

The Effectiveness of Community Organizations (Ormas) in Maintaining Cultural Diversity in the Community of Gorontalo Village, Komodo District, West Manggarai Regency

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Abstract

Wibowo & Harefa (2015), the form of implementation of everyone's right to gather, express opinions and associate is the formation of community organizations (Ormas). This was further realized with Law Number 16 of 2017 concerning amendments to Law Number 17 of 2013 concerning Community Organizations. Community Organizations, hereinafter referred to as Ormas, are associations created by the community and formed based on the same aspirations, goals and ideals based on voluntary aspects to participate in development as a form of support in achieving state goals based on Pancasila and the 1945 Constitution. Community Organizations have a function as intermediaries to provide aspirations and participation of the community in government, as a forum that provides protection to the community itself, functions to maintain customs and culture as well as religious values, preserve and maintain existing norms in society, both moral and ethical, and culture that lives in society, and other functions stated in the applicable laws and regulations. The existence of mass organizations is expected to act as a mouthpiece for the people of the area who have united them. Culture is viewed in a completely aesthetic way. What Kleden explains, if it is related to the context of *caci*, *mbata*, *sanda*, *danding*, etc., seems to be challenged in the midst of today's cultural modernization. Therefore, such cultural heritage should be interpreted as a whole (totality) as a characteristic of Manggarai culture. In the context of *caci*, it is actually a strategic event in terms of promoting regional tourism. The dance of mutual whipping between adult men (*caci*) should have a legal basis in the form of regional regulations. This is the task of the regional parliament (DPRD) to make regional regulations. The method used in this research is a descriptive qualitative method which aims to describe the forms, uniqueness and variety of culture of the Manggarai people. The main instrument in this research is own research. The types of data used in this research are primary and secondary data, primary data is data obtained from interviews or observations. Meanwhile, secondary data is data obtained from the results of reviewing reference books or documentation. Community perception of the cultural diversity of Manggarai, especially Gorontalo Village, Komodo District, West Manggarai Regency, East Nusa Tenggara Province. The Gorontalo Village community is very enthusiastic about the cultural diversity of Manggarai by continuing to regenerate this cultural diversity in the younger generations so that cultural diversity continues to exist in the Manggarai community in general and in the Gorontalo Village community in particular.

Abstrak

Wibowo & Harefa (2015), bentuk implementasi atas hak setiap orang untuk berkumpul, berpendapat, dan berserikat tersebut adalah pembentukan organisasi kemasyarakatan (Ormas). Hal ini selanjutnya direalisasikan dengan UU Nomor 16 Tahun 2017 tentang perubahan UU Nomor 17 Tahun 2013 tentang Organisasi Kemasyarakatan. Organisasi Kemasyarakatan yang selanjutnya disebut Ormas adalah suatu perkumpulan yang dibuat oleh masyarakat dan dibentuk berdasarkan aspirasi, tujuan dan cita-cita yang sama berdasarkan aspek sukarela untuk berpartisipasi dalam pembangunan sebagai bentuk dukungan dalam mencapai tujuan negara berdasarkan Pancasila dan UUD 1945. Organisasi Kemasyarakatan memiliki fungsi sebagai perantara memberikan aspirasi dan partisipasi masyarakat dalam pemerintahan, sebagai wadah yang memberikan perlindungan kepada masyarakat itu sendiri, berfungsi menjaga adat dan budaya serta nilai-nilai agama, melestarikan dan memelihara norma-norma yang ada di masyarakat baik itu moral, etika, dan kebudayaan yang hidup dalam masyarakat, dan fungsi yang lainnya yang tertera dalam peraturan perundang-undangan yang berlaku. Keberadaan ormas diharapkan sebagai penyambung lidah dari masyarakat di daerah yang telah menyatukan mereka. Kebudayaan dipandang atas cara yang serba estetis. Apa yang diuraikan Kleden itu, Kalau dikaitkan dengan koteks *caci*, *mbata*, *sanda*, *danding*, dll, seperti tertantang di tengah modernisasi budaya sekarang ini. Oleh karena itu, warisan-warisan budaya seperti itu hendaknya dimaknai secara keseluruhan (totalitas) sebagai ciri khas budaya Manggarai. Dalam konteks *caci* sesungguhnya suatu ajang strategis dalam halpromosi wisata daerah. Tarian saling mencambuki antara laki-laki dewasa (*caci*) seyogiannya perlu dibuatkan dasar hukumnya dalam bentuk peraturan daerah. Inilah tugas parlemen daerah (DPRD) untuk membuat peraturan daerah. Metode yang digunakan dalam penelitian ini adalah metode kualitatif deskriptif yang bertujuan untuk mendeskripsikan bentuk-bentuk, keunikan, dan ragam budaya masyarakat Manggarai. Instrument utama dalam penelitian ini adalah penelitian sendiri. Jenis data yang digunakan dalam penelitian ini adalah jenis data primer dan sekunder, data primer adalah data yang didapatkan dari hasil wawancara atau observasi. Sedangkan data sekunder adalah data yang didapatkan dari hasil telaah buku referensi atau dokumentasi. Persepsi masyarakat terhadap keragaman budaya Manggarai khususnya Desa Gorontalo, Kecamatan Komodo, Kabupaten Manggarai Barat, Provinsi Nusa Tenggara Timur. Masyarakat Desa Gorontalo sangat antusias terhadap keberagaman budaya Manggarai dengan terus meregenerasikan keberagaman budaya tersebut kepada generasi-generasi muda agar keberagaman budaya tersebut tetap eksis pada masyarakat Manggarai secara umumnya dan pada masyarakat Desa Gorontalo pada khususnya.

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1. INTRODUCTION

Manggarai people are aware of the dualism of life, namely life and death, the present world and the future. Since humans are born, culture is also born with them. When a human

dies, a typical Manggarai traditional event must be held, namely tae mata (death ceremony). In Javanese culture, there is no need to wail and cry for people who have died. Even during funerals, it is done calmly, not demonstratively, and tears are not liked to be shown. The most important thing that Geertz emphasizes is to carry out tasks again, not too much trapped in a lingering feeling of sadness (1992:84). ShareIn Manggarai, weeping for a family member who has died only ends formally at the saung ta'a (dismissal of sorrow after the third or fifth night since the night of the funeral).

Meanwhile, in later life gatherings, Manggarai culture is known to have an expression of artistic (aesthetic) taste, such as events: *caci* (a mutual whipping dance between men), *torok tae* (traditional customs/high culture language/offerings), *sanda*, *mbata*, *danding* (dance), *nenggo/dere* (singing). These kinds of artistic values are embodied in shades of joy, social language. Kleden stated that one of the main difficulties that arise in modern Indonesian culture is the (wrong) identification between rejection of traditional attitudes and rejection of tradition itself. One of the reasons, continued Kleden, is because culture is viewed in an entirely aesthetic way (1988:245). What Kleden explains, if it is related to the context of *caci*, *mbata*, *sanda*, *danding*, etc., seems to be challenged in the midst of today's cultural modernization. Therefore, such cultural heritage should be interpreted as a whole (totality) as a characteristic of Manggarai culture. In the context of *caci*, it is actually a strategic event in terms of promoting regional tourism. The dance of mutual whipping between adult men (*caci*) should have a legal basis in the form of regional regulations. This is the task of the regional parliament (DPRD) to make regional regulations. The presence of community organizations (Ormas) is expected to be an extension of the community of Gorontalo Village, Komodo District, West Manggarai Regency. Bearing in mind that through mass organizations the people's voices will be heard by the DPRD, in an effort to introduce the cultural diversity of the people of Gorontalo Village, Komodo District, West Manggarai Regency.

2. RESEARCH METHOD

The method used in this research is a descriptive qualitative method with aimFor describe the forms, uniqueness and variety of culture of the Manggarai people. The main instrument in this research is your own research. The data collected is in the form of words in written and oral form. All data was analyzed inductively to produce descriptive data.

To obtain data, data collection techniques are carried out or required. The data collection techniques used are observation, interviews, and documentation in the form of reading or written sources as well as photos or drawings of the forms and unique cultural diversity of the Manggarai community.

3. DISCUSSION

a. Forms of Cultural Diversity in West Manggarai Society

1. Swear

Based on the results of interviews with Drs. Lambertus, who is a Manggarai traditional figure, on June 12 2023. That *caci* is a fight between two men, one on one, taking turns. In *caci* there is a party who hits (*paki*) his opponent using a pole (whip) or rope made from dry buffalo skin and the opponent who is hit fends off (*ta'ang*) using *Nggiling* (shield, also made from buffalo skin) and *tereng/ agang* or bow made of bamboo. Hitting is done alternately. Regarding the origins or history of the *caci* dance. The game of *caci* is a cultural way, for example, it is carried out during traditional wedding events (*tae marrying*), thanksgiving events (*penti*), and so on. Those who play *caci* are men, while women only participate in events, such as playing the gong (*tebaang nggong*), serving guests/families by preparing food/snacks, playing *caci* is

held during the day, between around 08.00 in the morning until 17.00 local time; the place where the abuse is carried out is in the village yard (natas) or in a certain field that has been mutually agreed upon. People who play *caci* should be older adults or those with families. Playing insults is also not permitted between siblings, closest cousins, closest family, village residents, neighboring families (*pa'ang ngaung*), close acquaintances (*hae reba*).

From the results of the interview explained by Drs. Lambertus, there are several criteria for the *caci* dance, including the following:

a) Male/Male

In the past, it was mainly men who were adults who took part in playing, but now it can also be teenagers/young people/school children according to the moment of the event. In the *caci* game in the context of marriage (*tae marrying*), thanksgiving events (*penti*), thanksgiving for opening a new round garden/new customary land (*randang lingko*), etc., the adult *caci* game is displayed. Meanwhile, teenagers and young people can take part in playing insults in an educational context, such as on the anniversary of the proclamation of Indonesian independence, national education day (*hardiknas*), youth oath day, and other historic days, which are organized by the Manggarai regional government. Participants playing insults for such events are school children at the junior high to high school/K levels; the group of insult competitions is adjusted to the school level/level of education.

The game of *caci* is specifically for men, because the motif of the game is loud, quite rough, and unethical, namely not wearing clothes. The stomach (*tuka*) to the center (*putes*) is not covered with clothes. So, *caci* is a special dance for men.

b) Select

Selek is how to organize yourself when playing *caci* in terms of dressing. In general, the clothing equipment for *caci* is already known to every *caci* player, but how to dress: neatness, cleanliness of clothes, is a plus point for participants playing *caci*. If there is a Manggarai expression like this, he knows *selek caci* or *rona hiot maeng caci* (the way the man playing *caci* is dressed is very nice). This expression indicates that *selek dia* (dressing well) is an expression of identity, showing cultural aesthetics. Dressing has meaning in human life, wherever one is. Clothing is a reflection of the human self.

c) Lomes

Lomes is a tantrum, a rage that emphasizes the variety of styles of the cursing player. What can be seen at a glance regarding *lomes* are: the voice when singing, the friendly expression on the face, the figurative language used which does not offend other people's feelings, but instead other people feel happy and transfixed, and are amazed, complacent, laugh out loud, sympathize with themselves. The cheater. For example, how to dance (*congka*), how to praise yourself in front of your opponent, audience and members (your camp), in a distinctive way.

Lomes is not only shown when the abuser himself is not subject to the lash of abuse, but he still shows a friendly attitude (*lomes*). For example, person A has fended off a blow/lash from the opponent (*poli arrived larik*) and his party received a whip (*hena larik*), he still shows himself with a friendly attitude (*lomes*),

d) Ilo

Ilo means not being lashed by your opponent's insults. The *ilo caci* player has an important value/weight. People are also considered great at playing abuse, in fact one of the things located here is *ilo* (not getting hit/whip or rarely getting caned by

opponents who abuse). Finding players like this is quite difficult. Because the opposing party abuses, it is their turn to hit/whip accompanied by various kinds of movements, efforts, signals in such a way that the opposing party becomes complacent (temo), deceived (adong). Because when the party who receives the lash (ata larik) is able to fend off the lash (nganceng toe larik) and is not hit (toe hena larik), that is what is called ilo.

What is called ilo arrived larik (agile without being hit by a whip) is not because of mercy from the opposing party, or not because he repelled it in an illegal way (done in a sporting manner, honestly). So, there is no conspiracy. In terms of the government system, the mentality of regional leaders /local can actually take the essence from one aspect, namely the absence of collusion, corruption and nepotism (KKN). So, people are considered great not because they are promoted by other people, but because of their individual achievements.

e) Co'o Pakin

Co'o Pakin (co'o means how. Pakin means to hit, whip). Co'o pakin means how to hit/whip him. In this fifth criterion, there are several things that need to be considered, including:

1) Mberes Paki

Mberes paki (mberes means strong, strong. Paki means to hit, whip). Mberes paki means strong to hit/whip. Another impact of dealing with Paki is that the person blocking the blow is trying to be ready, alert to receive the heavy blow. Logically, if you get hit by an opponent, you are likely to get a big wound, the wound will be deep and bleed. It's also interesting to watch if you hit hard, because the opponent will hear the sound of his parry. Caci players must be physically large enough, energetic and clean. And the main requirement is to be physically and mentally healthy.

2) Co;o Pakin

Co'o Pakin is how to whip/beat him. Hitting/whipping each other in a caci match is not just whipping. It should be based on the general rules of the caci game, the practice of which depends on each person's character. For example, in the case of embong larik (short songs that make the opponent fall asleep). Maybe the song only has one verse, then immediately whips the opponent.

3) Nia Pakin

Nia Pakin (nia = where; Pakin = target of the blow, target of the lash). Nia pakin means where the target is hit/whipped. Not all bodies are carried/whipped when playing caci. In general, the limit of the area of the body that is hit/whipped is on a certain part of a person's body, namely around the top of the center (putes) to the tip of the hair/head (haeng eta sai). If someone hits outside the general provisions, they will be reprimanded (toing) and scolded (rabo) by the traditional elders/match/dance committee. Or in certain conditions, the violation of hitting is removed from the game/competition area. The nature of the warning only applies at that time, not forever. In the sense that if the player violates it on the day it takes effect, they can join in the insult game again. Only if this game is in the context of a match, for example to celebrate the Independence Day of the Republic of Indonesia. Then the violator is reprimanded and his competition score is reduced.

4) Hanging hena paki one ata

Hanging hena paki one ata (nganceng = can, can; Hena = hit; Paki = whip/hit; one ata = to someone else). Nganceng hena paki one ata means you can get a whip on the opponent's side. Above we have described the body area

of the person who will be caned by the opponent, so the next part is whether the abuser whose turn it is to whip/hit is able to hit the opponent.

There are several levels of punch weight in *caci* sparring. For example, a whipper who is capable of injuring his opponent. What's even more powerful is that the whipper is able to direct his blows and hit the opponent at certain parts of the body that are considered prestigious, and if at that place *hena beke* (gets a disfiguring wound). These places are the hands, and the face/head. It is called *hena beke*, because in this game of whipping, the position of the hands is protected by a shield (*nggiling*) and a handle (*koret*). Meanwhile, the head/face is called *beke* (deformed) because this part is covered with a hat (*panggal*) and the entire face and head are covered with a layer of cloth called *janggo*. So, people who are flogged on parts that are considered good will feel embarrassed and feel like their prestige has gone down.

The question is: do Manggarai people have no conscience if someone gets whipped or even faints while playing verbal abuse? The answer is absolutely not the case. In fact, this game increases the sense of unity, brotherhood, friendship and family. *Caci* is a certain cultural moment that is joyful, in showing the prowess of playing the whip, not prioritizing winning or losing, but paying attention to the spirit of family. In reality, from the past until now, no Manggarai people have fought because of *caci*.

5) *Nenggo/Dere*

Nenggo/dereis singing/singing. *Dere* is actually part of *lomes*. But because *lomes* concerns general rights, *nenggo* needs to be explained specifically. The *dere/nenggo* displayed during the *caci* is not just singing, but is as much related to the moment of the event as possible. For example, playing insults during *magal* (wedding) has a different title/message during the thanksgiving party for opening a new village (*penti pande beo weru*). Or at that time a *caci* was being held on the occasion of the Independence Day of the Republic of Indonesia, so the message of the song had to be in a melodious voice. The song can say something.

For the Manggarai people, songs (*dere*) are not just cultural aesthetics, but have quite important cultural messages, because the Manggarai people like *dere* so much, whether in the form of single *dere* or collective *dere*. And if analyzed further, almost every *dere* cultural event is still shown.

6) *Tebang Nggong*

Tebang barking (*tebang* = play, play; *nggong* = gong). *Tebang nggong* means playing the gong/sounding the gong. Participants in playing the gong are women/mothers, wearing traditional clothing appropriate to the event. There are several types of *tebang nggong*, namely: first, *tebang nggong tutun* (playing the gong with slow tempo movements). And secondly *tebang nggong kedendit* (playing the gong with fast tempo movements). *Tebang nggong* is an absolute requirement/an inseparable part of playing *caci*. A good gong sound will be very decisive/influential, adding to the spirit of the *lomes*. If the gong sound moves at a slow tempo, the *caci* player will dance slowly; Likewise, if the gong moves at a fast tempo, the players will dance quickly. *Tebang nggong* is not a specific criteria for *caci* players, but it is part of the whole series of *caci* players in general.

2. Sanda

Sanda is one of the Manggarai cultural dances with movement, distance between rows regularly forming a marching circle while singing between men and women wearing traditional clothing, which is performed in traditional houses, when it is performed at night in an atmosphere of joy. It can be explained that sanda is a category of sound and movement art. So that sanda can be used well, good team work is needed. From the results of an interview with Abdullah Ismail as a member of the Gorontalo Village community, 19 June 2023.

Yes, it needs to be understood that it is impossible to display it individually, without starting a traditional event moment. For example, during a penti event (thanksgiving party). So, it's not just about showing sanda, but in the context of a cultural event. Sanda should be held at night, because it requires concentration, discipline in marching, mastering the song being sung, aka not making mistakes/forgetting. If you say something wrong (slurred) you will be scolded by fellow family members, because if you say something wrong, you will be considered bad luck.

There are many sanda songs. In Manggarai there is a type of song known as sanda lima. Sanda Lima means that the song contains five verses, meaning it must be sung all non-stop. Of the five rounds of the song, you cannot stop before the five songs are finished. It cannot be presented in pieces. Another reason why sanda lima is carried in traditional houses is as a symbol of unity. Therefore, make sure that those who appear in the sanda five event must represent each branch family in the village (panga). It is indeed suitable if the sanda five is held in a traditional house, because in terms of area the traditional house is sufficient to accommodate the sanda participants.

3. Mbata

Mbata is a cultural event carried out politely while singing and sounding/beating gongs and drums by men and women in traditional houses, and is held at night in a joyful, relaxed and formal atmosphere. Mbata is traditional music that expresses joy and gratitude to the Mori Keraeng (God the Creator), to nature and the ancestors. Manggarai people call the creator Mori Jari Agu Dedek. This means that through the hand of God created humans and the universe.

This mbata music is usually played at night during the penti ceremony, a thanksgiving for the harvest at the end of the year. The Manggarai people have an ancestral heritage that continues to be carried out every year gendang custom. Women and men sing and sing expressions of gratitude and joy accompanied by the sound of drums and gongs. From the results of interviews with Drs. Lambertus, as Manggarai Traditional Figure, 12 June 2023.

Taking a cursory look at the meaning of mbata, apart from having an aesthetic meaning, it is also a symbol of cultural civilization. In certain situations, mbata can be done in your free time in a happy atmosphere, just to entertain yourself, because you are tired/tired of working in the paddy fields or fields. Mbata can also be done at the time of the wedding. If the marriage customary talk has been completed, then holding an mbata between family members, relatives of the groom's family and the bride's family. Or mbata can also be used as a means of suspending traditional talk. For example, during traditional talks. If there is no meeting point between the bride's family and the groom's family, who are represented by their respective spokespersons, then you can ask for a suspension of traditional speech and the length of the suspension is conditional (not more than 1 hour). The songs performed at that time had the meaning of cigu (mutually offending the two families) while still paying attention to good traditional speech etiquette.

If the mbata displayed at that time is good, and the hearts of the two relatives' families are mutually touched, then it is possible that in discussing customs that have not previously found a solution, it is very likely that they can be answered through the mbata event. Mbata is carried out by men and women from the two relatives' families. The situation at that time was very familiar, because it was interspersed with drinking coffee (inung kopi), inung palm wine (drinking alcohol from palm palm trees), hang kopis (eating typical Manggarai sarabe), while smoking cigarettes. Apart from that, mbata is also carried out at night, so the suspension tool via mbata can be done in the morning/evening.

4. Ronda

Ronda is a regular marching movement while singing together from the traditional house to the outside, or from outside to the village/traditional house or a certain place. Ronda can be carried out from the traditional house to the village yard, namely patrolling in connection with the insult event. At times like this, the group of caci players is led by a person called ata ba lesu (the person who carries the sun). The person called ata ba lesu has a special tabiak, he is a guide, a light bearer for the participant players. It is hoped that the participants play. Caci didn't find any bad luck during the match.

Meanwhile, examples of patrols come from outside to the village/traditional house, namely when picking up respected guests/officials, or accompanying the arrival of a wote weru (new daughter-in-law). And regarding the arrival of wote weru who is entering her husband's village for the first time, it is called gerap ruha (stepping on eggs).

b. The Role of Community Organizations (mass organizations)

As government partners, the role of mass organizations needs to be increased to promote social welfare. This is one of the work programs of the Directorate General of Politics and General Government, Ministry of Home Affairs, which recently held a Coordination Meeting for Partnership Development and Empowerment of Mass Organizations. As a leading sector tasked with maintaining the integrity and unity of the nation, what is done to maintain the existence of mass organizations:

- 1) It is necessary to hold forums and discussion meetings between mass organizations and the government and regional governments to discuss strategic steps for partnership work programs in strengthening the role of mass organizations
- 2) Sustainable mass organization partnership programs can encourage community political participation in realizing balanced interactions between society and the State
- 3) Revitalizing the role of mass organizations to optimize their function as social forces and government partners
- 4) Aligning perceptions and consolidating programs and activities between ministries, regional government institutions and the private sector in order to effectively implement partnership programs and empower mass organizations
- 5) There is a need to prepare a grand design program that is integrated, data-based and sustainable in the context of developing mass organization partnership programs
- 6) The central government and regional governments must carry out factual verification through direct inspection of the location of the secretariat of mass organizations that apply for program and activity cooperation.
- 7) The implementation of mass organization programs and activities must be able to encourage the role of mass organizations in strengthening the state's ideological foundation.
- 8) Mass organizations as mouthpieces and

c. The existence of mass organizations in maintaining the cultural diversity of the people of Gorontalo Village, Komodo District, West Manggarai Regency

The existence of mass organizations in maintaining the cultural diversity of the people of Gorontalo Village, Komodo District, West Manggarai Regency, will of course influence the community's perception of Manggarai's cultural diversity. The Gorontalo Village community is very enthusiastic about the cultural diversity of Manggarai by continuing to regenerate this cultural diversity in the younger generations so that cultural diversity continues to exist in the Manggarai community in general and in the Gorontalo Village community in particular.

In fact, the existence of mass organizations is always expected to be able to maintain cultural integrity through unity, where the era of globalization has begun to enter Indonesian culture. With various modernities and western values that are starting to sway the younger generation in adopting the values of eastern culture and their respective regions. The community, through mass organizations, aims to unite perceptions with culturally wise messages: This perception is from the results of an interview with Drs. Lambertus as a Manggarai Traditional Figure. 27 June 2023, let us be of one heart and mind, united and united based on the spirit of deliberative life to reach a consensus so that we can create a region that is stable, strong and dignified.

To improve the quality of life, especially in order to encourage and develop work attitudes, what needs to be understood is that from various aspects of human life, culture is a fundamental part of the life of a person or group of people. The existence of cultural diversity in West Menggarai helps develop the economic development in West Manggarai, one of which is the famous Caci dance, so that domestic tourists and foreign tourists come from far away from their countries just to see what the Caci dance is like, after they Watching the caci dance performance, they found out that the performances performed by the people of Gorontalo Village were very dangerous and used courage that ordinary people did not have. However, currently this cultural diversity has begun to fade because the people of Gorontalo Village rarely develop this culture, because culture - Modern culture has begun to influence it.

Torok Tae/Tudak is also one of the cultures of the Gorontalo Village community which should be developed so that this culture always develops so that people know that this culture has benefits for the community and young people, especially in Gorontalo Village, one of the tourism areas where the community should develop this culture, so that The culture in Gorontalo Village is no less competitive than in other areas such as Lombok, Bali, Sumatra. In line with the discussion of Abdurahman Liyanto, a resident of Gorontalo Village. 02 July 2023, that with the initiative of mass organizations and the community, in this case, they hope that the government will participate or participate in building cultural diversity in Gorontalo Village so that culture can run well, because government assistance is also very important in terms of assistance such as materials and support, without support from the government will not last long, as currently cultural diversity in Gorontalo Village is starting to fade because support from the government is very weak. The hope of the people of Gorontalo Village is that the government will help so that cultural diversity begins to develop again as before. And we want mass organizations that are formed as unifiers and connectors of regional communities to channel community inspiration through the DPRD and related ranks, in maintaining the culture of Gorontalo Village, Komodo District, West Manggarai Regency,

4. CONCLUSION

The cultural diversity of the people of Gorontanlo Village, Komodo District, West Manggarai Regency, must prioritize indigenous culture rather than the culture of outsiders so that there is a selling point in the eyes of the community and the government, because the culture in the village has its own uniqueness that other regions do not have, such as culture, *caci* dance, *torok tae/tudak* dance, *sanda* dance, *mbata* dance, *danding* dance, *sae* dance, *ronda* dance, and *nenggo/dere* dance. These dances only exist in Gorontanlo Village, therefore we need to develop them, so that we are not less competitive with other areas.

The existence of mass organizations has shown that they can be trusted and reliable in maintaining and being the mouthpiece of the community. Where is the public's perception of the cultural diversity of Manggarai, especially Gorontanlo Village, Komodo District, West Manggarai Regency, East Nusa Tenggara Province. The Gorontanlo Village community is very enthusiastic about the cultural diversity of Manggarai by continuing to regenerate this cultural diversity in the younger generations so that cultural diversity continues to exist in the Manggarai community in general and in the Gorontanlo Village community in particular.

5. SUGGESTION

It is hoped that there will be good communication between the community and the West Manggarai mass organizations which have been formed to be an extension of their support. Remembering that there are opportunities that can benefit the Gorontanlo Village Community, so that you can read about these opportunities so that your own cultural diversity can be developed better and not prioritize other people's cultures. With the hope that tourist visits will increase in the Gorontanlo Village area, Komodo District, West Manggarai Regency. Apart from that, there is a need for art festival activities or tourist village plans to increase interest in foreign tourists visiting the Gorontanlo Village area, Manggarai Barat District.

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