

LEGO-LEGO AS A SYMBOL OF INTER-RELIGIOUS AND CULTURAL IN ALOR SOCIETY

LEGO-LEGO SEBAGAI SIMBOL ANTAR AGAMA DAN BUDAYA DI MASYARAKAT ALOR

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Abstract

As a phenomenon, Lego-lego defines the ideology among the people of Alor. Lego-lego is a cultural product in the form of dance with a circular formation accompanied by singing and playing traditional musical instruments such as gongs. Lego-lego are held at rituals of the Alor community such as building vernacular houses, harvesting, welcoming guests, gathering together, war and peace, and others. The aim of this research is to analyze and describe Lego-lego as a symbol of inter-religious and cultural in Alor society. The method used in this study is a qualitative descriptive method with a phenomenological approach. The result shows a) the sign system of inter-religious and culture in Lego-lego is divided into textual and intertextual signify where signify covers place and time as well as Alorese perception. This kind of society structure explains that the attachment of one individual is very strong in a group of people. Even so, this concept of social bounding explains the position of religion as a personal identity hierarchically degraded in social harmony. The degradation of elements in personal identity in the Lego-lego phenomenon can be explained as follows, degradation does not mean religious identity is lost or ignored, but rather synergizes with the more dominant elements. To summarize, the interreligious and culture concept in Lego-lego are defined by using sign system and diagram of cultural events. Religion concept in Alor has become part of group attitude which is based on culture and perceived through Lego-lego discourse. Novelty in this research is the Alorese culture reflected in Lego-lego has become an extremely strong fundamental with interreligious as one of its elements.

Keywords: *Lego-lego, inter-religious, culture*

Abstrak

Sebagai fenomena, Lego-lego mendefinisikan ideologi di kalangan masyarakat Alor. Lego-lego merupakan produk budaya berupa tarian dengan formasi melingkar diiringi nyanyian dan permainan alat musik tradisional seperti gong. Lego-lego diadakan pada ritual masyarakat Alor seperti membangun rumah adat, memanen, menyambut tamu, berkumpul bersama, perang dan perdamaian, dan lain-lain. Penelitian ini bertujuan untuk menganalisis dan mendeskripsikan Lego-lego sebagai simbol antar agama dan budaya dalam masyarakat Alor. Metode yang digunakan dalam penelitian ini adalah metode deskriptif kualitatif dengan pendekatan fenomenologi. Hasil penelitian menunjukkan a) sistem tanda antar agama dan budaya dalam Lego-lego terbagi menjadi makna tekstual dan intertekstual dimana makna mencakup tempat dan waktu serta persepsi Alorese. Struktur masyarakat yang seperti ini menjelaskan bahwa keterikatan seseorang sangat kuat dalam suatu kelompok orang. Meski begitu, konsep social bounding ini menjelaskan posisi agama sebagai identitas pribadi yang secara hierarkis terdegradasi dalam harmoni sosial. Degradasi unsur-unsur identitas pribadi dalam fenomena Lego-lego dapat dijelaskan sebagai berikut, degradasi bukan berarti identitas agama hilang atau diabaikan, melainkan bersinergi dengan unsur-unsur yang lebih dominan. Secara ringkas, konsep lintas agama dan budaya dalam Lego-lego didefinisikan dengan menggunakan sistem tanda dan diagram peristiwa budaya. Konsep agama di Alor telah menjadi bagian dari sikap kelompok yang bertumpu pada budaya dan dipersepsikan melalui wacana Lego-Lego. Kebaruan dalam penelitian ini adalah budaya Alor yang tercermin dalam Lego-lego telah menjadi landasan yang sangat kuat dengan antaragama sebagai salah satu unsurnya.

Kata kunci: Lego-lego, Antar agama, Budaya

INTRODUCTION

Humans as social beings acquire knowledge from social contexts. In this case, social context is defined as a culture in which there are various products, such as ideas, values, norms, and regulations. The cultural products construct elements of culture, such as language, knowledge system, social organization, living equipment and technological systems, livelihood system, religious system, and art (Koentjaraningrat, 1989; Halliday and Hasan, 1985; Harsojo, 1988).

Language as one of the elements of culture is a symbol system that is not only used as a means of communication and disclosure of mind but also expresses universality in signification system (Teuw, 1984; Sibarani, 2004). Furthermore, de Saussure (1993:155) argues that language at the level of *langue* (language as a system) is associated with people's lives in the form of codes, rites of religion, and other signs. Semiotics as part of cognition defines a sign as an object characterizing its attribute. The word is meaningful sign if a number of attributes build the concepts (Gudwin and Gomide, 2010).

Furthermore, the theoretical paradigm directs us to cognitive scheme as social scheme in which there is a sign system. Principally, humans think paradigmatically and express it through syntagmatic language. Specific domain language, such as ritual language is characterized by complex symbols and interweaving. The link can be traced syntagmatically to form a paradigmatic connection (de Saussure, 1993). Syntagmatic relationship is *in praesentia*, that is a set of language signs present in the same time and space. The example of *Ali* → *makan* → *nasi* shows that the three words are not arbitrary, but they refer to the Indonesian language rule (*langue*). The example can be made into groupings based on elements of *Ali* (1), *makan* (2), *nasi* (3). Thus, the sentence *Ali*→*makan*→*nasi* can

be changed into (1).→ (2) → (3). The word *Ali* which occupies column one can be inserted by other words like *Amat*, *Ida*, *ia* (he/she), *mereka* (they), or *kucing saya* (my cat). However, those words cannot come at the same time and space. The words are associated in *absentia*. The relationship of words is associative or paradigmatic relation. The paradigmatic relationship is at the level of *langue*, conceptualized by network elements of language which are then called system (Hoed, 2007).

Lego-lego dance is one of the traditional dances of the people in Alor Island, East Nusa Tenggara (NTT). This dance is usually performed by male and female dancers en masse. In this dance they dance by holding each other together and forming a circular formation.

Theoretical Framework

De Saussure (1993:147) explains that sign interaction is a combination of acoustic concepts and images. In other words, sign is formed based on the unity of two aspects that are inseparable from one another, namely *signifiant* and *signifie*. *Signifiant* is the formal aspect or sound on the sign, while *signifie* is the meaning or conceptual aspect.

Furthermore, the concept of a structural sign system based on the concept of the signifier-signify of De Saussure is also associated with the concept of the anthropological sign system, Teeuw (1984:46) explains that the branch of anthropology specifically examines systematic signs in society is called cognitive or symbolic anthropology.

This concept focuses on the sign as a meeting point of reality, sender, and recipient/hearer. Sender has individual perception that makes up individual cognition system, as well as recipient has individual cognition in the form of perceptions of signs. The relationship

of reality, sign, sender and recipient is illustrated in Karl Buhler language model scheme, as shown below:

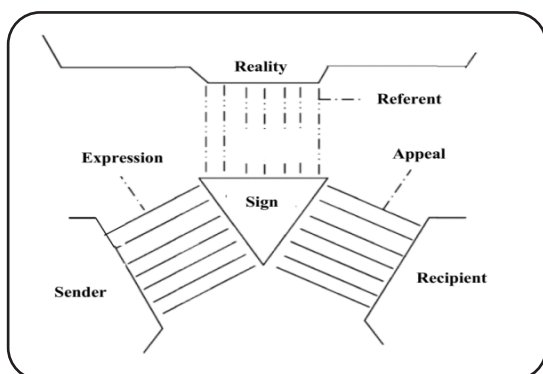


Figure 1. Karl Buhler Language Model (Noth, 1990:186)

The above scheme is termed *Organonmedellder Sprache* which describes language as a cultural sign system. Sign as central of reality, sender and recipient is a meeting point among symptoms, signals, and symbols. Symptom is an indication in its relationship with language users. Message sender has an expression function; signal relating to the recipient of a sign or message, to the receipt the sign functions as Appeal.

Another theory used to support the concept of sign system scheme is cognitive semiotic theory by Jordan Zlatev (2012). This theory has four characters as described below. The first characteristic, triangulation of finding methods of meaning at subjective, inter-subjective and objective levels. Interpretation of meaning at subjective (first-person) level in the form of conceptual analysis, and systematic intuition of native speakers. Product of this level can be perception, mental image, and linguistic analysis (phonology, morphology, etc.).

Interpretation of inter-subjective (second-person) meaning is carried out in more imaginative form and results social interaction analysis. Interpretation of objective meaning (third-person) is formed by network of signs, thought mapping (sign is interpreted through relationship with other sign without involving excessive interpreter analysis). The characteristic is applied to close behavior in certain individuals or groups. Triangulation of method allows data analysis at deeper semiotic level, more comprehensive, has high degree of objectivity. It is described as follows.

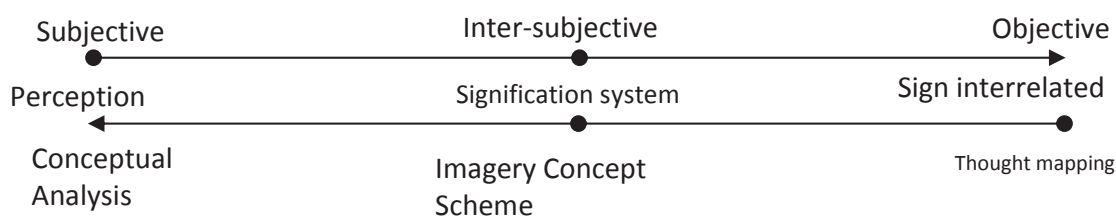


Figure 2. Scheme of Triangulation Method of Cognitive Semiotics (adapted from Zlatev, 2012:17)

The second characteristic is use of phenomenology as research method. The use of this method enables the use of hermeneutics as a method of data analysis, so that the results obtained can touch deeply essence of the meaning of sign. The third characteristic is dynamism referring to (1) seeing the interpretation of signs in various levels, (2) synergizing with various forms of cultural interpretation (this study refers to the socio-cultural and ideological dimensions), (3) prioritizing dynamism of processes (interpretation) compared to static products (interpretation) and (4) understanding the relationship of essence of meaning through the interpretation of signification process naturally. The fourth characteristic is broad discipline of science as a support for theory. The scientific disciplines include (1) semiotics (not only on one thought but it can be in the form of combination), (2) linguistics (the approach considers meaning as the essence of language), (3) anthropology, (4) cognitive, and (5) philosophy (phenomenology).

METHODOLOGY

This is qualitative descriptive research based on phenomenological philosophy. The character of phenomenological research emphasizes on the naturalness of the data by relying on the assumption that what appears on the surface, including the pattern of everyday human behavior is only a symptom or phenomenon of what is hidden in the "head" of the perpetrator. Any behavior appearing in new surface level can be understood or explained when it can reveal or investigate what is hidden in the world of consciousness or the world of knowledge of the perpetrator (Bungin, 2007). Unlike the view of positivism that must maintain distance between researchers and research objects, phenomenological research, the distance must be minimized, even between

researchers and the objects to be studied should be well prepared (Faisal, 1990).

Phenomenology as part of cognitive-realism philosophy underlies its concept in the process of experience that interacts in the social environment, it is limited by cultural norms and independent of distortion of external influences. Thus, the phenomenology approach seeks the principles of reading perception as cognitive system. The concept of phenomenology is related to the philosophy of existentialism and hermeneutics (Gallagher, 2008).

Phenomenology approach in research also requires the principles of field research as the characteristics of the research carried out. Field research requires the involvement of researchers in interpreting social (cultural) situation. The presence of researcher is an important part as an effort to find answers to research questions deeply and systematically based on the phenomena seen and felt. The presence of researcher at research location also becomes a focus in conducting field research, because (1) researcher becomes bridge of phenomena with theory; (2) researcher can calculate the scope of research data; (3) ensuring the data obtained from the resource person (informant); (4) sufficient time to examine and use the theory; (5) ensuring the data provided by the resource person is relevant to the theory; and (6) taking and comparing data in more flexible range of time (Bulmer, 2006).

This research focused on the Alor community, Alor-Pantar Regency, East Nusa Tenggara Province. The reason for choosing a district as a research location is based on formal and practical considerations. Academically, the selection of research location is will provide data used to support the theory of cognitive semiotics. Culturally closed societies that have a tribal belief system are interesting objects of study. This is

reinforced by focusing on socio semiotics kognitif aspects with the scope of community perception itself. Practically, this study produces data and analysis of the provide real data describing inter-religious life in the Alor society.

Research with cultural data requires high inquiry abilities from the researchers themselves. According to Moleong (2007), researchers must be able to read various social phenomena and analyze them for various research purposes. Primary data in this study were obtained directly from the field. While secondary data, obtained from other research documents that support this study (Gibson, 2009). The data collection method uses participatory observation method, where the researcher engages directly in daily activities, sees and observes social situations, and participates in conversations while collecting data. With this method, researchers are able to interpret a discourse appropriately according to the real situation in the field (Burgess, 2006). The steps in participatory observation include a) initial observations, namely a) recording the parameters of the scope of data collection, b) classifying parameters, c) selecting and carrying out participant observations based on existing classifications, and d) maintaining the natural situation.

The main data source of this research is the Alor community. The resource persons of this study are traditional leaders who know lego-lego poetry and can explain the meaning of poetry and the context of the poem. The main informant is Menase Peni and the comparative informants are a) Isaiah Peni and b) Imanuel Letma. Field research is closely related to the validity of field data to answer research questions. Moving on from this concept, triangulation is used as a validation strategy for research elements such as data, theories, and methods used. The form of triangulation according to Flick (2004) can be divided into criteria

as follows.1) Triangulation of research data Triangulation of research data can be in the form of re-checking the data that has been obtained, then establishing certain emphasis from the data obtained to be searched again or tested for truth so that it is in accordance with the scope of the problem specified in the study. This triangulation can also be carried out because researchers feel that the specified sources have not provided adequate data coverage so that researchers look for new sources. Triangulation of research data can also be in the form of the act of looking back at the description and checking the truth again. This triangulation is known as triangulation investigator. This also relates to the process of using hermeneutic methods in interpreting data. Triangulation of research data was modified by applying layered triangulation. The main resource becomes the highest layer by providing information in the form of ritual speech data and the meaning of each word used. Continuity of triangulation by using supporting sources to provide information about the data and results of research interview questions sourced from the main sources. Furthermore, at the bottom layer the data will be triangulated with the Alor people who use that language. In this way the data obtained is proven true. 2) Triangulation of research methods.

Triangulation of research methods can be done if, 1) when in the field researchers feel they need special methods to obtain certain data. Qualitative or quantitative methods that have been used are inserted with certain approaches with the aim of meeting the scope of the data. This situation is known as within-method triangulation. Another situation is, 2) when the data obtained requires the researcher to change the method or combine other methods so that they can be reached and meet the criteria for answering existing research questions. This triangulation is known as between-

method triangulation. 3) Triangulation of the theory used Each method and approach has links to the theory used. The data obtained can be viewed from a variety of different theoretical angles. The uniqueness of the data in a particular community can be analyzed with a variety of theoretical perspectives, but there are also phenomena in the field that will be finished analyzed with a particular approach as the characteristics of the data. Thus, triangulation of theories is still possible when data characteristics that are not predicted before appear.

RESULT AND DISCUSSION

Lego-lego is traditional art originating from the Alor community. Lego-lego is a combination of dance,

singing and music. As a dance, Lego-lego functions as (1) brotherly circle, (2) rain-welcoming dance, (3) harvest thanksgiving dance, (4) war dance, (5) death lament dance in war. As a song, lego-lego means brotherhood and unity of different tribes, language and beliefs (religion). In the Lendola area, the songs used in the Lego-lego dance are, (1) *Bela he loni kai* (war dances and lamentations), (2) *Hanja* (songs looking for life partners), (3) *Andung la tana* (disclosure poetry a sense of love by men to women), (4) *Sambolo* (united song), (5) *Sai lau-lau* (song lives with one another). The data in this study is the text of Lego-lego *Bela he loni kai* (BLK). It's a reciprocal speech. It's divided into two parts of war text and lamentations text. The following are presented in the BLK data as below.

PART I

Bala he loni kai loni ho he
'Make your life a slogan (spirit burner)'
(BLK.01)

Orang e i mali hol atain e
'Who burns spirit ' (BLK.03)

Bang e lelang med iom mi tamang
'Shouts' (BLK.05)

Lendolo leng ho he
'To protect (circle) the hometown
from the enemy ' (BLK.02)

Mali puiny bang u alang
'He shouts for burning spirit '
(BLK.04)

E iom puiny mali
'Fight with your heart ' (BLK.06)

PART II

Bala loni kai loni o ho ho o he e o ho he lendolo he
'Why so many people die in this war?'
(BLK.07)

Bala loni kai loni o ho ho o he e o ho he lendolo he
'Why so many people die in this war?'
(BLK.09)

O ho he bala he bala loni he loni ama kai
e Lendolo ho he Lendolo he
'The circle that used to be big is now
small, The person who talk poem
who used to be a partner now lives
alone ' (BLK.08)

O ho he o uding o nimang o no ail
lelang bar di mang oh demang di maab
am ano so foil u larang
'Because of war, brothers, father
and son are gone, and there are no
tribal successors' (BLK.10)

Bala loni kai loni o ho ho o he e o ho he lendolo he
 'Why so many people die in this war?'
 (BLK.11)

O ho he o Ur fed o Lahtal ni ahal o naba
fe A pong fa'ni
 'Oh my God, what's wrong with us,
 look and hear our laments' (BLK.12)

Bala loni kai loni o ho ho o he e o ho he lendolo he
 'Why so many people die in this war?'
 (BLK.13)

O ho he o Afen o Marang o Kapitang
lelang mali hol sabor ho' mang so tang
oh foil lara fe fit ho
 'O rulers (kings), tribal priests,
 village guards, why do those who
 return to war have empty hands
 and suffer' (BLK.14)

Lego-lego is a traditional dance from the Alor society. Lego-lego dance accompanied by gongs and Tambur is usually performed at harvest thanksgiving, traditional ceremonies and other traditional activities. The poetry of Bela he loni kai (BLK) song tells about the atmosphere of war, lamentation and hopes from the people in the village, and for accompanying music, Gong and Tambur are also commonly played to accompany the welcoming dance

Lego-lego songs are spoken in reply. This technique is done repeatedly until the specified time limit. In fact, you can sing all night and tell the singing lego-lego. The dance formations used are circular with the arms wrapped around the shoulders. Leg movements jerk alternately and regularly while moving forward and backward simultaneously.

Part I, array I Bala he loni kai loni ho he 'Make your life a slogan (spirit burner)' (BLK.01) then replied Lendolo leng ho he 'To protect (circle) the hometown from the enemy' (BLK.02). This section is sung by two groups in reciprocation. The Alor community is a traditional society that carries out its cultural traditions. Based on the results of interviews, stated that the Alor community believed that their ancestors had promised (blood agreements) to live together without fighting each other. These cultural memories have become a paradigm that has been carried out until now, symbolized by lego-lego and moko

(traditional musical instruments). So that the meaning of Lendolo leng ho he explains about the cultural memory that originated from the ancestral agreement to maintain the hometown by maintaining brotherhood.

In addition, the meaning of Lendolo 'hometown' is interpreted not only as a geological space, but rather a social space. This phenomenon is observed from the number of languages (more than 40 languages) in the geological space, but one form of dance (lego-lego) in its social space. Lendolo 'hometown' is not something that appears visually but social ideology which is manifested in the songs and dances of lego-lego. Movements and poems that are repeated make the perception of social space beyond geological space. The reality on the ground shows, dances and chanting of lego-lego are sung in several languages by several sub-tribes. The question asked is how different ethnic groups can sing lego-lego poetry in several languages. This can happen because of the repeated technique in lego-lego. The verses repeated hundreds of times give space and time to understand the meaning of the poetry of each tribe involved in lego-lego.

In the next section, Orang e mali hol atain e 'Who burns spirit' (BLK.03) replies with Mali puiny bang uang' He shouts for burning spirit' (BLK.04) shows the image of the Alor people and the extent of

their past wars. Some records show that tribal warfare is possible in Alor due to geographical conditions and colonialism. Other indications can be seen from the cakalele dance 'war dance' and the lego-lego war texts that exist in each sub-tribe in Alor. The tradition of war becomes a part that is maintained in a paradoxical paradigm which is to remember the loss and sadness caused by the war in the past.

Concluding from this part, can be seen in the data, Bang e auction mediom mi Tamang 'Shouts' (BLK.05) replied with E iom puiny mali 'Fight with your heart' (BLK.06). This part illustrates the unity of spirit, mutual burden and mutual challenges. Broad interpretation, explains that singing Lego-Lego Bela he loni kai or war singing is still sung because it can provide enthusiasm to face common challenges. This cultural interpretation was obtained from interview data which stated that the Alor society used to fight against nature, humans, wild animals, tribal wars, obtaining and maintaining food. These things are a matter of life, cannot be faced alone, must jointly fight, plant, hunt in nature that is not easy. In the future, Alor people will face more challenges from the past and present.

Lego-lego for the people of Alor is a symbol of togetherness of social space that transcends differences. The symbolic perception that is present can be represented by enthusiasm, unity, togetherness, cultural obedience, and other symbols.

Emotional attachment was also expressed in part II which began with Bala loni kai loni o ho ho o he e o ho he lendolo he 'Why so many people die in this war?' (BLK.07) and was replied with O ho he bala he bala loni he loni ama kai e Lendolo ho he Lendolo he 'The circle that used to be big is now small, The person who talk poem who used to be a partner now lives alone' (BLK.08). In contrast to Part I, in this section poetry describes the

atmosphere of sadness. Emotions in the text become interesting study material, about how groups of people react when unpleasant circumstances occur. Part II explains the expression of loss as a result of war that is not meeting again with family. Based on the interview results obtained data that kinship in the Alor community is very guarded. Beyond other social constraints, such as religion, economy and ownership. The perception of living together in social space becomes an absolute thing and is hereditary. This can also be observed in the implementation of lego-lego who do not know the boundaries of privacy spaces themselves. Lego-lego as a phenomenon explains that the people of Alor are able to position themselves as a cultural entity with a social perception that is togetherness and harmony. Cultural memories handed down from previous generations are a reason to answer that differences that cause social conflict (even war) are the destroyers of social order that cannot occur.

Furthermore, focus on the data O ho he in hala loni he loni ama kai e Lendolo ho he Lendolo he 'The circle that used to be big is now small, The person who talks to who used to be a partner now lives alone' (BLK.08). The symbolization of he bala he bala loni 'circle that is used to be big' symbolizes the circular social structure as a symbol of wholeness. This cultural symbol is maintained in the same circle. Not only in Alor, almost every tribe in East Nusa Tenggara has a similar symbol in traditional dance. The stamping of the feet together symbolizes a spirit that is maintained at all times and has stood the test of time. Lego-lego as a phenomenon in the form of a circle dance, is a symbol of harmony that goes beyond religious boundaries. The ideology of the lego-lego dance circle means the world or earth and humans and the environment. Usually they place moko (a kind of tambur that is used as a custom symbol) in the altar and become a religious symbol. Social

harmonization, moving the world or earth in a regular rotation and must continue to be maintained rhythm by moving back and forth while stomping feet. This cosmic ideology is the main pillar of human life, nature, and God in the perception of the Alor people.

On the other side, inter-religious is at the discourse level, but not at the culture

level as the basic of life. Lego-lego position as an embodiment of cultural values is stronger than religion. Values such as (a) encouraging human beings, protectors, having hearts. (b) the large (human) circle becomes small, first together now itself, losing family and offspring, lamentations, empty hands and suffering can be seen in episodic memory and social memory.

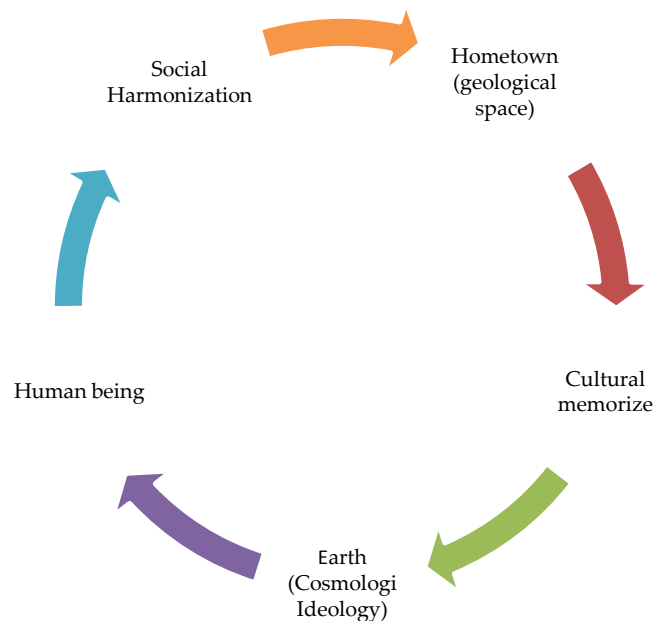


Figure 3. Symbolizing the shape of a circle in the lego-lego dance

Based on figure 3 above, the shape of the lego-lego dance illustrate the ideology of the Alor community. World view of social harmonization, cosmology, cultural memory, geological space, and religious symbols. The lego-lego dance song in the dance and speech movements is the ideology of the Alor community. The integration of movements and speech as images of human perception, ecological, social, religious. The complexity of these ideological aspects is reflected in social harmonization.

Other emotional attachments can be interpreted in the data, Bala loni kai loni ho ho o he e o ho he lendolo he "Why do so many people die in this war?" (BLK.09). O ho he o uding o nimang o no ail auction

bar at mang oh demang at maab am ano so foil u ban 'Because of war, brothers, father and son are gone, and there are no tribal successors' (BLK.10). Emotional attachments that are seen in BLK.10 data are family structure as an inseparable part of social structure. Based on the interview results an explanation of the family structure is seen in the clan and patriarchal system of the Alor community. Emotional attachment can be explained by the meaning of a loni kai loni ho ho o he e o ho he lendolo he "Why do so many people die in this war?" (BLK.09) ie the loss of one family member means the wailing of the whole society. This kind of society structure explains that the attachment of one individual is very strong in a group

of people. Even so, this concept of social bounding explains the position of religion as a personal identity hierarchically degraded in social harmony.

The degradation of elements in personal identity in the lego-lego phenomenon can be explained as follows, degradation does not mean religious identity is lost or ignored, but rather synergizes with the more dominant elements. The element in question is an ideology for living together in a harmonious socio-cultural structure. The degradation in question does not mean putting aside religious teachings but rather religious dogma becomes an inseparable part of the large structure of the socio-culture.

The value of religiosity is seen in the data Bala loni kai loni o ho ho he eo ho he lendolo he 'Why do so many people die in this war?' (BLK.11) replied with O ho he o Ur fed o Lahtal ni ahal o naba fe A pong fa'ni 'Oh my God, what's wrong with us, see and listen to our complaints' (BLK.12). If the data O ho he o uding o nimang o no ail auction bar in the mang oh demang at maab am ano so foil u forbid 'Because of war, brothers, father and son are gone, and there are no tribal successors' (BLK. 10) explain the social structure (family), then on the data he is ur being fed o Lahtal ni ahal o naba fe A pong fa'ni 'Oh my God, what's wrong with us, see and listen to our complaints' (BLK.12) explain the social structure with the existence of God. Based on BLK 10 and BLK 12 data, in the social structure of the Alor community, God is perceived as higher so that he is able to hear the lamentation of human grief. God's existence is also perceived as a guardian of life. Based on Figure 3 Symbolizing the shape of a circle in the lego-lego dance, the circular shape in the lego-lego dance is perceived as the ideology of the Alor community. Unity must be based on social harmonization. The element of religiosity is an inseparable

part because of its role in controlling the Lego-Lego circle. The existence of God is also marked by the altar at the center of the Lego-Lego circle.

In the last section, the data of Bala loni kai loni o ho ho o he eo ho he lendolo he 'Why so many people die in this war?' (BLK.13), was replied with O ho he o Afen o Marang o Kapitang lelang mali hol sabor ho' mang so tang oh foil lara fe fit ho

'O rulers (kings), tribal priests, village guards, why do those who return to war have empty hands and suffer' (BLK.14). The question of Bala loni kai loni o ho ho o he e o ho he lendolo he Why do so many people die in this war? (BLK. 07, 09, 11, 13) were repeated four times. Repetition shows that this part is very important in the whole lego-lego song. If you look closely, this section is the lament part, the question 'Why do so many people die in this war? explain the tense situation, many deaths, losses, immeasurable sadness, social destruction and various expressions that symbolically present a paradoxical paradigm so, the situation must not be repeated.

Furthermore, the data O ho he o Afen o Marang o Kapitang auction mali hol sabor ho' mang so tang oh foil lara fe fit ho' O rulers (kings), tribal priests, village guards, why do those who return to war have empty hands and suffer' (BLK.14) explains the social structure of the Alor kingdom which can be explained, namely the king, the commander (tribal priests), and the village guards. these people have the task of regulating and protecting the community. Based on interviews, the tradition of fighting in Alor is related to tribal territories. Each tribal area must be protected from the enemy who wants to seize and make the area its territory. The responsibility of guarding the territory was given to the king, the king's commander and village guards. The loss of just one person means suffering for

the region. Lego-lego is a reminder of the suffering of the loss of a tribe member and a cultural symbol of the Alor people

to look to the future in a united way. The whole explanation can be illustrated in a scheme as below

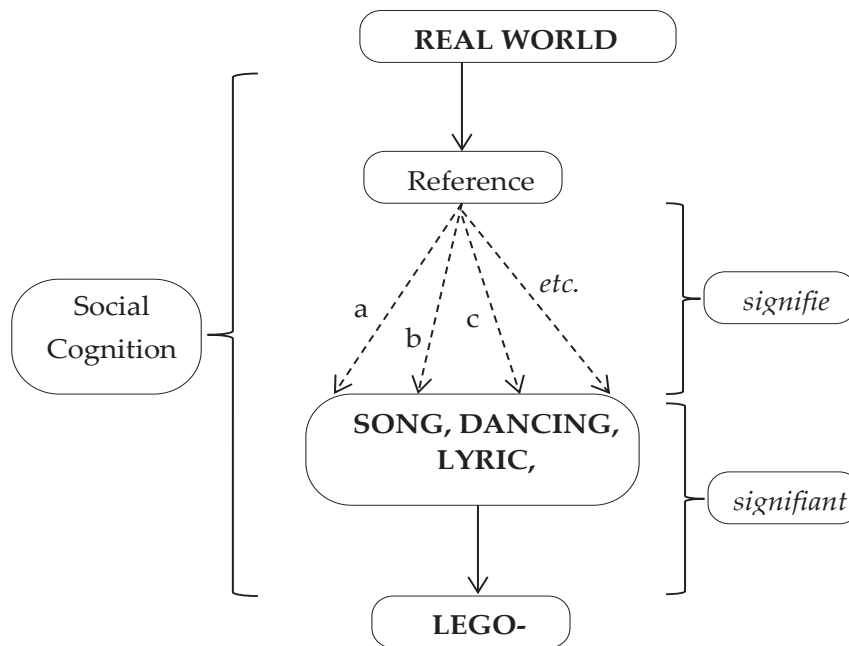


Figure 4. Scheme of Sign of System of Lego-lego

Based on figure 4 above, if combined with research data, it can be explained that, (1) real world is an existence based on the senses of Alor society. (2) Social cognition manifests in reference consisting of attributes (a) encouraging human beings, protectors, having hearts (feelings). This attribute contrasts with part 2, namely (b) the large (human) circle becomes small, first together now itself, losing family and offspring, lamentations, empty hands and suffering. This section is a *signifie* expression space that explains the attitude and behavior of the Alor community towards religion, inter-religious, and various other expressions. The episodic memory of war and lamentation of loss makes the paradox paradigm so that war, difference, and loss do not happen again.

In the reference section, it appears that the attitude of the Alor community is transformed the circle form as the existence

of a community group. Furthermore, the full circle reflects a complete human life. Conversely, if the circle becomes not full because of death, hostility, killing each other and not using heart anymore, then the human life becomes incomplete. (3) This ideology is seen in the formation of dance, poetry, singing, grammar, intonation etc, known as *signifiant*. (4) And the last, sign was stated as *lego-lego*.

CONCLUSION

Lego-lego as a cultural product has a number of social cognition attributes such as social harmonization, episodic memory, ideology in attitudes and behavior. Inter-religious is explained in the expression of life in unity. This kind of society structure explains that the attachment of one individual is very strong in a group of people. Even so,

this concept of social bounding explains the position of religion as a personal identity hierarchically degraded in social harmony.

The degradation of elements in personal identity in the lego-lego phenomenon can be explained as follows, degradation does not mean religious identity is lost or ignored, but rather

synergizes with the more dominant elements. The element in question is an ideology for living together in a harmonious socio-cultural structure. The degradation in question does not mean putting aside religious teachings but rather religious dogma becomes an inseparable part of the large structure of the socio-culture.

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