

THE DYNAMIC OF CACI/ MULTIFUNCTION IN MANGGARAI ETHNIC NOWADAYS

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ABSTRACT

Manggaraian ethnic has a special art named Caci. The art holds and became an identity of the whole of Manggaraian. The art was begun as the ritual of farmer's land fertility. In its developing, the aesthetic has gone under the multifunction in it show time. The art is not only performing for the shake of the local people culture, but also perform for the political interest as well as the catholic church in Manggarai. This research used ethnographic method, data collected through the observation, interview, documentation, and triangulation. The research was done in Manggaraian ethnic of Flores. Every Caci performance has its own unique ideology. The ideology goes behind the cultural Caci performance is the ideology of fertility. The ideology goes behind the government interest of Caci performance is capitalism economy and political power. The church ideology is inclusivism through the inculturation languages.

Key word: dynamic, multifunction, caci, ideology, culture identity

INDTODUCTION

Manggaraian ethnic is one of numbers of ethnic spread out through Flores island of East Nusa Tenggara Province. The ethnic of Manggarai known with is art called Caci. The art of Caci valued as the unifier in diversity of subculture of Manggaraian ethnic. The art that was begun as the fertility ritual of the local farmers as well as performs for the other five important cultural rituals.

Now days, Caci is not perform only for interest of cultural ritual, but also on some ceremonies, either it is government ceremonies, Catholic church in Manggarai or the other ceremonies such as thanks giving ceremony as well as the political achievement. The dynamic of multifunction of Caci performance is not only related to cultural ceremonies, but also related to its esthetic value. The dynamic can be seen through the shapes and the style

of the esthetic. The dynamic of multifunction implicates to the social life, religion, and the culture of Manggarai ethnic.

The implication and expansion of Caci performance showing the interested point of the art. The government of Manggarai and catholic church assume that the art that is unified the subcultural of Manggarai ethnic is capable in managing local potentiality. The potential religiosity toward the catholic belief, political potential to get the people interest, and the economy in industry cultural. Even, some individua Caci perform for the shake of political achievement. For example, the chosen one in political competition. The aesthetic value of Caci has power and interesting point in multifunction dynamic that goes to the deepest point of Caci ideology in the practical of social, cultural, economy, and politic in Manggarai. The expansion of dynamic multifunction of Caci aesthetic comes up with new ideologies in aesthetic value of Caci nowadays.

RESEARCH METHOD

The research method used in this research is ethnographic method. Atkinson and Hammersley (Denzin &Lincon, 2009: 325) stated that the characteristic of ethnographic is seems exist, ethnographic texts conventionality, representation of self and other in those text, the character of ethnographic as the genre textual, the characteristic of base argumentation of ethnographic, and rhetoric proven. The fours method of data collection used in this research were observation, interview, documentation, and triangulation or merging, (Sugyono, 2013). The location of the research was done in Manggarai ethnic of Flores. The informant selection was done by purposive and snowball, which was sourced from the speaker and the doer of Caci. After data collected, the proceed to the analysis based on the culture paradigm study. Data presentation is done verbally and through pictures illustration.

RESULT AND DISCUSSION

The Caci aesthetic tradition was begun from the farmer's land fertility. The ceremony is done for thank giving toward the creator through the worship of the ancestor and the worship to nature. The tradition is then brought along with other thank giving ceremony among the five cultural ceremonies and became a legitimation up on the cultural ceremonies. It is related to the draft of habit and domain according to Bourdieu (Takwindalam Harker, 2009:xx) stated that the practical of aesthetic Caci is related product from the habitual as the histories

product of civilization of Manggarai ethnic. Caci aesthetic is product from the field of efforts in Manggarai ethnic.

The power of Caci aesthetic tradition is on the holly ceremony before and after the Caci performed. The Caci player also doing the purifying ceremony individually before the Caci performance. The purifying ceremony then implicate not to have sexual harassment as the prohibition during the purifying session as well as not to make other people get hurt. In this context Caci aesthetic is domain of self purifying and life reflection domain. The process of purifying which is by Langer (Djelantik, 1999: 154) stated that art is the representation towards the value for life. Langer's view is same as schiller (Sugiharto, 2013) that human being as a soul are able to see deeper his spirituality. The soul is able to control the power, sense of careless, desires, greedy desire, change them in to love solidarity, humble, and compassion became a noble.

The special model of Caci aesthetic tradition is relied on the power of ceremony's soul that able to control the desires. The dimension of the aesthetic Caci tradition is practice in ritual of ancestor feeding in the night time before departure, on the day of departure(in local language wuatwa'i), crossing the river between the two villages as the host of Caci performance which called letangwae, Welcoming ritual, the ritual of walking around the altar of scarification it called lilik, and ended with Caci ritual called caca selek.



The practical reality of Caci performance in its developing, is not only perform by local people, but also by the government as well as the catholic church in Manggarai. Since the regency of Manggarai formed legally and formally on 14 august 1958 or it is now called

KabupatenManggarai. Government especially under the leadership of Frans Sales Lega, Caci seems like an interesting point all at once as the important identity that should be taking care and be defended.

The government through the regency, subdistrict, village, are became hands to collect people to perform Caci in order to commemorate the independent day of the Republic of Indonesia every august. The Caci performance became a standard made by the government that is leading by new era government. Maria Erbin the book entitled "Adat dan Politik Indonesia" stated that since the new order government of Manggarai regency has done the Caci performance and the cultural art competition. The activity that is mentioned above is done in order to find out the standard and become an identity of Manggarai ethnic as national culture. In addition, the performance of cultural art for the shake of tourism as the contributor of national infrastructures (Davidson, dkk. 2010: 275).

For the shake of inculturation, the catholic church in Manggarai also perform Caci. Jehandut (2012: 99) said that, firstly the church has to fertilize the wealth of religion from the nations. Second, acknowledged the pluriform of liturgy as the creation of holly spirit. Third, the church should become a pioneer and adapting the liturgy to the culture and tradition of nations. Fourth, for the shake of authentic belief, the church has to do radical renewal based on the incarnation demands and based on unity principles as the shape of cultural. The catholic church believes that the local culture of Caci as the unique wealth based on experiences religion-aesthetic Manggarai ethnic. The church believes Caci has religion values and unity. The value then taken as language and the spirit of the church in performing Caci. The church performs Caci during the purification of the priest, building up the church, and division or inauguration of parish.

Nowadays, the dynamic of aesthetic multifunction of Caci, in the practical performance, Caci either by the government or the church are implicated to the standard design and style. The standardize of practical are accordingly to the need and shake of Caci performed. Those design are mixing the position of the players who become a host and the invited players. There is no limit between the host players and the invited players as in the tradition of Caci itself. There is no sacred and magical situation appeared during the Caci performance undergoing by the government and the church as basic Caci performance used to be. The ceremony doing by the government and the church seems like a simulation or a fake awareness about Caci dance. In one hand, it is an awareness of doing the ritual, but on the other hand it is delegitimate the ritual. There are some circumstances dealing with

delegitimate of the ritual, for example doing the ritual as if there is an altar of scarification, moreover in the practical Caci is not performed as in its tradition.

Caci performed by the government and the church are made as their design either the location or the draft that supported the Caci is being performed. For example, Caci performed by the government, the ideology of Caci being performed is a political power and economy issues.

Reading the dynamic of Caci multifunction is strongly indicated as Foucault said that there is a controlling power on the players and the local people by the government and the church in Manggarai. As Foucault written *Discipline and punish and history of sexuality* that is how he isolate and conceptualize the way where all bodies are become the most important component for the relationship of power and the modern society (Santoso, dkk. 2015). He also stated that the years dominance rulers affected by the political and intellectual authority that supported by the government as the ideology being run in the discourse (Ratna, 2011).

In the context of power and political ideology, Caci is perform in the field which has a great stage. People who watch the performance of Caci are looking directly forward to the great stage. These kind of design are made to watch the official who watch the Caci performance. The blueprint of Caci performance location as well as the set of Caci players when they sing a folk song are directly overlooking to the stage that has been prepared. The kind of design are contradicted to the tradition Caci itself. The most important of tradition of Caci is that the sacrifice altar is not block by anyone in the performance. The place of *nagagolo* lying down and all souls who protect the village. It is made in order to avoid from great wound and disorder during the Caci performance. Dealing with the economic ideology, the government also doing it to support the tourism. It is supported by the attendance of foreigners who come to watch Caci dance performance by becoming a honoring first hit and involving in *dende*.



CONCLUSION

Based on the dynamic multifunction of ManggarainessCaci dance performance nowadays, it is found that the performance of characteristic design and ideology. It is different between the characteristic of tradition Caci performance the Caci dance perform by the government and the catholic church in Manggarai. The difference is tradition Caci is perform for ritual space and self-purifying. While, Caci performance by the government and the catholic church is a Caci profanity. The ideology of tradition Caci is the ideology of fertility. While, the ideology of Caci perform by the government is the ideology of political power and economy capitalism, and the catholic church ideology of Caci is inclusivism through inculturation languages.

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