

Lego-Lego: An Attempt to Cultivate and Nurture Plurality and Multiculture in the Alor Tradition

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Abstract. Indonesia is a country which has a characteristic of cultural diversity. In Indonesia, the facts of plurality can be identified in around 650 local languages, 700 ethnic groups, and five religions. According to the facts, we can declare that Indonesia is a home for plurality. Today the plurality is challenged by exclusivism and primordialism. Recently, in Indonesia, several bombs blasted, and some people have been killed, and others are injured by the bomb. The unity among the people like Moslem and Christian is threatened un-united. This paper tries to offer a model of plurality, taking as an example, the oral tradition of The lego-lego performance which has been successfully cultivated and nurtured by the Alor people in Alor-Pantar island, East Nusa Tenggara. Alor-Painter has 18 local languages, 24 ethnic groups, and three major religions, which is a miniature of diversity in Indonesia. The lyrics of the lego-lego performance express the concepts of run kakang airing 'brotherhood,' and "toramiti tominuku" or "Haki-Haki tifang left Narang" 'unity in diversity.' Both concepts have been inherited through one of the traditions that are the "lego-lego" dance. This paper tries to show the experience to gain a mutual understanding of how to nurture diversity and reveal the inclusive identity of Alor in Indonesia.

Keywords: Plurality and Diversity, cultivating and nurturing, Lego-lego Dance

1. Introduction

Lately, research about plurality and multiculture have become important issue in Indonesia. The plural country like Indonesia is facing the problems of radicalism and terrorism today, like the threats of fundamentalism, primordialism, exclusivism and mono-culture in spite of plurality. Suryadinata [1] said that with a population of approximately 206 million and more than 1000 ethnic and subethnic groups, Indonesia is undoubtedly one of the most ethnically and culturally diverse countries in the world. Suryadinata's statement is then supported by Azyumardi Azra[1], who is said stated that the substantive multicultural world view is not a new matter in Indonesia. As a nation that declared independence more than half a century ago, Indonesia actually owns and is composed of a large number of ethnic groups, cultures, religions, etc., so it can be called a multicultural society.

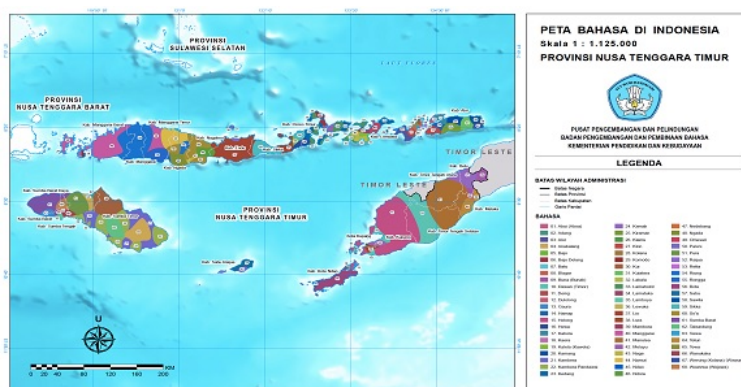
Ignas Kleden [2] defined diversity as follows: if the term diversity is translated into terms of social science, then diversity can be defined as heterogeneity and diversity as a plurality. Heterogeneity is a concept of cultural anthropology to show cultural diversity that takes for granted that each culture and cultural group is seen as variants that differ from one another. With such limitations, it can be said that the Indonesian culture is very heterogeneous while German, Irish, Icelandic or Japanese cultures are relatively homogeneous. On the other hand, plurality is a term of political anthropology which affirms that cultural diversity is a reality that must be maintained and even championed and cultural differences are a legitimate right.

Besides the plurality concept, I also quote some opinions of cultural diversity like from Hikmat Budiman [3] who mentioned that the concept of cultural diversity refers not only to sources such as the multiplicity of ethnicity, race or culture in the territory of a country but also to many other sources.

However, for this study, this paper is limited to the communal diversity (plurality) which includes indigenous people, communities, religions, literary languages, and oral tradition. Referring to the plurality and multicultural constraints conveyed by the experts, the current diversity challenges in Indonesia should again look at the cultural approach that gave birth to the belief in diversity itself. The cultural approach meant here is a cultural approach based on the study of oral tradition that became one of the rich and varied forms of Indonesian cultural expression.

Figure 1. The Language Map of East Nusa Tenggara Province

Courtesy of The Language Development and Fostering Agency



One example of the plural community in Indonesia is the Alor community, East Nusa Tenggara Province. Alor is the largest island in the Alor Archipelago and is one of the 92 officially listed outlying islands of Indonesia. It is located at the eastern Lesser Sunda Islands that runs through southeastern Indonesia, which from the west include such islands as Bali, Lombok, Sumbawa, Komodo, and Flores. To the east of the island across the Ombai Strait lie the islands of Wetar, and Atauro or now become East Timor. To the south, across the strait of Alor, lies the western part of Timor. To the North lies the Banda Sea and to the West lie Pantar and the other islands of the Alor archipelago, and further yet the rest of the Sunda islands (https://en.wikipedia.org/wiki/Alor_Island). Also, Alor is one of the regions of Indonesia.

On the other hand, the language groups of Pantar and Alor, especially in the coastal areas, include Austronesian language groups. And the language groups from the Alor inland like Kui, Abui, Kamang, Klou, and Hamap include to the Non-Austronesian language groups or the Papuan language groups.

Based on the several descriptions above, we can see that Alor is a plural community. The plurality in Alor can be traced from the *lego-lego* performance as an oral tradition, which lives and thrives among the community is supported collectively and has been preserved for generations [4], [5]. In other words, as has been formulated by UNESCO, oral tradition is a tradition transmitted into space and time through speech and action [5].

2. Literature review

So far there have been several studies concerning the peoples of Alor, including Du Bois [6], Stokhof [7], Barnes [8], Dietrich [9], Gomang [10], Rodemeier [11], Mahsun and Fernandes [12], Katubi [13], Sunarti and Susanto [14]. According to Mahsun and Fernandez [12] Alor has 18 local languages, 24 ethnic groups, and 3 major religions, which are a miniature of diversity in Indonesia. Meanwhile, Gomang and Barnes [15] describe that the language spoken by the Alor people is the Alor language or Alurung language, which is a variety of Lamaholot. In the Pantar and Alor Archipelago, there are three groups whose language belongs to Lamaholot, that is, Baranusa and Pandai on Pantar and Alor/Alurung on Alor. Although these three groups possess the same language (differentiated only as dialects), each maintains its own identity. In daily life, the people of Pandai and Baranusa do not identify themselves as Alor people, and vice versa. In the distant past, the Alor language became a lingua franca for the peoples of Alor and Pantar.

3. Method

Most of the oral tradition based on the field research studies. Mostly, the field research studies use qualitative methods to collect data. According to Sweeney [16] there are five components for the researcher while in the field. The five components that is mentioned by Sweeney are finding informants, dealing with informants, recording, interviewing, and transcription. The primary data collect from interview with the key informants such the chief of the tribe or the head of village. Meanwhile, the audio and video recording is the most important technical to record the *lego-lego* dance performance. After the recording, data is transcribing to other language. The secondary data collect from the library research and other reference.

4. Results and discussion

4.1 Result

- a. A cultural approach like the oral tradition study can be used to solve the problem of plurality and diversity in Indonesia.
- b. For instance, the *Lego-Lego* dance performance in Alor represents multicultural learning among the people of Alor. The ancestors taught them how to cultivate and nurture the plurality which is in the several concepts like the alliance of regions

(*Galeyeo watang lema* and *Solor watang lema*), and the alliance of religions (the Moslems and the Christians).

- c. The medium for learning plurality is the *Lego-Lego* dance performance which is transmitted orally. The oral tradition performance like the lego-lego dance has the lacking side which easy endangered. So, it needs the policy from the government of Alor to protect the *Lego-lego* dance performance. The protection can do transfer the *Lego-lego* dance into the school or transfer the values to the young generation.
- d. The spirit of plurality can be seen as a cultural negotiation which reduced the differences among the Moslem and the Christian.
- e. The *lego-lego* dance performance also functions as a medium which teaches the community the values of plurality. Through *lego-lego* poetry, the people of Alor can learn about mutual trust, mutual respect, and mutual understanding which is recited and presented from generation to generation.

4.2 Discussion

4.2.1 *The Lego-Lego Performance As A Way To Cultivate And Nurture Plurality*

So far, there have been few writings about lego-lego. Several writings that have discussed lego-lego, as Bouman [17] for example wrote "De Aloreesche Dansplaat", in *Bijdragen tot de Taal-Land-en Volkenkunde van Nederlandsch-Indië*, Deel 102,3de / 4de Afl. (1943), pages 481-500. Bouman describes the geographical characteristics of the Alor region, the ethnic group, the classification of language, and the life of the Alor people in the past that were heavily dependent on nature. Furthermore, Bouman explained that lego-lego was originally a form of homage of a sacred nature to the ancestral spirits. In addition, he mentioned that the lego-lego functions as a sign of relationship. However, then the sacred functions in the lego-lego performance faded due to the inclusion of Islamic and Christian teachings. Katubi [18] added that the ritual meaning of the lego-lego performance now has become ineffective for the three matters: (1) Islamic influence, (2) Christianizing, and (3) land cultivation. In addition, Katubi [18] defines the lego-lego as a poem (oral traditional poetry) sung while dancing in layered circles. The Lego-lego can be found all over Alor-Pantar region. In general, lego-lego is also known as a dance that is often performed during traditional ceremonies or after performing joint activities as an expression of gratitude after the rites of life have been performed like at a traditional circumcision. In the lego-lego performance we can find the oral history of the tribes in Alor and also the spirit of brotherhood among the tribes [14]. The lego-lego performers surround the mesbah (a circular stone/ an altar) while holding hands or hugging each other as an expression of unity.

However, Katubi's opinion is not true at all. Among the Muslim community of Alor Kecil (Minor Alor), Islam and the ancestor belief is continues. Before Islam and Christians were accepted by the Alor community, they had the belief to the Urfed Lahtal 'The Sun of God'. Every village and tribe like at Alor Kecil had the belief to the mesbah (a circular stone) as the center of the lego-lego ritual. The participant of lego-lego always around the mesbah during dancing. Dancing while surrounding the mesbah means that mesbah has functioned as a transcendental medium between man and God. For instance, when the people of Minor Alor celebrated sunna hada ritual (traditional circumcision), they are circled the mesbah even though they have already Moslems. In this area, Islam and the ancestor belief meet as the inclusivity.

Rodemeier [11] describes the *lego-lego* in his thesis as a death rite. He discussed aspects of the dance using ritual equipment such as a gong and moko, and the dancers. Furthermore, he explained the *lego-lego* relationship with the ancestral spirits of Alor ancestors, ancestral journeys, mythology, and genealogy, including magical elements contained in the *lego-lego* performance. The magical element in this *lego-lego* performance, however, was also discussed by Bapa Abner Yetimauh (63 years old) a clan chief of Kapitang in Takpala village. For instance, when the Abui tribe from Takpala village danced *lego-lego* before hunting, they would touch the mesbah with their bow and arrow for luck. They believed that a mesbah could become smaller or larger depending on the size of the circle made by the *lego-lego* dancer while dancing as an expression of gratitude and joy (interview, April 5, 2017).

4.2.2 The Nuh Mate and The Nuh Atinang Groups

Culturally, the Alor people can be divided into two cultural regions. The first is the *Nuh Mate*, meaning people who are living at the big mountain or inland area, and the second is the *Nuh Atinang*, meaning people who are living in the small mountain or the coastal area. Most of the *Nuh Mate* people are Christian and they live in the hinterland. On the contrary, the *Nuh Atinang* people are Muslim and live in the coastal area. According to Stokhof (1984: 108f.), the Alor people reside in three principal villages, namely Alor Besar (Levong Beng, Large Village), Alor Kecil (Levo Kisu, Little Village), and Dulolong, these groups come from the *Nuh Atinang*/the little mountain). Besides these three principal villages, the Alor people also live on the northwest coast of Alor, and a portion resides in Ternate island and Buaya island. In addition to the Alor people, other groups living on the island of Alor include Adang/Kabola, Kui, Hamap, Kelong, Abui, Mataru, and Kolana (These groups come from the big mountain).

This division also identifies the group that performs the *lego-lego*. The *lego-lego* dance participants from *Nuh Mate* use some equipment for hunting like a bow and a sword for men, and anklets for women. Meanwhile, the *lego-lego* dance participants from *Nuh Atinang* usually use musical ornaments like the gong and the small drum. The difference between the *Nuh Mate* and the *Nuh Atinang*, according to Stuart (1990: 233), can be seen as the cultural identity. The cultural identity reflects the shared experiences and cultural codes in history that make them one unity. One of the cultural symbols in Alor is the *lego-lego* performance as we can see from the pictures below.



Figure 2. The Nuh Mate Lego-Lego dance performance **Figure 3.** The Nuh Atinang Lego-Lego dance performance

Even the Alor people can be identified by two cultural symbols; they have something in common sense as one Alor community. They united by the *lego-lego* dance performance

which teaches them the meaning of unity in diversity. The poetry of the *lego-lego* expresses and describes the spirit of plurality and diversity. For instance, we can read below:

Alila Language

*pidiai mamenu kafaing
tumhei tafuning nu aley
lamehorok doi taanlol*

*den buildon udeng til mel den tangamen
mopfo miliwang
tarifu husa elemek a'hal
mit tedun helto to malil*

English Language

We are brother and sister
One placenta
The path of every mountain and the path of
every valley

Partly Christian and partly Moslem

But we do not fight each other
If there is a conflict

The lyrics of *lego-lego* indicate how the people in Alor cultivate and nurture the plurality through the *lego-lego*. The lyrics of *lego-lego* has function as a reminder for the community how to be an Alor people without neglect each other. Furthermore, *the lego-lego* performance represents of inter-religious relationships among Alor people. This poetry is always sung whenever the *lego-lego* is performed. The verbatim form of the *lego-lego* poetry is a simple and formulaic composition (Lord 1976 and Sweeney, 1987) which is easily remembered by the *lego-lego* participants. As long as the *lego-lego* dance is still performed, the transmission of the plurality message is orally. The leaders of *adat* (traditional customs), the older people, are the key persons in the society who are always remind the young people to keep the harmony. In this case *the lego-lego* dance performance can be identified as the medium of the message [19]. In short, the goal of the lyrics of the *lego-lego* to internalize the plurality and diversity values in their lives. The expression of the relationship between the *Nuh Mate* and the *Nuh Atinang* people is also expressed in the *lego-lego* poetry from the Takpala village like below.

The Abui Language

*Pilanuku
piwea nuku beti
anuku hawali
adio bapil onhe
atenghu pil hawali
wala fuimiya
wala abumiya*

*fuimiya di poita masuiya
abumiya di pibale batako muria
di pi tama suiya
fuya Abui do afebeka lanuku*

The English Language

The red blood (and)
The white blood are separated
By the creator
by the ancestors
who separate
partly on the beach
partly on the mountain

Water is taken from the sea
Tubers are planted at the mountain
take water from the sea
The mountain people and the coastal people
have always been united.

Besides in *the lego-lego* performance, the spirit of unity and diversity is also expressed in two expressions which are *Toramiti tominuku* (in Abui language) and *haki-haki tivang levo narang* (in Alurung language) which is meaning 'unity in diversity'. These expressions according to Sweeney[20], is signified as a stylized language form in the terminology of oral tradition. The stylized language form is used as a tool in the oral tradition community to remember the knowledge quickly and easily. It could be cultural and social modals for Alor people when dealing with the plurality and diversity. Instead of being different, they are united in diversity. With these strong values of tradition and identity, Alor communities have a spirit of unity conveyed through the

lego-lego performances or in the stylized language form. Later on, The expression *toramiti tominuku* was engraved on a monument in Kalabahi and was also used as the name of a village, namely *toramiti tominuku* village.

4.2.3 Alliance as a Form of Cultural Negotiation

For a long time before the arrival of foreigners to Pantar and Alor, the people had sung the *lego-lego* poetry show the alliance between some kingdom territories in the past. The alliance mentions the kingdom of Galeo *watang lema* (The Galeo with the five beaches and Solor *watang lema* (Solor with the five beaches). Galeo is the other name of Pantar Island which is a part of the Alor region. As Gomang said [15], Solor, Alor, and Pantar were already for a long time in an alliance, or *be a baja* in *Alurung Languade*. Based on *be/a baja* which is the same as the *pela gandong* alliance in the Moluccas, Ternate regarded itself as the power over Solor And Pantar, free to send an expedition in order to convert Alor and Pantar to Islam.

The alliance is expressed in the *lego-lego* sang performance. The language expression like the Galiau *watang lema* and the Solor *watang lema* means that the five kingdoms in Pantar and Alor (Pandai, Blagar, Baranusa, Bungabali, and Kui) had agreed with the five kingdoms in *Solor watang lema* ‘Solor five beaches’ (Solor, Adonara, Lembata, Lamakera, and Atauru). The alliance in the *lego-lego* song from Alor Besar and Alor Kecil established a harmonious relationship between two of great kingdoms from the past until now. The harmonious relationship mentions the relationship between the *rua kakang aring* ‘two older siblings’, like stated by Raja Muda Sulaiman Tulimau in Alor Besar (interview, October 1, 2014). The harmonious relationship between the *Galiau watang lema* and the *Solor watang lema* is always recited by the *liang pukong* (the singer master) in the *lego-lego* dance performance like the poetry of the *lego-lego* from Pantar below.

Alurung Language

Galiau Solor watanglema
Beng Bungabali
Beng Bungabali naing homang
teleng naing homang

Solor watang lema
Kakang adonara
Galiao watang lema
Kakang Pandai

Galiau Solor watanglema
Beng Bungabali

Beng Bungabali naing homang
teleng naing homang

Solor watang lema
Kakang adonara
Galiao watang lema
Kakang Pandai

Eti-eti Bunga Bali Inang Bunga Bali
Ali-ali Baorae amang Baorae

Eti-eti lefo Bunga Bali
Ali-ali fatang Baorae

Bunga Bali Taruamang
Tanglapui nemo suroleing
Boti Taruamang
Rua kakang amang
Taruamang tana kotong
Juga tana tana kotong
Bunga Bali tana leing
Jaga tana leing

English Language

Galiau Solor five beaches
Bungabali is the biggest
Bungabali is the biggest
hang its place

Solor five beaches
Brother in Adonara
Galiao five beaches
Brother in Pandai

Galiau and Solor comprise five beaches
Bunga Bali is the largest kingdom
Bunga Bali is the largest kindom
It is the largest kingdom

Solor's five beaches
Brother in Adonara
Galiao's five beaches
Brother at Pandai

It is Bunga Bali, Bunga Bali is the Mother
It is Baorae, Baorae is the Father

It is Bunga Bali village
It is Baorae beach
Baorae at the beach
Bunga Bali Taruamang
Tanglapui decline path
Supported Taruamang
The two of siblings
Taruamang is the head of the land
Keep the head of the land
Bunga Bali is the tail of the land
Keep the tail of the land

4.2.4 Moslems and Christians Alliances as Multiculture Learning

The other alliances that shown in the *lego-lego* poetry are the alliance between the Moslems and the Christians community, like at the Alila and Moraman villages. The Muslim community help the Christians built a church and in 1951 brought a priest to Alila. The harmonious between the two community in Alila is continuous until now. In 1991 when the earthquake struck Alor, the church collapsed and rebuilt a year later. Church was later renamed. The renovation of the church after the earthquake was also assisted by the Muslim community. During the restoration of the church, it was guarded by the Muslim community until the installation of a church board was completed. The Imam (Muslim leader) and the other Moslem bring the Cross to the New church. They paraded the cross along the path of Alila village while played the Qasidah Music. The village of Alila Timur have population of approximately 165 people and the village is in the altitude area. The Ismail church congregation currently consists of 45 families, (interview with Kauren Lokabola, aged 54 years, the village of East Alila, 6 April 2017). The interfaith alliance between Moslem and Christian is represented in the *lego-lego* sung poetry follows.

The lego-lego poetry of East Alila Village

Abui Language

*pidiai mamenu kafaing
tumhei tafuning nu aley*

lamehorok doi taanlol

den buildon udeng til mel den tangamen

mopfo miliwang

tarifu husa elemek a'hal

mit tedun helto to malil

umasigi bangpalola

mang tanai omle midek

mang tanai omle mitee

English translation

We are brother and sister

We come from of the one placenta

The path of every mountain and an every valley

Partly of Christian and partly of Moslem

we do not ignore each other

we keep our village

the mosque is the sacred place

Prohibit to non Moslem

do not enter

but, we let the other come inside

even for the dogs

in the Moslem and the Christian kitchen

The metaphor which described of unity in the sung lyric of *lego-lego* is the brother and sister (*rua kakang aring*). This metaphor has symbols of the blood bond which is beginning since the pregnancy. Thus the unity among the Alila people is strong and compact. It means no one can break the unity among them. In their opinion, it is illogical if the Moslem and Christian neglected each other.

On the other hands, the interfaith alliances between Moslems and Christians can also be found in the Alor Southwest district. The district consists of 16 villages namely Moru, Morba, Maiwal, Kafelulang, Wakapsir, Wakapsir Timur, Pailelang, Probur, North Probur, Wolwal Mukuk, South Wolwal, The West Wolwal, The Nort Wolwal, Matareben, Wormanen and Moraman villages. Most of the people are Catholic. But there are one village namely Moraman which is Moslem. The number of Moslem in this village is only 10 percent of people. The Moslem community in the Moraman village had the favor from the Christian Community even they are the majority. Due to the research at Moraman, I saw the harmonious relationship between Moslem and Christian.

Besides helping the Moslems built the mosque, in Moraman the Camat (the head of the region) is a Moslem person. The spirit of unity in diversity in the Southwest Alor district, allowed them to have a leader from the differences the religious belief. The majority of Christians agree to be lead by a Muslim person. It shows us how the plurality is cultivated and nurtured successfully in Alor. According to Syafuddin Djawa (the head of the Southwest Alor region) said that the values of mutual understanding and mutual respect among the people is the result of the faith and belief that religion is something that came from the sea (the outside) and the blood of Alor people come from the Alor land. Therefore, they can overcome

differences of religion among them. They do not feel threatened by each other despite differences in religious beliefs. In this level, Alor people have overcome the problems of diversity and since long ago live together in harmony. The beliefs as the Alor community keeps them, from the clashes. When they have problems, it could solve by adat (customs) which had been taught by their ancestors since long ago. Adat has become the supreme law among them not the other rules. And the adat rule always transmitted in *the lego-lego* dance performance.

4.2.5 The Egalitarian Spirit in The Lego-Lego Performance

In Malay expression, there is one popular proverb which is quoted all the times. The expression is introduced like this: “although the orange fruit is in the mountain and the salt is in the sea they are united in the cauldron.” This expression can be used to describe the harmony of plurality in Alor. The spirit of unity can be seen from *The lego-lego performance* participants. The participants both men and women dance together in a circle. They dance arm in arm as the symbol of the unity.

The number of the *lego-lego performance* participant is approximately fifty to one hundred people, sometimes even more. The participants usually use woven *sarung*. The spirit of equality among the Alor people can also be seen while they are dancing the lego-lego. The adat chief and the simple people dance at the same level, and there is no stratification during the performance. Every individual has the same position in the lego-lego performance.

According to Usman Mautang (the group leader of the *lego-lego*). *The lego-lego* performance is performed on several events, for instance (1) at the renovation of a mosque or church, (2) the celebration of the independence day, and (3) The welcoming of an important guest.

4.2.6 The Challenge of Plurality in Alor and Indonesia Today

Up to know, the lego-lego performance still practices in most areas of Alor. However, in some part of Alor like Kafoa, its practice has been prohibited by the church as teaching deviating from the true religion. When the *lego-lego* extinct, automatically the values of plurality in the lego-lego poetry will also be extinct. It is important to keep the transmission of the *lego-lego* performance. And as the transmission is done orally, and has not been put in writing, it can easily disappear, particularly because it has not been put in the school curriculum. So, when the old generation pass away, the younger generation will not be familiar with the valuable teachings mention above. Therefore, the tradition of protection *lego-lego* is very important to preserve. But the lego-lego poetry which contains plurality value should be written and should be reproduced over and over in any form and medium. The *lego-lego* performance and the text of plurality can also be taught in new and modern ways starting from the elementary school onwards.

The big challenge of plurality and multicultural in Indonesia today is exclusivism despite inclusivism. Jakarta as the capital city of Indonesia faces of the disruption of plurality. For instance, the election of the Governor Basuki Tjahaya Purnama (Chinese blood and Christian) is finally with by the rejection of some group of the community, like Moslem. But the rejection is not fair and by design by the capital power. The social situation after the election is in strong contrast with before the election. The unity in diversity is going well before the election. The Jakarta is the heterogeneous community since long ago. They realize that there is a diversity among them. But after the Governor election began, the demonstrations who is

demanded the resignation of Basuki Tjahaya Purnama. In short, the primordialism and political agreement are used in the contesting of the power and Governor election in Jakarta.

Those phenomena then spread away to other province and region like Alor. The election of the mayor, The Camat, and the chiefs of kampong has infected by the political interest, exclusivism, anti-plurality, and the narrow perspective among the community. Furthermore, the information from the internet which is without selected make the situation become worst and decline. Indonesia needs control of using internet access. Most of the internet users are not mature and smart face on the use of technology. The good news and the worst news like hoaxes is so easy to find and to share by the internet user. This situation is not a normal life or the normal situation for the Jakartan or Indonesian. That's way, we need to develop and formulate the cultural approach like in the Alor island.

5. Conclusion

The plurality among the Alor people has existed for a long time. This diversity can be identified from the cultural symbols like the Nuh Mate and the Nuh Atinang, or the Moslem or the Christian, languages, and the tribes. The diversity is a historical fact in the community. Even though diversity has potential conflicts among the community, they have some strategies to avoid them. This strategy is recognized as the local wisdom. Within the local wisdom, they prove to others, that plurality and diversity among them is not a reason for clashes each other.

The ancestors taught them how to cultivate and nurture the plurality which is in the several concepts like the alliance of regions (*Galeyeo watang lema* and *Solor watang lema*), and the alliance of religions (the Moslems and the Christians). The medium for learning plurality is the *lego-lego* dance performance which is transmited orally. The poetry of *lego-lego* contain some values on how to be a plural community. For instance, in the *lego-lego* poetry there is a metaphor and concept of brotherhood (*rua kakang aring*) and *toramiti tominuku* (unity and diversity). The spirit of brotherhood and unity and diversity come from the land of Alor, while the religion comes from the sea (from the outside). It means no one can break the unity among them. On the other hand, it is illogical if Moslems and Christians neglected each other.

The spirit of plurality can be seen as a cultural negotiation which reduced the differences among them. The *lego-lego* dance performance also functions as a medium which teaches them the values of plurality. Through *lego-lego* poetry, the people of Alor can learn about mutual trust, mutual respect, and mutual understanding which is recited and presented from generation to generation. Unfortunately, the knowledge of plurality in the *lego-lego* performance is only mastered by the old generation, so, when they pass away the knowledge will vanish, too. As long as the transmission of the *lego-lego* dance performance continues in Alor, the plurality is always alive, cultivated and nurtured in Alor. Therefore, it is important that the *lego-lego* performance prevails and that the lyrics which shows plurality is reproduced and taught in the new and the modern ways and need to transfer to the school institution.

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