

The value of the *Caci* dance performance: changing the perspective of cultural violence on fighting dance performances in Manggarai Indonesia



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ABSTRACT

Caci dance is one of the traditional fighting dances that is unique and contains an intense value. *Caci* is often displayed during traditional events of the Manggarai tribe. This shows that *Caci* is an essential part of the journey of the Manggarai community. *Caci* dance is now widely known because of its uniqueness and because the dance moves are hazardous because they contain physical violence; this is undoubtedly very interesting to study more deeply. The main problem is How the value of *Caci* reduces the perspective of Violence in *Caci* perceived by the audience. This study aims to determine the values that exist in the *Caci* dance and how the true meaning of *Caci* is so that it can change the perspective of the broader community that *Caci* is not only a dance that teaches physical violence. This descriptive qualitative research is located in Lentang Village, Lelak District, Manggarai Regency. Data was collected directly from local sources through interviews with traditional leaders and conducting a content analysis on YouTube channels categorised as having many viewers, national television channels, and *Caci* performances. This study shows that the art of *Caci* dance does not teach physical violence. Still, *Caci* has strong historical values and influences the social life of the Manggarai community. *Caci* has a definite philosophical meaning, showing the character of the *Caci* players. In conclusion, the values contained in *Caci* can strengthen socio-cultural values in the Manggarai community, in this case, significantly able to maintain the existence of *Caci* dance as a cultural identity with the values of life contained in it.



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1. Introduction

Indonesia is a country that is famous for its diversity of arts and culture. The variety of arts and culture is now receiving special attention globally, and social media undoubtedly support this. Which also provides information about local wisdom. Local wisdom plays an important role in protecting the cultural ecosystem as a whole [1]. One of the arts that are now widely known is the *Caci*. This dance, which is visually identical to the war dance and dangerous, is a tradition passed down from generation to generation by the people of Manggarai, East Nusa Tenggara. The art of *Caci* dance became known by the wider community through content broadcast on social media such as YouTube. However, unfortunately, there are still many YouTube creators who do not provide education about the tradition to the audience, where the content displayed is not accompanied by a complete explanation of the meaning and value of the *Caci* dance. This problem raises opinions for and against it because they do not get complete information about the meaning of *Caci* from the content. From a visual point of view, the performance of *Caci* is hazardous because it contains physical violence. It was confusing the meaning and value of the actual dance of *Caci*. In this case study, the researcher wants to explain the

characteristics, meaning and value of *Caci* through an in-depth discussion in this article so that the identity of the *Caci* dance does not fade.

Moreover, to maintain the integrity and preservation of local culture, it is necessary to increase ongoing research on traditional culture so that traditional art's value does not lose its meaning [2]. This research started with the researcher's intention to provide information about the true value and meaning of *Caci* through content analysis and opinions from local traditional leaders. On the contrary, physical violence causes ugliness, a shift in meaning, and various perspectives in terms of human rights. Nevertheless, the Manggarai tribal community, as the leading actor in culture, has room to maintain the ability to maintain moral customs and balance the clashes between traditions and the violence displayed. Through this article, the researcher discusses more deeply about *Caci* tradition, which is seen as dangerous and contains violence, has meaning and value to be conveyed to the public, knowing the function and purpose of the *Caci* tradition, to answer the research question, "How can *Caci*'s value reduce the perspective of Violence for the audience." This research question refers to the practice of physical violence in the *Caci* dance of the Manggarai tribe because a physical strength struggle can cause injury.

Maribeth Erb's research indicates that *Caci* dance is viewed as a way for males to demonstrate their ability and courage, as well as their sexual virility and attractiveness to women. Serious injuries sustained during *Caci*'s performances are frequently attributed to the performer's irresponsible behaviour. A player being struck does not indicate defeat. A pat on the back is a favourable omen, and this bodes well for the upcoming harvest. Maribeth Erb stated that the *Caci* performance reflects the Manggarai people's cultural concept of the sacrifices required to achieve fertility and wealth [3]. Research conducted by Diaspora Markus Tualaka investigates the indigenous knowledge contained within the *Caci* performance. The research indicates that *Caci* is a performing art that embodies the Manggarai people's life philosophy. According to the findings of this study, the *Caci* dance is a representation of catharsis and a transition between the routine space and the purifying room in the human life cycle [4]. According to Jimmy Marcos Immanuel's research on the *Caci* dance, there are four key takeaways from the *Caci* dance performance tradition; (1) Violent spirit; (2) Interpretation of violent traditions; (3) No explanation is given to appreciate the positive parts of the *Caci* tradition; (4) the act might be learned or conditioned as a violent way of life by the younger generation [5].

However, the art of *Caci* dance has become an essential tradition and still maintains moral values amidst the influence of foreign cultures and technological developments in the era of globalization. The moral message in *Caci* is firm; the tradition is an essential part of local identity. Utilizing technological advances through digital media such as YouTube as an intermediary medium to disseminate various information about the art of *Caci* dance to the general public. This study focuses on deepening the values conveyed in the *Caci* performance. This study shows that local dance performances contain moral messages and the importance of social life. This article will contribute to audio-visual media as art and cultural literature in disseminating art content that educates the broader community. So, the meaning behind the art can be appropriately conveyed to the general public and accept the *Caci* dance in audio-visual terms to maintain local cultural values.

2. Method

This study used the descriptive qualitative method. Qualitative research with a descriptive method is research that gives a careful description of certain individuals or groups about the conditions and symptoms that occur [6]. The researcher must take the first step, understanding the root of the research problem and focusing on the conceptual discussion [7]. Second, understand the components of the problem space so that the required data can be appropriately mapped. The data needed include *Caci*'s art performances on the YouTube Channel and selecting YouTube content following the discussion. Grouping YouTube media obtained the data to focus on the discussion. The criteria for the YouTube Channel chosen in this study; (1) Adjustment of the research theme with the keywords "Manggarai dance" and "local culture"; (2) Based on the number of viewers and the completeness of the narrative; (3) The period between the uploaded content and the research starting is not too far away. Third, researchers are looking for local leaders to be interviewed as opinion leaders so that the data is valid and focuses on solving research problems.

In this article, the data refers to two different sources, so two categories of data are formed: an interview with one of the traditional leaders and collecting data from content analysis. After the data is divided into two different types, the next step is to analyze the data. To avoid general analysis, the researchers only focus on the problem being studied and focus on the research objectives so that the validity of the data accounted for data collection. This step assists the researcher in drawing valid conclusions and providing relevant and contextual research recommendations. In addition to referring to the theory put forward by experts, I will also use several YouTube channels media as a source of information to briefly explain the *Caci* dance, namely the Paman Channel entitled "*Sejarah Manggarai dan Kebudayaan Caci*," whole viewers of 58,221 thousand, impressions from the My Trip My Adventure entitled "*Alam Terbuka Flores*" with total viewers of 81,558 thousand and a broadcast from the Engkoz Mitenk channel entitled "*Ba Leso, Acara Adat Manggarai Paling Sakral Sebelum Mula Tarian Caci*." with whole viewers of 22,550, the most sacred Manggarai traditional event before the *Caci* dance begins. First, the researcher selects the data so that the data presented is relevant to the research question. The shows on YouTube each explain the function of the *Caci*. In addition to processing data from the three channels, I decided to conduct an online interview with a resource person who knew more about *Caci* to make the data obtained more valid and get more supporting data. Figure 1 is the methodological framework used in this study.

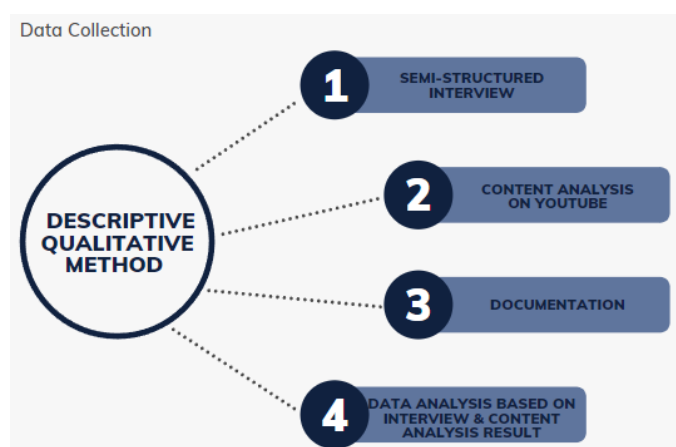


Fig. 1. Methodological Framework

3. Results and Discussion

In this case study, I will use several theoretical references to search for themes appropriate to this case study about *Caci* and to answer the research questions "How the value of *Caci* reduces the perspective of Violence in *Caci* perceived by the audience.". I will use the structuration theory, which is a theory that rejects the dualism (contradictory) proposed by Anthony Giddens [8]. In connection with Anthony Giddens' theory, namely "The Third Way," he revealed that the structuration concept created has two keywords: structure and agency [9]. The structural theory emphasizes that the relationship between actors and actions is not a dualism but a duality. Giddens stated that this social practice should be the main object of social science study [10]. The duality lies in the fact that the structure (guidelines) that are the principles in practice in various places and times result from repeated individual actions. The structure has several properties, namely empowering, where this trait allows the formation of social practices for individuals. The objectivity structure proposed by Giddens is attached to social action and practice. According to Giddens, the structure in structuration theory has three principles; the first is the structure of marking or significance (significance), which involves symbols, meanings, mentions, and discourses. The second is the structure of domination, which includes control over people and goods. The third is legitimacy, which concerns normative regulations revealed in the legal system [11].

The values contained in the *Caci* performance are a representation of the conceptualization of the cultural values of the Mangarai people. The *Caci* performance is thus not just an ordinary performing art. Even so, *Caci* has meaning, and his moral message is conveyed to the surrounding community. Great work that deserves to be protected. *Caci's* values are incarnated in various spaces of local people's lives. With the intention that values greatly influence human behaviour, both individually and

in community groups, regarding all aspects of life, both bad and right and wrong. In addition to cultural factors, understanding the importance of messages in images also depends on the purpose and context, so it can be concluded that the success of communication ultimately relies on the effectiveness of communication; namely, the extent to which audiences give the same meaning to the message conveyed [12], [13]. For this reason, the cultural background of the target audience will determine the effectiveness of communication. Therefore, understanding the target audience's culture is an essential prerequisite for successful communication. The meaning of the insults can be conveyed and not seen as a form of cultural violence.

3.1. The Indigenous Cultures of the Manggarai Tribe

The Manggarai tribe is an ethnic group that occupies the western part of the island of Flores, East Nusa Tenggara Province. The indigenous Manggarai tribe is geographically divided into three regencies; West Manggarai Regency, Manggarai Regency, and East Manggarai Regency, with around 350,000 people. In terms of language, the Manggarai people speak the Manggarai language, a language known as Tombo Manggarai. This language has about 43 sub-dialects, but in general, the language of the Manggarai tribe is divided into several dialects such as; *Pae*, *Mabai*, *Rejong*, *Mbaen*, *Pota*, Central Manggarai, East Manggarai, and West Manggarai dialects. The Manggarai tribe is known as a tribe that is thick with various traditional rituals. A series of significant ritual ceremonies as a form of gratitude to the Almighty for the life that has been lived include *Penti*, *Barong Lodok*, *Barong Wae* and *barong Compang*. Table 1 is a series of *Caci*'s ceremonies.

Table 1. A whole part of *Caci*'s ceremony

Text	Meaning
<i>Penti</i>	Traditional ceremony to celebrate the annual thanksgiving to harvest fields and rice fields.
<i>Barong Lodok</i>	Invite the gardener's spirit to the <i>lingko</i> (the garden's centre).
<i>Barong Wae</i>	Invite ancestral spirits who are guardians of the springs.
<i>Barong Compang</i>	Ceremony to summon the spirit of the village guard at night.

3.2. Manggarai Tribe Belief System

The Manggarai tribe believes in performing traditional rituals of worshipping ancestral spirits. In reality, the indigenous Manggarai people still carry out the remnants of ancient beliefs, packaged as a legacy of time-honoured traditions. In ancient times the Manggarai tribe worshipped ancestral spirits (*Empo* or *Andung*). It was cautious about disturbances by spirits called *golo*, or *pelesina*, dragons, and others. They also have a supreme deity called *Mori K'reng* (God Almighty). The original religion of the Manggarai tribe is dynamism and animism (belief in spirits). The indigenous people of Manggarai believe that spirits of ancestors are present in large trees called *Langke* and in springs. Trees and springs are considered sacred places, believed to have strength and protection (*p'ong*). According to Karjo, it was explained as an embodiment of this belief [14]. The ancestors of the Manggarai tribe tried to replant the seeds of the big *Langke* tree so that it grew in the middle of the village. The Manggarai tribe believes that when someone falls from a tree, it is usually blamed on the land or ghost (*Poti*) but also against *Jing* (spirit). Over time, the Manggarai tribe has embraced major religions, as seen from the many scattered houses of worship. Even so, the traditional rituals left by the ancestors are still an essential part of the life of the Manggarai people; that is what has become the customary tradition that must be carried out nowadays.

3.3. *Caci* Traditional Ritual Procession

Caci dance is an art of agility fighting between two men and consists of one as a challenger and an attacker. *Caci*'s player is divided into two groups: the host group (*ata one*) as the attacking group (*paki*) and the defensive group (*ta'ang*) from other villages (*ata pe'ang* or called *meka landang*), which means guest challenger. *Caci* looks so heroic and iconic because it is a combination of *Lomes* (beautiful gestures and costumes worn with all kinds of accessories), *Bokak* (beautiful vocal art when singing), and *Lime* (dexterity in whipping or fending off the opponent's whip). The *Caci* players will be dressed like a bull, ready to fight; this is illustrated by the equipment used; on the front of the head, both players will wear a *panggal* (crown) made of buffalo skin, and buffalo horns are also made so that it resembles a buffalo head, which serves to protect the head from the risk of serious injury, at the waist the player wears *ndeki* (shaped like a buffalo tail), helps to protect the core. The people of the Manggarai tribe consider the buffalo strong and brave. Etymologically, *Caci* comes from two words: *Ca* which means one, and *Ci*, which means opponent, it means the dance of one against another. This

dance depicts the joy of the Manggarai people. *Caci* was played at *mbaru Gendang* field (a big house as a traditional Manggarai house), where all traditional ceremonial rituals are performed. The player holding the whip acts as the attacker, and the other player holding the shield acts as the defender.

Traditional arts can be seen from two different aspects; (1) It can be interpreted as art that is carried out for the continuity of unity of traditional ceremonies. In this case, the traditional customs are the principal value while the arts are only supported; (2) Classic art can be interpreted as an art form with a fixed tradition of norms and rules of arrangement. *Caci* can include the two elements; the *Caci* is never held without a specific purpose to maintain because it is an essential part of traditional traditions in every ceremony, such as thanksgiving for the harvest (*penti / hang woja weru*), village party (*rame natas*), and traditional wedding ceremony (*tae kawing*). On the other hand, *Caci* cannot be done freely because applicable rules bind it; therefore, it must follow existing regulations and norms, such as dressing procedures, washing equipment, completeness of accessories, and rules relating to discipline. At the same time, the game is being played.

Caci is a masterpiece and a means of giving gratitude to God Almighty. In the context of *Penti* (thanks for the harvest), *Caci*'s is held for three to seven days consisting of an opening ceremony, a day of *Caci*, and closing. If the *Caci* is held for three days, then it is divided into; the first day as the traditional opening ritual, the second day the games are held from morning to evening at *Natas Mbaru Gendang* (traditional house yard), and the third day is the last day as well as closing various events during the *Penti*. The players are divided into two groups that alternately switch positions as the attacking and defensive groups. The community performs several traditional rituals to hold the *Caci* game, including those carried out in the fields and springs in the local village. The night before the game starts, a ceremony for the summoning of ancestral spirits is held by slaughtering native chickens. Before *Caci* begins, there will be an opening dance called *danding*. This is a dance within singing a song in the form of a rhyme from a group of men and women who form a large circle, asking and answering questions while standing and moving around the ring. Girls and boys can join in a *danding* but maintain ethics and manners. *Danding* dance is led by a person called *Nggejang*, who stands in the middle of the ring as a centre to set the course of *danding*, starting from the rhythm of the movement, stamping the foot, and starting a verse by using a jingle. The dancers wear complete traditional clothes such as black *songke* (traditional woven fabric), *songke* shawl, *mbero* is traditional shirts (female), white shirt (male), headdress (male), white trousers (male), *bali belo* is a traditional crown for female. Moreover, using traditional musical instruments *gong*, *kendang*, and *ndeki* (clatter). The purpose of the *danding* dance is so that young men and women have the opportunity to look at each other and sometimes end up falling in love. The benefits of *danding* dance as a unifying tool between residents and express a sense of art and cohesiveness.

Traditional art exists and develops related to the meaning, function, and culture that underlies the supporting community [15]. For example, while meeting their primary needs, people with farming backgrounds will find opportunities to express their expressions through art [16]. This is in line with the fact that the majority of the population of the Manggarai tribe is farming, which later in the *Caci* tradition becomes a critical moment to do as a form of gratitude for the harvest or annual celebration. When viewed based on the work pattern, dance can be divided into traditional dances and dances of new creations [17]. Traditional dance has experienced a long history from generation to generation that has not changed [18], [19]. Meanwhile, new dance creations are artistic expressions that are still based on conventional patterns but are unique works that are not based on existing standards [20]. In line with this opinion, the art of *Caci* dance is included in traditional Dance because *Caci* is inseparable from the Manggarai tribe's customs journey. *Caci* grew and developed with businesses that later became a tradition that is maintained to this day.

3.4. Content Analysis from Media and Explain by Traditional Figure

The Manggarai tribe has a unique traditional dance; this dance is passed down from generation to generation and is a tremendous conventional tradition, namely *Caci*. This *Caci* tradition is held as a form of respect for the ancestors and an expression of gratitude for life. *Caci* is a complex tradition between significant traditional rituals and iconic dance arts. The sacrifices of the *Caci* players were huge, and they were willing to be injured by being whipped many times until the *Caci* battle was over. There are no accompanying medical personnel, but if there is a severe injury, other people will help treat it traditionally. A good strategy and careful preparation are, of course, very much needed, supported by mental and physical readiness, because *Caci* is carried out for days so that *Caci* players

must be ensured in a healthy condition, to avoid things that are not desirable, for this reason, a rule for *Caci* players is only made. It is allowed to hit the opponent from the waist up, the part that is not covered with a cloth. Meanwhile, areas of the body that are covered with the material should not be hit. The body parts targeted by the opponent are; the chest, back, arms, and eyes. The player is declared defeated if the whip attached to the thin buffalo skin at the end hits the eye part of the body. Traditionally, the game of *Caci* is a tradition of not looking for who loses and who wins. *Caci* is not just a physical battle; the most important thing is how *Caci* can convey good values, such as enthusiasm, ambition, hard work, peace, and self-respect. The game of *Caci* is very sporty; the two players alternate roles. *Caci* will finish before sunset, and traditional leaders will stop the game. Even though there are more injured players is no reason to retaliate or continue outside the arena. It is emphasized that *Caci* is only inside the *Caci* arena; when it is finished, there will be no more resistance outside the hall. Although *Caci* is seen as a form of physical violence that is very dangerous, especially for players, the Manggarai tribal people still carry out *Caci*. They consider injury in *Caci* to be a regular thing that risks must be borne, and tradition is still a tradition. The Manggarai believe the spirits of the ancestors are also present when the *Caci* is carried out because previously, there have been several conventional rituals of summoning ancestral spirits. As written in the method, researcher use three videos as data sources: videos uploaded by *Paman Channel's* channel entitled "*Sejarah Manggarai dan Kebudayaan Caci*", My Trip My Adventure channel entitled "*Alam Terbuka Flores*" and impressions from the track Engkoz Mitenk with the title "*Ba Leso, Acara Adat Manggarai Paling Sakral Sebelum Mulai Tarian Caci*." To support this research, the researcher took data in the form of video clips from these three sources and took information related to the implementation of *Caci*. The following is the source of the data we obtained from the video uploaded by the *Paman Channel* channel entitled "*Sejarah Manggarai dan Kebudayaan Caci*" accessed on 2021 Sunday, October 03, Figure 2.



Fig. 2. Reporters share information during the *Caci* ceremony

Based on the first data source, the informant explained that *Caci* is a traditional dance art that has existed since the beginning of the formation of the Manggarai tribe. *Caci* was developed with the history of the Manggarai culture. That is why worms are ingrained and passed down to this day. Although it contains physical violence, insults are still the most crucial part of Manggarai culture. The community considers *Caci* inseparable, even though there are elements of violence. Based on these data, it is evident that the *Caci* performance has been held for a long time and continues to develop today. The art of *Caci* dance does not have a special training place but naturally ingrained flows by itself so that the motivation for Manggarai men is formed to follow *Caci*. From a brief explanation, he explained how the world of education took part in the development of *Caci*, schools in Manggarai, especially in the arts, teach values in *Caci*, provide an introduction to *Caci*, and direct students in the form of correct practice of playing *Caci*. Since I was a child, this was formed because I saw the *Caci* procession held every year in traditional villages. Seeing the physical violence that occurred in the *Caci* did not make the Manggarai children afraid, Figure 3. Before participating in the game of *Caci*, the player already knows the risks that must be accepted and are ready for all the good and bad consequences of following *Caci*. There is no fear because a talent triggers the spirit to practice and follow the *Caci*.



Fig. 3. Traditional leaders explain the meaning of the *Caci* ceremony

The informant explained that the motivation came naturally even though he did not have a parental background to play *Caci*. He did not have a lineage as a *Caci* fighter, but talent is formed naturally. This is also because the traditional environment always displays *Caci* at traditional ceremonies, and young people get used to seeing *Caci*; the injuries experienced during abuse are common, so they do not affect even when they are hit. They rigger their spirit to fight, even if they are injured by being hit by the opponent's whip. The people of Manggarai think that injuries are a risk that they must bear on their own. That is why players should not be just anyone, only physically and mentally ready people. *Caci* is held based on the awareness of the Manggarai tribe to maintain and preserve the traditional artistic heritage of their ancestors. This tradition certainly answers the polemic in the community, especially outside Manggarai, who thinks that the *Caci* tradition overrides the morals and safety of the players. The Manggarai tribe considers injuries in *Caci* to be inseparable but sees injury or injury as a risk that must be borne. Before *Caci*, various traditional rituals were carried out to keep them from misfortune and unwanted things. The *Caci* players are also aware of the risks faced without any element of coercion and pressure from outside. *Caci* players are provided with knowledge and rules of the game by traditional leaders who understand the game of *Caci*, Figure 4.



Fig. 4. The Player explains how the players feel when following the *Caci* and show injuries from being hit.

The following discussion is based on impressions on the My Trip My Adventure YouTube channel entitled "*Alam Terbuka Flores*", accessed on 2021 Monday, October 04. The video clip on the My Trip My Adventure YouTube channel briefly explained the meaning of the *Caci* dance as a symbol of heroism and a test of Manggarai men's agility. *Caci* contains artistic values and conveys that even guests can participate in this *Caci* game, which also means brotherhood. Although the *Caci* dance is dangerous, the indigenous people of Manggarai are not afraid of the risks they face. *Caci* has a perfect development, and people outside the indigenous Manggarai tribe also accept it. The art of *Caci* dance is undoubtedly dangerous and leads to physical violence. Many people ask, but in reality, there are more and more *Caci* fans, especially the Manggarai youth. In the preservation of local arts and culture, there is indeed no special place such as a particular school for learning and practising *Caci*, but by itself, the art of *Caci* will flow and appear to certain people. For the Manggarai community, physical violence is not essential and leads to violations but sees bodily injury more as risk that must occur and

accepted as risks borne by each player. *Caci's* game upholds the value of sportsmanship. Besides that, justice is also essential; as evidenced in *Caci*, the two players will exchange positions as attackers and repellents, Figure 5.



Fig. 5. The *Caci* Show welcoming the My Trip My Adventure team

Caci is a complex art; this can be seen in the combination of dance, music, and clothing. As usual, the women will be dressed up and wear traditional clothes to play music, such as gong and drums, during the process. Some will sing while the men or elders sing by making a circle. From this explanation, *Caci* does not focus on one point, namely the fight, attacking each other, but *Caci* embraces the community to unite, enlivening *Caci*. There is no sadness and tears in abuse because what they feel is the expression on their face of happiness and joy. Table 2 shows the costumes and ornaments of the *Caci* players who function as body armour.

Table 2. Various *Caci* player's costumes and ornaments as a protector

Accessories	The meaning of accessories
<i>Lipa songke</i>	<i>Songket</i> woven cloth is worn from the waist to the knees. Fabrics with minimal colour combinations are called <i>lipa laco</i> , while those with lots of embroidery combinations are called upholstery. The upper body is left exposed because the body is the target of the opponent's attack.
<i>Panggal</i>	<i>Panggal</i> is located at the head, made of buffalo skin covered with traditional Manggarai cloth and decorated with lace ornaments. The shape is rectangular, and at the top is shaped like a buffalo horn decorated with goat tail hair.
<i>Nggorong</i>	The <i>Nggorong</i> is made of metal that is tied to the player's waist. The <i>nggorong</i> function adds to the player's courage because of the sound that is heard when the player moves.
<i>Tubi Rapa & Destar</i>	<i>Tubi Rapa</i> is beaded jewellery that is used on the face along with <i>Destar</i> . The headdress is an article of traditionally male clothing that is almost similar to a broom, worn by wrapping it around the head and functioning as a face shield.
<i>Selendang</i> <i>Ndeki</i>	Shawl, a scarf tied around the waist, is also a typical Manggarai woven cloth. <i>Ndeki</i> are accessories made of goat tail hair that serve as a back protector. In addition, it also symbolizes masculinity.

The following is an analysis result based on a video interview on 2021 Tuesday, October 05 (19.00 - 22.00 WITA) conducted virtually with one of the traditional leaders of the Manggarai Tribe, Mr Leonardus Lefinal. In this video interview, he explains in detail the values and messages in the *Caci* tradition to respond to and avoid the *Caci* phenomenon, which seems to be a form of violence in cultural practices, Figure 6. Based on the information conveyed by the traditional leaders, *Caci's* view that contains elements of violence is indeed accurate. It can be said to be a form of violation of the law. However, Mr Leo explained in detail in simple language that in the view of the people of the Manggarai tribe, what has become a tradition will still be preserved because tradition is still a tradition that contains messages of life conveyed through *Caci*. In other words, the art of *Caci* dance is an intermediary symbol for getting advice from the community. Others about the meaning of life. What is explained by the interviewee is clear that *Caci's* phenomenon is a dangerous art because it contains physical violence that cannot be summed up. Because *Caci* has a deep meaning for the Manggarai tribe, injury due to being hit is considered a risk borne by the players; that is why *Caci* players are mentally prepared and physically healthy.



Fig. 6. An explanation of *Caci* from Mr Leonardus Lefinal as a traditional figure.

From the results of the interview, the meaning of *Caci* is obtained to solve the perspective of violence in the *Caci* tradition;

- The philosophy of *Caci* is the value of struggle and expression; Physical injuries that occur in the *Caci* dance are not included in the form of violations of rights and laws but as a form of sacrifice. Physical violence in *Caci* has a positive meaning that contains the value of life for the Manggarai community. This life requires struggle, hard work, and realizing that every achievement in life is passed with efforts that have consequences for good and bad things. The people of Manggarai are not afraid to watch or play *Caci*. The injuries and other physical injuries trigger the spirit of sportsmanship and courage. After the *Caci* is held, there is no grudge between the players. In addition, what is reflected in the *Caci* is a form of expression and awareness of the Manggarai tribe that this life is under the auspices of the creator God.
- The function of *Caci* as a ritual; leads to a human relationship with God Almighty, *Caci* as an intermediary to communicate with God as a form of respect, praise, and gratitude for life. Putting God above everything is expressed by the term *Mori bate jari agu dedek tana wan awang eta*, which means God who created the heavens and the earth.
- The social function of *Caci*; The people of Manggarai are aware that apart from being individual human beings, they are also social beings who need other people; there is a value of togetherness, this is indicated by the *Caci* procession that involves many people, and the cohesiveness of the community to unite.

4. Conclusion

Caci is a traditional dance that still maintains the authenticity of the inherited art; *Caci* is not explicitly taught to the sons of Manggarai; it was purely self-motivated. Conventional leaders directly supervise *Caci*'s shows to prevent cheating and revenge between players. Thus this study explained that the dance of *Caci* does not refer to the final result of who wins and loses. *Caci* refers to the value of togetherness and contains a moral message of life to the Manggarai tribe. Through *Caci*, we see the meaning of the struggle of life; winning and losing are not essential. Injury and suffering are expected as a form of consequence that must be accepted; thus, it is not considered a violation of human rights or the law. *Caci* as a form of gratitude to God the creator and brotherhood, for the people of Manggarai God above all, for that as a form of respect to the Almighty through this *Caci*, expressed gratitude for life, through traditional songs and expressions of Manggarai people, other than as an expression *Caci*'s appreciation also describes the social life of the Manggarai tribe. They depend on each other, and as evidenced by the existence of *Caci*, the community can be united in various series of traditional ceremonies, including *Caci* tradition.

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