

The Weapons Kingdom of Gorontalo (Form, Symbols, and History)

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Abstract: There is something special that happen in every single history of people Gorontalo. Such as they always keeping their great grand-father legacy for 500 years. These things always happen because they very extremely respect their history. From some source, they said that for keeping the legacy people of Gorontalo make some deliberation (democracy system) to get the result who will keep the things. Although, Gorontalo on that day still on Ternate authorization, VOC, EIC, and Netherlands East Indies, Gorontalo people never care about the regulation that makes them fell not comfort, because they have a spirit and unity that can be seen from the legacy form their great-grandfather which always being their symbol for the discretion and freedom. The history culture of humanity can be divided into three stages, namely mythic, ontological, and functional. These things also can be seen in Gorontalo an inheritance. Moreover, Gorontalo traditional heritage named that *Juwélě Spear* with the existence of that things can be observed in the study. This qualitative study used theories and concepts from several disciplines such as Anthropology (acculturation) and Aesthetic (form, motif and symbol), thus it can be done with a multidisciplinary approach. This research is aimed first to determine the extent to which the people Gorontalo in preserving the traditional weapons such as *Juwélě Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger*. Moreover, the second purpose of this research is to find out how the way people of Gorontalo take care of their heritage. Then, to see that Gorontalo have a connection with another region such as Java, Bugis, Goa and Aceh.

Keywords: The Heirlooms, Form, Symbols, History, Gorontalo Kingdom

1. Background

The story of weapons is never regardless from their maker, in this case of course refer to human. Moreover, the main purposes using the weapon besides facilitating work, defending from dangerous animals and also surviving. In addition, long time ago there is some necessary for every single human especially man, must have a weapon in order to keep save their live. Then these things happened from primitive era and still exist till now, even in this era the existence of those things sometimes just for facilitating work. To sum up, this fact showed that besides how weapon is very useful in everyday life and also it has another function.

In the process development the weapon, weapon also has a function to be a symbol. In every single symbol, it has a kind of meaning. For example *Juwélě*, Gorontalo people believe that *juwélě* is a symbol from wisdom.

The process of make a weapon is not very simply, because

the weapon will being a heritage should pass for some process, such as choosing the material and choosing the maker. Moreover, the hard process for this step is to choose the maker, because it cannot choose randomly. For example in Java's, to make a dagger (*keris*), the maker should fasting till the dagger was done. Besides that, the maker should choose a good day refers to their almanac. So that is why to make a weapon is very hard especially it will be a heritage.

Gorontalo have a heritage (*juwélě*) since the 16th century. That heritage is highly respected and sacred by people of Gorontalo. Medi Botutihe and Farha Daulima (2003: i) stated that Gorontalo ethnic identity make a traditional weapon to unites five different areas (Gorontalo, Limboto, Bone, Boalemo and Atinggola). It is refers to the meaning of *juwélě* as a symbol to unite all people. In some references describes that *juwélě* ever used when Gorontalo was in war, and

someone rise up it, and the war was stop. So, from the explanation above, that is why Gorontalo people extremely respect and sacred the *juwĕlē*. Besides became a sacred things, *juwĕlē* also being a special identity for the cultural and arts of Gorontalo. *Juwĕlē* in art side, use for some ceremonies. Furthermore, seen from cultural side, *juwĕlē* can create brotherhood. Unfortunately, now *juwĕlē* cannot be found in Gorontalo because now this weapon under protect in Netherlands Authorization..

Furthermore, there is an impact from the immigrant Aceh, Bugis, and Java in process to make a weapon in Gorontalo. Moreover, the impact happened with Impact directly and indirectly. The existence of the interplay in the case as described by Kuntjaraningrat (1958: 441) about acculturation. Acculturation is the effect of a blend of local culture with foreign cultures undergo a fusion process every two cultures that exist on this earth.

Harto Juwono and Yosephine Hutagalung (2005: 63) claimed that indications Gorontalo in acculturated societies with foreign countries initiated by contact with the Gorontalo Vereenigde Oost Indische Company (VOC) Dutch East Indies in 1667-1678 and years 1677-1942. In that time, people who come to Gorontalo and make an influence are *Javanese*, *Bugis*, *Acehnese*, and *Goa*. These immigrants live in the city of Gorontalo. The newcomers bring the culture of origin is a form of traditional weapons motifs. Form of ornamental motifs origin they bring then applied at the time was in Gorontalo. Tangible an evidence that can be taken is the shape motifs *Keris from Java* and *Bugis* (Haga, 1983:28).

The ethnic of Acehnese, Bugis, and Javanese, have an impact in the daily lives of Gorontalo. Direct or indirect impact, causing seepage and influence each other. The impact can be seen in the form of weapons in traditional heritage Gorontalo. At that time, people who come to Gorontalo, share about heritage each other. However, the *juwĕlē*'s was robbed by VOC because they know that the high power of it Haga (1981). Furthermore, Haga (1981: 31) claims *The Juwĕlē Spear* then confiscated by the Dutch government and they kept in the Museum Bataviasch Genootschap on the date of December 11, 1858, by decision dated October 28, 1858. Over 500 years *Juwĕlē Spear*, *Shield Pariso*, *Umbrella Cotton Orange*, *Gold Rencong Keris* and *Ivory Dagger* became a symbol of the greatness of Gorontalo, finally no longer exists, since it is stored in the Netherlands.

After lost *juwĕlē*'s, Gorontalo ever combat again. Haga (1983:72) stated that Gorontalo and Limboto made some event, like a buffalo battle. Gorontalo buffalo name is Halibala and Limboto is Hemuto. In that event, Gorontalo always won for some battle and Limboto just won once. Furthermore they ridiculed each other with poetry. Finally, one of them got angry and they attacked each other Fight. This story was happened on 16 century. In addition, in the *Tanggomo* cultures describe of the poem is of Gorontalo people. At that time the culture unrequited poem (rhyme) that is the trigger feud between Gorontalo and Limboto (Farha Daulima, 2005: 3).

2. Review of Literature

Gorontalo people have treasures since the 16th century. Heirloom treasure is highly respected and considered sacred by the people of Gorontalo. The *Limo lo Pohala'a* book: *History of the Kingdom of Gorontalo* in writing of Juwono and Hutagalung (2005:3), there is the concept of harmony is explained through the customary ceremonial. Harmony exists in the region of *Limo lo Pohala'a* namely 'five regions that united in diversity'. *Limo lo Pohala'a* derived from Gorontalo language, means 'five brothers', namely the five kingdom that felt like brothers that consists of Gorontalo, Limboto, Bone, Boalemo and Atinggola. This is strengthened by the motto of Botutihe and Daulima *payu limo to talu*/five principles put forward, *lipu pei hulalu*/our country glorified (Botutihe & Daulima, 2003: i). The book of Gorontalo kingdom history describes in detail the chronology started from the time of animism and dynamism to the independence of the Republic of Indonesia.

The manuscript which gave information about Gorontalo is *Weeskamer in Gorontalo* from R. Monoarfa (19423: Code R. 32). Manuscript made in 1940 that describes the arrival of Islam came to Gorontalo in the 15th century, could indicate the influence of the Arabian on the the arrival of the Arabs, the possibility of carrying weapons form ornamental motifs.

Analysis A. N. J. Th. â Th. Van der Hoop entitled *Indonesische Siermotieven or Variety-wide Indonesian Jewellery*, published by the Royal Batavian Genootschap van Kunsten en Wetenschappen, 1949 has not discussed the existence of forms of inheritance Gorontalo. By seeing that fact, there is no similarity with this research. as a conclusion, this journal is appropriate.

3. Theoretical

The heirlooms weapon a reflection of the culture of indigenous people who constitute it, so it is need some studies with multidisciplinary approach to understand the form of *Juwĕlē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger*, as follows.

A. Art History Approach

Uncomfortable conditions require changes to the scope of Gorontalo with in-depth study and the right approach. In this study, in some conditions was answered contextually by the art history approach. Moreover, the book which is used as a supported theory *The Explanations of History* was by Kuntowijoyo (2008, 1-8). The book explained that the essence of history is an independent science with the task to interpret, understand, and state single symptom within the scope of extending time and of the limited space.

R. M. Soedarsono (2002: xi-xii) created a way of art historical research with the formulation of periodization. B. J. Haga (1981: v) also described the formulation in researching the laws and customs of Gorontalo through periodization. Periodization history of *limo lo pohala'a* is within a long and intangibles single event (Kuntowijoyo, 10). The opinion is an approach completing the concerns

and its implications for the periodization form of *Juwělē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger*.

The explanation of history is an attempt to create a single unit with a history of historical understanding, which is based on the method of *verstehen*. Then, in the experience that penetrates the soul and the whole experience of humanity. *Verstehen* or understanding is an attempt to put themselves in other self.

B. Anthropology Art Approach

Edgar Kaufmann Jr. (1946: 140) stated that ornaments from primitive to advanced society had undergone additions, deepening the intrinsic value of the object that is decorated. Ornaments became the source of the peculiarities. Moreover, Philip Rawson (1967: 31) claimed that the function of ornament in India is a means to unify people and the nature in which they live. Then the impression is used and combined with elements of human experience itself and express it into clothes and houses.

The influence of foreign cultures in Gorontalo it is a form of acculturation. Analysis of acculturation Koentjaraningrat applied as a guide in this study. This study sought to study the effect of heirloom weapons forms and scope of how meaning is created. So that's why the results of this study using extrinsic and extrinsic approach.

Extrinsic approach is multidisciplinary approach and conceptual (idea). Intrinsic approach is the analysis on the ornament self. History approach of the art by a certain time with the grouping and interpretation of various information chronologically.

C. Aesthetic Approach

Edmund Burke Feldman explained that there are three functions of visual arts, namely: (1) Instrument of individual expression; (2) The social function; and (3) physical function. Of these functions is then born artwork, whose products can be seen in four types, namely the type of imitative works, form, emotions, and fantasies. Feldman offers opinion on the style of art that are formulated into four principles, namely the objective accuracy of the style, the style of formal arrangement, emotional style, and the style of fantasy. Furthermore, Feldman asserts that the ornament style is represented by two things. First, the most visible is the *Juwělē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger* in a formalistic sense or form, notching period, making the functional, and the overall impression of the work. The second one is more difficult to recognize, in the sense of presupposition, interpretation, and discourse, which become the presence background of a form (1967: 136-138).

D. Symbolic Approach

The study by Raymond Firth (1973: 77) talk about the symbolic approach, stated that symbol is a way to reconstruct and establish the social order. He dissected the concept of the symbol with the term "pattern of triplicate relationships", which means the existence of a small entity, large, and a representation. The existence of the heirloom weapons make it easier to find cultural findings. It has indirectly preserved

Gorontalo culture more broadly.

Juwělē Spear, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger* uses theories and concepts from several disciplines. The approach is multidisciplinary. There is a relationship in techniques analysis of the object of study. In addition, in-depth interviews were used directly in the search for a form relationship with the myth.

4. Methodology

The book used as the basis is *Historical Explanation* of Kuntowijoyo (2008: 1-8). In the book explained that the essence of the history of science is self-serving to 'interpret', 'understand' and 'tells' single symptoms and extends the time within the scope of the limited space. Historical explanation is the attempt to make one unit of history intelligible intelligently understood. The essence of history is an independent science. Self, philosophy of science has its own meaning, its own problems and its own explanation. Some understanding of the history: History relies on *verstehen* method, namely the experience in that penetrates the soul and the whole experience of humanity. *Verstehen* or understanding is an attempt to put them selves in another self. This means that *verstehen* is to understand the meaning that is within. History is diachronic research, while social research is synchronous study. History is a kind of explaining the single symptom (ideographic, singularizing), tells the history of an object or idea and picked it up as a single symptom.

Periodization formula expressed by B. J. Haga on *Limo Lo Pohala'a: Community Structure, Customary Law and Government policy in Gorontalo* used as a way of researching on Gorontalo. The way is considered important as the dividing period. This book is useful in answering the problem formulation unity, namely the mixing time of Gorontalo with the Javanese, Bugis, and Aceh.¹

According to Perti Alasutari (1993: 8-12), qualitative research is a research quality phenomenon, processes, and events described in phenomenon reality. This study uses the theory and concepts of several disciplines, so it can be expressed as a study using a multidisciplinary approach. The reason is because the qualitative research wearing heirlooms weapons of Gorontalo it social phenomenon that may change associated with the development. So the data collecting process was based on the field data described in the form of and the meaning.

In terms of qualitative methodology, understanding the facts in reverse reality is called *verstehen*. Maryaeni (2012: 3) described qualitative methods tries to uncover the mystery behind the reality fact. According to the sources, qualitative data include, (1) written sources; (2) spoken sources; (3) the artifacts; (4) the legacy of history; and (5) recording. It is necessary to use the method of library research to collect the written data. Spoken data collecting requires the method of observation and is supported by interviews. Data in the form

¹Haga, v.

of artifacts, historical relics, and the recording are observed as carefully as possible (R. M. Soedarsono, 2002: 128).

1. Scope of Study

Scope of this study are *Juwēlē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger*, which were studied in the 19th century. Some restrictions used in the research. The limitation of formal object is a way to avoid spread, in the form of:

- Limitation of the subject matter, namely heirloom weapons Gorontalo like *Juwēlē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger*.
- Time limit, the 19th century.
- Limitation of the study area, region of Gorontalo, Java, and Sumatera Island (Aceh) which is located on the Nusantara Islands.

2. Research Instruments

This research is qualitative, so it used written instrument and also human interview as the main instrument. In addition supported instruments that used in the process of collecting the data are cameras, camcorders, printers, and scanners.

3. Data Collection Techniques

Data collection techniques use the literature observation and interviews (Lexy J. Moleong, 2002: 33). This study uses free in-depth interviews. It means the researcher only use the form of guidelines which outline the problems in question (Sugiyono, 2009: 194). According to Alasuutari (1993: 6), interview techniques related to certain cases in mind and the degree of structure and also can adjust according researcher necessary. Interviews were conducted with internal and external information with classifying the heirloom weapons, and then classify the internal information in terms of the subject matter, medium, and forms (Jacob Sumardjo, 2003:130-131).

The method of interview conducted by direct and indirect contact, and repetitive. In observation techniques, the observer conducted continuous observations, collected data and processed them through the data analysis.

4. Data Analysis

In a qualitative study, the data coding is important. According to Johny Saldana (2009: 3), qualitative research is a word or short phrase that sum up the symbolic nature, highlight the message, captures the essence of a portion of the data, whether the data. Code is a word or short phrase that conveys the essence of a data segment.

Coding in qualitative research are classified by stage on segments of encoded the data. Kathy Charmaz (2006: 6) suggests three types of coding, ie coding word-by-word, line-by-line, and an incident-by-incident. Data analysis phase includes open coding, axial coding, and selective coding.

Analysis encoding is used because of the possibility mutual influence and influenced with the culture of Javanese, Bugis, and also Acehnese. The process is to elaborate, examine, compare, conceptualize, and categorize the data (A. L. Strauss and J. Corbin, 1990: 99).

According to Matthew B. Miles and A. Michael Huberman (1992: 429) there are three interactive research processes,

namely the reduction, exploration, and conclusions through delineation and verification. The next stage is to interpret the meaning and symbols contain in the heirloom weapons. This method is the process of preparing categorization, searching of the theme, describing of the data and interpreting of the data.

Symptoms of an object of *Juwēlē Spear*, *Pariso Shield*, *Umbrella Cotton Orange*, *Gold Rencong*, and *Ivory Dagger* are single and partial, holistic (cannot be separate), synergistic social situation (social situation which interact one another synergically). The table and the scheme was not worn all but partially implemented in the form of, personal, and culture that are considered to explain their heirloom weapons.

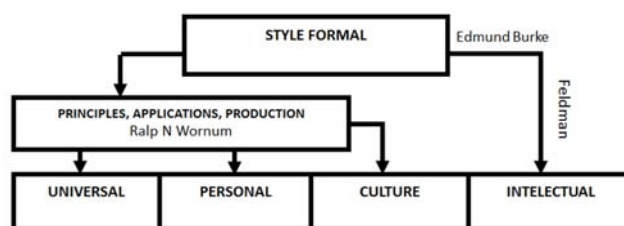


Figure 1. Distribution Style Heirloom Weapons Gorontalo.

Note: Represents the combined opinion of Edmund Burke Feldman (1967) and R N Wornum (1879).

(Scheme: Fendi Adiatmono, 2014)

5. Findings

Gorontalo traditional heritage not only create for aesthetic but also for art, symbol of wisdom and for the unity of Gorontalo's people. This thing is a foundation of characteristic Gorontalo because it is a heritage from the great-grandfather and should always keep by Gorontalo people.

CA. Van Peursen (1988: 37) explained in the mythic nature of mind, there are a lot of myths. The myth is a story that gives specific guidance and direction to a group of people. It shows in the early stages of human sensitivity mitis, which has a sensitivity to the story. The story develops in an environment shaping human mind to follow the story. At this stage of human ontological according Soedarso Sp (2006: 31) already begun preparing a theoretical nature. This suggests that at this stage of human ontology has been searching for the truth. In this stage of human experiences so that he can see the truth. In search of the truth, a human through various trials that would further challenges must be overthrown in order to see the secret. In the functional phase by human Soedarso had not confined by unseen forces around it. So this stage man is considered to have the ability to sort out the story in its environment. What this means is that humans have been able to use his reason correctly. Ontological dimension is marked by human beings who are no longer living in the mythic powers, but is free to examine any. The ontological dimension is also called the anthropocentric view of which man is assertive and controlling nature.



(C. B. H. von Rosenberg, 1863, KITLV Leiden, code: 36A136)

Figure 2. A young man from Gorontalo with sheath, no blade of keris.

We can see that, in the picture the boy put the keris on the waist. They just put the sheath without the *keris*. It is a symbol of respect for the king of Gorontalo. In functional dimension means that this is a modern culture because by seeing the symbol in the picture, there is no keris in there, so it means that he will not make a gap with each other because he not bring the keris just the seath.



Figure 3. Java Keris from Gorontalo.



(Haga, 1981)

Figure 4. Sheath of Gorontalo Keris.



(Fendi Aditmono, 2007)

Figure 5. Java Keris

In the mythic stage, *Rencong* and *Keris* are two things that have artistic value as a symbol of self-defense. It is the same with *Juwělě* and *Pariso*. Gorontalo's heritage divided into two weapon, First, the defense is *Pariso* form, and assault symbols is *Juwělě* form.



Figure 6. a Rencong from Gorontalo b. Sheath of Rencong Gorontalo (Haga, 1981) c. Rencong Aceh; d. Sheath of Rencong Aceh (Fendi Adiatmono, 2016).

The *Rencong* is a gift from *Aceh*, and it has a better quality. The object was used in physical and spiritual bond of friendship. Gorontalo society, have gained a strong ontological dimension, through heirloom weapons of *Rencong* and a dagger. It contains the conception of the origins and purpose of life and relation with the God. This is the attachment of the cosmological, epistemological, worldviews, and beliefs. Finally, Gorontalo ethnic put it to *Juwělě* dimensions, a short spear.



Figure 7. Gorontalo Pariso.



Figure 8. Awie/Aceh shield.

Rattan (Calameae), a Pariso making materials. These plants are found in Gorontalo. Material selection is an essential factor in the quality of the cane that will be use as a *Pariso*. Shield with rattan raw materials, only found in two places, namely Aceh and Gorontalo. *Awe* or *peurise* awe shield created of Acehnese, Indonesia. The Armor used by the traditional forces for battle against the company in Aceh's war. Spear or javelin is a weapon that can be found all over the world. Moreover, because is easier to make it, so that is why can easily to find it. Spear is a weapon for hunting and war. Some part of spear made from stick as the handle, and the blade sharp. Axe is the first tools that create by human. by seeing the history, axe ever changed from using bones or rocks, now using from a metal. Thus, in accordance with civilization, spear and axe were originally put on the bone or stone, metal has been replaced by a more robust and durable.



Figure 9. Juwēlē Spears (Haga, 1981).



Figure 10. Java Keris (Fendi Adiatmono, 2016).

Weapons of people Gorontalo consists of *Juwēlē* Spear and shield *Pariso*. B. J. Haga parse, heritage objects that so meaningful to the Gorontalo. Spear *Juwēlē* was obtained by the *olongiya* (royalty) Gorontalo. It was a gift from the Kingdom of Goa. The King of Goa was then called the king of Goa Kraeng *Mauputu*, *Juwēlē* role in stopping the insurgency in the kingdom of Goa. Now, Spear *Juwēlē* becomes a symbol of the greatness of Gorontalo. Every rebellion was suppressed only by showing *Juwēlē* to the rebels, and they become frightened at the sight of heirloom Gorontalo *Juwēlē*.

The function of *Juwēlē*/short spear it as heirloom, then used high quality materials to make it. How to the selection of materials is based on the tradition of '*mopoolato*' transmission or hereditary. The objects have a magical power, and have the effect of suggestion to the owner.

Juwēlē it is not a hunting tool, visualized on the blade that is not simple, and it has strength. It has a function also for ceremonial and sacred objects. Gorontalo people wear spear for companion objects on a Friday prayers. It was placed on lectern that does not have the podium. This weapon, there is the ancient civilizations of the world, because of the ease and cost of manufacture is cheap. The bottom as a handle and the top is sharp blades. Javelined throwing a spear from long range for defensive or aggressive opponent. Spear it main weapon often used by the traditional soldiers in Gorontalo.

Gorontalo people eventually reconciled all forms of violence which embodies the traditional heritage of the above mentioned objects with a single unit. The object is orange cotton umbrella. In the mythic stage, ontological, and functional, the umbrella is a unit emblem aegis.



(Haga, 1981)

Figure 11. The Umbrella Cotton Orange Gorontalo.

Must categorization defined in custom colors Gorontalo, vague in the context of orange umbrella. However, it is the color identity. Uncertainty arises when it is unclear whether the reference to the color or aspect of meaning. When it is unclear, whether the reference to the color or of the meaning aspect. However, to note is that it is not a custom color Gorontalo today.

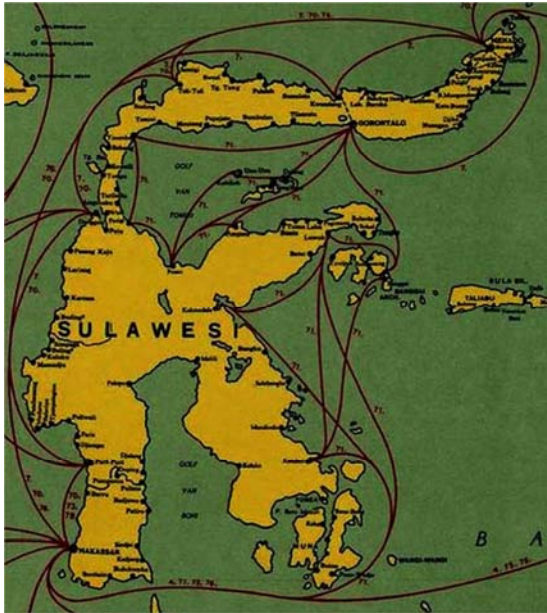


Figure 12. Trade relations in the Island of Sulawesi. (KIT Amsterdam Collection, 1801).

Red ink on the map is a flow visualization relations people out and into Gorontalo. Thus, there was an acculturation amongst the kingdom in Sumatra, Java and Sulawesi. Finally, this research could find how people are Gorontalo in preserving royal heritage caused by the acculturation between Gorontalo and the *Javanese*, *Bugis*, *Goa*, and *Acehnese*. The acculturation process occurs in coastal areas and cities.

6. Conclusion

Based on the all discussions that have been described, it can be summarized as follows. Contacts with the Javanese then there has been a mutual influence upon the form of the *Javanese Keris* with *Keris Gorontalo*. It is situated on the overall form of *Keris*.

Contacts with the Bugis then there has been a mutual influence upon the form of the *Bugisnese Keris* with *Gorontalo Keris*. It is situated on the overall form of *Keris*.

Contacts with the people of Aceh have occurred on the interplay of *Rencong Aceh* form *Rencong Gorontalo*. It is situated on the overall shape of *Rencong*. *Rencong* weapon (Aceh Language: 'reuncong') is a traditional dagger sharp weapon of Aceh, on Sumatra island of Indonesia resembles the letter "L" and included in the category of dagger.

Contacts with the Goa then there has been a mutual influence upon the form *Juwēlē* Gorontalo. It is situated on

the overall shape of *Juwēlē* Spear.

Existence concept of *Limo lo Pohala'a* the 16th century, which contains the meaning of deliberation and consensus. The concept received its presence as five different areas. The concept was also an opportunity as a means to preserve and develop this form of motifs Gorontalo heirloom weapons.

Limo lo Pohala'a concept was strengthened with several events. The incident is the end of Gorontalo and Limboto dispute took place 200 years after the year of 1672. After the war ended two brothers bring good state of the art and cultural continuity. Art and culture thrive especially Gorontalo traditional weapons development so that for Gorontalo able to demonstrate their self-image in the eyes of other tribes.

Form of Gorontalo traditional weapons is a flexible form that can follow the development of the state, although in different styles though. Mixing traditional weapons culture in Gorontalo between aristocrats and commoners produce some form of new weapons motifs. For most people most of them are trying to match the shape motifs used aristocratic. But not a few others that create new motifs form a more tasteful style universal.

The data obtained in the study of Gorontalo traditional weapons of form are the 16th century until the 19th century as an ornamental has the following form:

The case of the use of the name Gorontalo heirloom weapons, the resulting mixture gave birth to some of the exact same culture. The weapon is the *Keris* and *Rencong*. In naming the new designation is *Juwēlē* Spear and *Pariso* Shield.

Existence of the relationship of culture, situation, and culture of the time led to the emergence of the transformation of traditional knowledge in the manufacture of weapons of Gorontalo. System transformation Gorontalo ornaments made with *mopo'olato* and formal education systems. Application of traditional weapons used Gorontalo present at various ceremonies and fashion decoration. Its application today, more fashion and serves as a complement to traditional ceremonies.

In the functional phase, heirloom weapons of *Juwēlē*, *Pariso*, *Keris*, and *Rencong* is a symbol of an attack, defense, and counterattack. In mythic, *Rencong* and *Keris* are two things that have artistic value, as a symbol of self-defense. It's the same with *Juwēlē* and *Pariso*. Mythic dimension is marked by human beings because they feel him surrounded by the invisible force around it. That is, it is exocentric dimension, which integrate with the human nature and is controlled by nature.

People Gorontalo divides the two symbols on inheritance. First is defense, embodied in *Pariso*, and second is attack symbols visualized by *Juwēlē*. At this stage it is important, because the object is form of weapon. Its function is as a defense and the attack.

In the next phase, it is most urgent. In essence, is the union of the two parts of the royal heritage, and is embodied in the organic unity. However, in contrast to *Keris* and *Rencong*, which realize the functions in a single unit. These functions

into a single unit in a single form (in this case represented by the shield without Pariso). Unlike the dagger, which is embodied in one unit. In the functional phase, *Juwělě*, *Pariso*, and *Keris* and is a symbol of the counter-attack. Gorontalo people eventually reconcile all forms of violence, manifested in multiple inheritances (*Juwělě*, *Rencong*, *Keris*). The symbol of peace and protection, represented by the Royal Heirloom orange umbrellas.

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