



The Existence Of Lego-Lego Art As The Identity And Culture Of The Alor People

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Article Info

Received : January

Approved : April

Published : June

Keywords:

musical performance, classic


dangdut, bintang remaja,

musical form, dangdut

rythm

Abstract

Lego-lego art in Alor society today is influenced by globalization so that at the present time it is not displayed live but uses audio recordings which make the existence of the art less meaningful and meaningful to the art. The purpose of this study is to analyze what factors influence the existence of Lego-lego art in the Alor people. This research uses a qualitative approach to literature review through several scientific article literature, YouTube media and e-books about the people of Alor. The results show that the existence of Lego-lego art can be seen from its use as a means of entertainment and as a medium of learning in subjects at school to improve student character education.

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INTRODUCTION

Alor Regency is one of 16 Regencies/Cities in East Nusa Tenggara Province which is an archipelago with 15 islands, namely 9 islands that have been inhabited by the Alor people and 6 other islands that have not been or are not inhabited by the Alor people. Alor Regency is divided into 17 sub-districts, 17 sub-districts and 158 villages. The land area is 2,864.64 Km², the water area is 10,773.62 Km² and the coastline length is 287.10 Km. Geographically this area is located in the northern and easternmost part of the East Nusa Tenggara Province at: South Latitude 8°6' S - 8°36' S and East Longitude 123°48' E - 25°48' E (Wicaksana, 2016, p. 39).

The diversity of ethnic groups in Alor Regency is part of the wealth of languages which are divided into 13 language families in the Alor community. This language is one part of the culture that exists in the Alor community which is unique because these languages are different from each other. However, this is a communication obstacle that occurs in the Alor community because each dialect is difficult to understand. Therefore, social relations between the people of Alor are always carried out using Indonesian which is the only unifying language that can be used by tribes in Alor to communicate (Wicaksana, 2016, p. 45). Culturally, the people of Alor are divided into two groups of people, namely Noah Mate (big mountain) or inland community who survive by hunting animals in the forest and farming on the move (nomade hunting society) and Nuh Atinang (small mountain) this community in the past also depended on fish hunting activities, either by using spears or using bubu, which is a fish trap from bamboo (Sunarti, 2018, p.12). The people of Noah Mate (big mountain) recognize that the knowledge of weaving cloth was obtained from the people of Noah Atinang (small mountain) because before knowing how to weave, the people of Noah Mate used bark as a body covering. This also reflects the rapid progress of the people of Noah Atinang. The people of Noah Atinang are not the only ones who are able

to keep up with the times but still maintain their cultural arts (Sunarti, 2018, p.13).

One of the cultures found in the Alor community is Lego-lego art. This art is also grouped by community group. Where the Noah Mate (Big Mountain) community performs Lego-lego art, namely by wearing hunting equipment such as bows and swords for men and anklets for women. While the Noah Atinang (Small Mountain) community group uses musical ornaments such as gongs and small drums (Sunarti et al., 2019, p.5)

Figure 1. Noah Mate Society

(source: (Sunarti et al., 2019, p.5))

Figure 2. Noah Atinang Society

(source: (Sunarti et al., 2019, p.5))

Here Lego-lego art is viewed from two parts, namely, Lego-lego is dance and singing. These two parts are one part of Lego art (Iswanto; & Hutapea, 2020, p.6). Lego-lego art in the Alor community is different from the art displayed in the form of circles in other regions in Indonesia. One of them is Gatzi art in Papuan society, as this dance is performed in the form of a circle by women and men whose faces of the dancers are made to reflect their tribal clan by using tifa musical instruments as a complement to Gatzi's art. This art can also be in the form of dance and singing just like Lego-Lego art in the Alor community. The difference can be found in the meaning of Gatzi's art both as a song and dance that depicts joy with the aim of making new friends, educating the younger generation about the moral environment and rhyme. Unlike Lego-Lego art is usually done by people, both men and women, by forming a circle and joining hands when displaying the art regardless of the religious or social status of the community. Therefore, Lego-lego art both as a dance and as a song became known as a multiethnic art because it displays people from various tribes, languages, clans, religions, genders and social statuses that exist in the Alor community and outside communities who want to follow the Lego-Lego art. Lego-lego art as a dance will be accompanied by singing which can be in the form of rhymes by one or two singers who are considered the most masterful of songs containing

rhymes according to the language families that exist in the Alor community. Every rhyme read or sung by Juru Pukong usually gives meaning and meaning to the Alor community to learn to foster mutual respect between tribes and religious people both who occupy the Noah Mate area (big mountain) and the Nuh Atinang area (small mountain).

However, with the advancement of increasingly modern times, the use of songs in Lego-lego art in the Alor community has rarely been sung directly when the Lego-lego dance is danced as the identity of the Alor people, especially in the Noah Atinang community. What happens today, the Lego-Lego art displayed is a dance that is staged with the rhythm of songs that have been in the form of audio recordings that do not give meaning and values to the Lego-Lego songs, one of which is in the Sailau E songs of the coastal Alor community so that public interest in Lego-lego art has regressed. For this reason, the existence of Lego-Lego art must be maintained by the people of Alor, especially the coastal community called Noah Atinang. From this background described, researchers conducted additional research on phenomena in the field to analyze, study and describe Lego-lego art more deeply entitled "The Existence of Lego-lego Art as the Identity and Culture of the Alor People".

Previous relevant research was conducted by Huka et al (2022) on Lego-lego dance accompaniment singing in ethnomusicological studies, Iswanto and Hutapea's (2020) research on Lego-lego as an inter-religious and cultural symbol in Alor society, Lalel's et al, (Lalel et al., 2020) research on educational values embedded in Lego-lego dance, Ly Petrus (Ly, 2022) on the educational meaning of symbols and movements in Lego-lego dance. But no one has researched about the existence or existence of lego-lego art as the identity and culture of the Alor people. This is a knowledge that needs to be known how the people of Alor with differences in culture, language, religion and tribe are able to maintain their existence with their culture. Previous research that was also

relevant was conducted by Nurfah (2022) about the values and existence of the sagele tradition which is also a planting tradition accompanied by music and singing in the Bima community explained that the existence of the sageke tradition in the Bima regency community is still being maintained by several communities, it will still be predicted that in the coming year this tradition will be eroded by the progress of the times and the influence of science and technology that has developed Especially in later generations (Nurfah, 2022, p.8). For this reason, it is necessary to conduct this research to identify the existence or existence of Lego-Lego art as an identity and culture that exists in the Alor community that is not consumed by the progress of the times and is preserved to the existing younger generation through art education.

METHOD

Research methods are essentially scientific activities to obtain data with specific purposes and uses in a research (Sugiyono, 2021, p.8). For this reason, the research was carried out with a descriptive qualitative approach to obtain a systematic, factual and accurate picture or explanation of the facts about Lego-Lego art as the cultural identity of the Alor people. The data collection techniques used are literature boxing, unstructured interviews, observation and recording of documents (Harahap, 2020, p.61) This research was conducted in Alor district, Kalabahi, East Nusa Tenggara.

This research was conducted with three stages of qualitative research which include: 1) The orientation or description stage is describing what is seen, heard, felt and asked. 2) The reduction or focus stage is reducing all the information that has been obtained in the first stage to focus on a particular problem. 3) The selection stage is to break down the focus that has been set into more detail which then constructs the data obtained into something new knowledge, hypothesis or science building (Sugiyono, 2021, p.21)

RESULT AND DISCUSSION

Lego Art In The People Of Alor

One of the arts of the Alor people of Kalabahi City, East Nusa Tenggara is Lego-lego art. Lego-lego art display is circular in shape with male hands on women's shoulders indicating that men hold the highest status in the tribe and are the source of life. Whereas when a woman wraps her arms around a man's waist, it indicates that the man is protecting the woman (Ly, 2022, p.22). Lego-lego art is viewed from two parts, namely, Lego-lego is dance and singing. As a dance, Lego-lego for the people of Alor is generally recognized as a unifying dance. This departs from the fact that all communities or tribes in Alor regency are able and customary to sing accompaniment songs when dancing Lego-Lego as a symbol of strength and unity and brotherhood for the people of Alor. Because in everyday life the people of Alor are able and accustomed to singing accompaniment songs when doing Lego-lego dances as a symbol of strength and unity and brotherhood for the people of Alor. As dances, Legos function as: 1) fraternal circles, (2) rain welcoming dances, (3) harvest thanksgiving dances, (4) war dances, (5) death wailing dances in war. (Iswanto; & Hutapea, 2020, p.6).

Likewise as songs, Legos are generally sung by traditional elders in the form of rhymes that provide moral messages for the community or certain people in activities carried out in the Alor community. In Lego-lego dance there are three songs that are most often sung in turns in celebrations, ceremonies or certain activities including Sailau E, Yo Day Nengo Village and E Song Koa Ne (Huka et al., 2023, p.3). As a song, Lego-lego means brotherhood and unity of various cultures, languages, religions and tribes and about the love between men and women that exist in the people of Alor (Iswanto; Rinto Hasiholan Hutapea, 2020, p.6). Each part in Lego-Lego singing can be adjusted to rhymes that are delivered reciprocally between one parent and another parent who have become accustomed to chanting rhymes at each activity.

Thus, the Lego-lego art of the Alor people, which is a combination of dance and singing, is in line with Bastow's statement in the book "Development of Creativity and Appreciation of Cultural Works" which states that the arts of music and dance have a lot to do with the social meanings that exist in a society. society, where this art plays a role in human life, especially in ritual activities which later have functions as entertainment, humanity, struggle and other things that have spiritual and social meaning (Trilestari et al., 2017, p.17).

Most people who follow Lego-Lego art are able to speak regional languages and are able to sound every folk song in the Lego-Lego circle. Although Lego-Lego art in each community in Alor Regency varies, the goal both in terms of dance and singing is actually the same, which is to help the people of Alor feel more connected to each other because Lego-lego art has meaning, function and cultural values. In addition to dance, the poems sung during Lego-Lego art performances serve as a goal of fostering unity and harmony among the people of Alor so that there is no dispute or conflict (Biat, 2017, p.5). For this reason, both as a dance and song, Lego-lego art plays an important role as the identity and culture of the Alor people, which on the one hand must be preserved and developed into the identity of the community and on the other hand, the existence of Lego-lego art as local wisdom of the Alor people still survives.

The Existence Of Art As The Identity And Culture Of The Alor People

The concept of existence according to Save M. Dangun, one of the philosophical figures in the 19th century, states that existence has a meaning as the existence or meaning of an object within its scope that influences and is general in a certain group, so that the conclusion of meaning is judged from its existence (B Hasman, 2011, p.19) While what is meant by existence in this study is the existence of Lego-Lego art which refers to the existence of an element of survival. According to Efendi (Efendi, 2021, p.25).

The existence of art is the existence of art that contributes to one's identity in the civilization of a community's culture. This means that art becomes an important part in a particular community culture to express or express something through the scope of music, fine arts and / or dance. Regional arts will introduce culture that grows and develops side by side with customs that already exist in the area. Art is a characteristic that can be found in the local area, where it is present. The concept of the existence of art is an important element to see how the efforts or ways of Lego-Lego art in maintaining its existence as a traditional art of the Alor people.

The need of the people of Alor to do Lego-Lego art both as dance and song greatly influenced the existence of existing Lego-Lego art . Lego-lego art which is usually used for welcoming guests, traditional ceremonies, the process of building a new residence, mass circumcision and other social activities can be said that Lego-lego is the cultural identity of the Alor people. For this reason, Lego is a custom and tradition that prevails in society and still exists today. The existence of Legos is not only used in the community, but also Lego-Lego is used as a learning resource in the school environment which shows that the existence of Legos is the cultural identity of the Alor people which is still preserved for generations by containing the meaning and meaning of togetherness of Lego-Lego earlier. As a result, it can be said that culture is a factor that influences the existence of Lego-Lego as the identity of the Alor people. Kistanto said that "Man and culture are a unity that together organizes life. Human beings link themselves as socio-cultural units. Man as a subject who creates, creates, develops and expands culture: man cannot be without culture, and vice versa culture itself is created because of man; There is no society without culture, no culture without society." (Kistanto, 2017, p.1). Therefore, it can be concluded that culture is a component of society that produces culture itself. The culture passed down from ancestors used Lego-lego art as a

custom to bind togetherness and unity as well as a means of entertainment and traditional performances that keep Lago-lego art alive today.

Based on previous research, it was explained that Lego-Lego has a side of shortcomings that are easily endangered as a result of the need for a policy from the Alor government to protect the Lego-Lego art . This protection can be done by applying Lego-Lego art in the scope of education both in terms of presentation in the form of dance and singing as well as educational values as local wisdom contained in Lego-lego art. As proof of Lego art through songs containing rhymes can provide insight in the scope of education about mutual trust, respect and mutual understanding (Sunarti et al., 2019, p.4).

Lego-lego art both as dance and song was originally done together chanting songs containing rhymes directly by the song guide or rhyme in the Legos. However, with the influence of globalization marked by advances in knowledge and technology, especially digital technology associated with recording media, people today are more likely to enjoy the presentation of modern music with good recording media which also results in Lego-Lego art which is usually presented directly by a group of people who dance while singing Lego-lego songs Today, Lego art is performed as a dance with singing in the form of audio recordings that will be played during the Lego performance. This can reduce the meaning and value of the Lego art. For this reason, it is necessary to have knowledge and understanding of the origins of Lego art in order to grow in society and cause love for it. By relating factors that support or hinder the existence of Lego-Lego art in the people of Alor.

Factors Supporting the Existence of Lego-lego Art in the Alor Community.

The customs and traditions of a community group can influence the needs of their community, such as customs or customs that occur in the Alor people, namely using Lego-lego art as a welcoming dance, as an important part of

traditional activities involving Lego-lego art as a symbol of togetherness and unity of the people of Alor who are different languages and regions. And also as a means of entertainment after carrying out various activities in the Alor community. The time of Lego-Lego performances cannot be determined because they are not scheduled like formal celebrations usually depend on the presence or absence of Lego-Lego events such as marriage contracts, establishing places of worship, competition winners, harvest parties and others.

In line with Alan P. Merriam's theory in Huka et al., regarding the function of music in society, it also shows that music has a function as a means of continuity and cultural performance for its listeners. This means that music also contributes to maintaining the continuity and stability of a nation (Huka et al., 2023, p.106). The need for Lego art to fill entertainment programs in the community has a significant impact on the availability of existing Lego art.

Inhibiting Factors of the Existence of Lego-lego Art in the Alor Society

Efforts to preserve one's own culture are considered so important by the community marked by the willingness to know and run the culture that exists in the community even though with the development and influence of globalization someone in the community should be able to take part in striving for cultural preservation so that until anytime the culture still exists, is maintained and can be preserved again to the next generation. Similarly, Lego-Lego art exists in the Alor community although it is no longer performed openly in any non-formal activities, which is also due to the lack of interest of the younger generation in preserving the original Lego-Lego art which uses more audio recordings to accompany Lego-Lego dances and in general Lego-lego art This is done by parents or community leaders in an area in Alor Regency. Based on observations and literature, it can be concluded that Lego-lego art both as dance and singing has begun to be less staged with live dance

without using audio recordings. So it can be concluded that this is one of the important factors that hinder the existence of Lego-Lego art, namely the influence of globalization. Globalization is marked by the increasingly advanced technological systems, especially audio recording, which makes the people of Alor more often use singing in the form of audio recordings than songs sung directly by a group of people. Another factor is the lack of the next generation of culture who have an interest in not only knowing Lego art but contributing to preserving the original culture of Lego art itself.

Efforts To Overcome Obstacles To The Existence Of Lego-Lego Art In The People Of Alor

Preservation according to Nahak Defined as activities that take place continuously, purposefully and regularly carried out to obtain a goal and show the existence of something infinite, moving, easy and fixed (Nahak, 2019, p.71). According to Sendjaja in Nahak, there are many steps that can be used to preserve culture in a community, especially for the younger generation to be able to support and help spread the culture of their region for generations (Nahak, 2019, p.72).

Knowledge of Lego art is very necessary in order to be known by the public and foster a love for traditional art. The majority of people who still preserve the original Lego-Lego art in Alor Regency are parents or traditional leaders in the community who still preserve the original Lego-Lego art, both in terms of dance and as song. As a result, not all original Lego art is known by the public, especially the younger generation. One of the ways that the community and government of Alor Regency in preserving Lego-lego art is by Culture Knowledge by making Lego-lego art a means of learning in educational institutions. Yame, Subroto and Suprijono 2022 research shows that regional culture-based textbooks, such as Legos, can be used as a source of learning social studies subjects with the aim of improving student character education in elementary schools (Yame et al., 2022, p.4). This proves that Lego-Lego art can

still have an existence as part of the identity and culture of the Alor people with these efforts to maintain the existence of Lego-Lego art.

CONCLUSION

Based on the discussion, the author concludes that the existence of Lego-Lego art both from the perspective of dance and song in the Alor community is as follows: The factor that supports the existence of Lego-Lego art is that this art becomes an identity and culture in the Alor community with the meaning, meaning and values contained therein. Not only that, the existence of Lego-Lego art can be seen from the function of music, which is as a means of entertainment carried out together in a circle in various activities or events in the Alor community. The inhibiting factor of the existence of Lego-Lego art is that with the influence of globalization, especially through recording media technology, this art in its performances is not staged directly, either dance or singing, but uses the help of audio recordings which makes a lack of appreciation about the meaning, meaning and values contained in Lego-lego art. For this reason, efforts are made to maintain the existence of Lego-Lego art by making it one of the learning media in educational institutions. Thus. The existence of Lego-lego art in the Alor community has been maintained and preserved for generations.

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