet, which, in a sense, becomes a figure with the mysterious and enigmatic character of the Langke Bulawa statue. A somber indication is found in the characteristic pseudo-practice of characterizing the statue as a liminal craft that moves between worlds by creating and connecting the visible dimensions of everyday visual life with the formal and mundane matters of everyday cultural life in the Bada Valley. Ultimately, the Langke Bulawa statues are represented concretely in standing stone stelae that, after thousands of years, cannot be reduced to mere outlines of visual reality. However, the group became the sculptor's proof of an authentic form of proto-Austronesian culture.

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Declarations

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