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RESEARCH ARTICLE

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ROLE OF GOVERNMENT IN PRESERVING AND DEVELOPING HOUSING LULIK AS CULTURAL HERITAGE

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ABSTRACT

Scientific work entitled The role of government to preserve and develop *Umalulik* as a cultural heritage, preservation of *Umalulik* in Timor-Leste especially in government policy in the development process set in the strategic national development plan, VIII Constitutional Government, through the Secretary of State for Arts and Culture, to help citizens who have *Umalulik* but cannot afford to rebuild, so they need support from the government to rebuild *Umalulik* that cannot be built because of the rule of Portugal and Indonesia during the Barak nial economic resources are not sufficient because of the various difficulties that the leaders and families face, especially in the process of building the *Umalulik*. According to the implementation of KRDTL Article 59, paragraph 5, that everyone has the right to enjoy to build culture as an obligation to develop depends and give value to cultural heritage is traditional houses with their ethnic buildings in areas that need to safeguard architecture *Umalulik* as a heritage that the ancestors kept, for all generations to be preserved. The theories used to reinforce this scientific work are Government Theory, Development Theory, Preservation Theory, *Umalulik* Theory and Culture Theory. The method used is descriptive qualitative research method, data collection technique is observation, interview and documentation, data analysis technique is data collection, data reduction, data presentation and data verification. The research results showed that the implementation of government policy to preserve and develop *Umalulik* as a heritage in the territory of Timor-Leste, became a reality and received high appreciation from the people, because it responds to the people's needs that they cannot meet themselves because they face social problems it face. This policy is carried out in a way that helps to build a new *Umalulik* but must have original materials such as grass and wood and can help to hold the inauguration ceremony. Thus, the cultural identity of the Eastern people will not be lost, but will develop steadily. Conclusion The role of the government in helping parents to build and repair the *Umalulik*, is that the owners of the house must also have a moral duty and responsibility to care for, develop and pass on from generation to generation the ceremonial process of *Umalulik* culture of. Therefore, the government and the people work together to help each other and create good interaction with each other.

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INTRODUCTION

As an introduction to this topic, during a long period, starting from the presence of the Portuguese colony to the Indonesian occupation, and the migration of Timorese to other countries, there was a natural process of cultural assimilation and made coexistence richer with the diversity of various cultural heritage. This process of transculturation occurs in the community, through syncretism, inculturation and artistic and cultural activities create various cultural values that until today Timorese practice in everyday life. Ethnic, linguistic and other manifestations of cultural nature are an asset to the development process of Timor-Leste in the future. According to Pagiana (2012:254), that development includes: Learning opportunities that aim to increase the knowledge and skills that we need in work for life. Development can meet some basic needs for everyday life. Timor-Leste is a country with its own cultural characteristics, rich in various cultural heritage, such as *Umalulik*, language, dance, *tebe*, music, traditions, customs, dress and other forms of cultural expression that

make the people of Timor-Leste are unique in the world. These cultural treasures remain permanent in the lives of the Timorese people through the transmission of practices and conventions from the time of their ancestors until today, will continue to be a beautiful heritage for Timor-Leste. When establishing the state of Timor-Leste, the affirmation of its sovereignty and national identity, the promotion and respect for various cultural expressions are fundamental idea values that must be preserved for future generations. Timor-Leste develops itself, based on specific realities with linguistic and cultural characteristics to build solid cultural institutions with a sense of belonging to national identity. Which has been consecrated in the Constitution of the Democratic Republic of Timor-Leste Article 59 and Article 60. Based on the constitutional clarification that places importance on culture, the Government of Timor-Leste has made efforts to create legal mechanisms for the management, preservation and promotion of the rich cultural heritage of Timor-Leste. To dynamize traditional cultural elements, and find ways to introduce external innovation of good quality. According to Mauna Pereira (2013:13) that, "Government is the executive body in the state that is

established through constitutional procedures to be able to execute state activities according to the trust that the people themselves give to the government. Because culture is dynamic, when open to other cultural influences, it allows for the enrichment of existing experiences and practices, with efforts to create legal mechanisms for the management, preservation and promotion of *Umalulik* heritage as a cultural heritage. 'which has been going on and existing from generation to generation until today in Timor-Leste. *Umalulik* is a traditional house with its characteristics of ethnic buildings in an area that needs to be saved, *Umalulik* architecture is a cultural heritage that our ancestors are creating. That is why many Timorese society is always convinced to preserve each other's customs with the hope that by preserving *Umalulik* we will get a cool eye that can save our lives and help us not to fall into the sin that we make you mischievous. On the other hand, it is not only necessary to preserve the *Umalulik*, but also to develop the *Umalulik* and not destroy its original architecture. But the reality of *Umalulik* in timor some parts that are fragile or bad to use because the management of *Umalulik* is not strong. However, in some parts of the *Umalulik* management also strive to conserve the architecture, one is the lack of knowledge about the original architecture of the *Umalulik* and worse is the *Umalulik* that has been damaged during rehabilitation, the owners have changed the original architectural components to modern ones such as grass components replaced kalen blocks to destroy its original architecture that is kept by the ancestors as a symbol of cultural heritage for future generations on the grounds that the material for these components 'e difficult to find, even there but at a price that is labratu.

Umalulik is a symbol of cultural heritage from ancestors to generations as the national identity of Timor-Leste. According to (2004: 47), said, traditional house built with a structure, manufacturing method, form function and various decorations that have their own characteristics, have been passed down from generation to generation and can be used to carry out life activities of the surrounding population. Therefore, the role of government to preserve and develop heritage is needed culture. In 2003, the government of Timor-Leste became a member of UNESCO, and then on June 15, 2015, the National Parliament unanimously approved three important UNESCO Conventions, namely: a) The 1972 Convention on Protection World, Cultural and Natural Heritage; b) 2003 Convention for the Safeguarding of the Intangible Cultural Heritage and c) 2005 Convention for the Protection and Promotion of the Diversity of Cultural Expressions. (TL Government Portal, 2015). Based on the ratification of the Convention, the government created measures and programs such as awareness raising, training for cultural professionals and artists and encouraging cultural groups. But on the other hand, the role of the government through the relevant ministry is not maximum for the application of policy to identify *Umalulik* in the territory of Timor-Leste. In this way, it can protect and preserve the *Umalulik* which has lost its original architecture and transformed into a modern traditional house that can destroy the characteristics of the *Umalulik* itself as a cultural heritage. In some parts, even though the government intervenes to support the construction of many *Umalulik* in the territory, the reality is that the children and management of the traditional houses that receive aid from the government through the Secretariat of Arts and Culture always face claims about the right to aid. The method used in this research is qualitative research method Taba according to Sugiyono (2014: 7) describes that "qualitative research method is called a new method, because its popularity is not long, called post positivistic because it is based on the philosophy of post positivism. This method is also called an artistic method, because the research process is conducted on Timorese cultural arts, the research site is the Secretariat of State for Arts and Culture of Timor-Leste.

Data Collection Techniques are observation, interviews, and documentation: Data Analysis Techniques according to Miles and Huberman in Sugiyono (2014: 246) that "activities in qualitative data analysis are done interactively and continue until the end, until the date is full or satisfied. Activities in data analysis are data reduction, data presentation and conclusion". From the above considerations it has been shown that on the technical issue of data analysis composed

of components that have an interactive relationship such as data collection, data reduction, data display and conclusion drawing / verification. The results of the research showed that the role of the Government is to preserve and protect *Umalulik* as a cultural heritage, in order to preserve the sacred objects that the ancestors kept for the Uma Lisan, because the sacred objects come from the time when the Uma Lisan was built. and passed on to Generation. Likewise, the VIII Constitutional Government with its policy to help *Umalulik* that has not been built according to information obtained from the Secretary of State for Arts and Culture helped that Lia Na'in submitted proposals to get support for new construction rehabilitation, inauguration, through the government's plan to help preserve cultural heritage to use as a place of sacrifice that gives cool eyes to generations. In addition, according to the director general of the Secretariat of State for Arts and Culture, during this period, many traditional houses changed their originality to modern houses because of some fundamental reasons such as traditional goods such as grass, wood, wood, and others. others that are disappearing On the other hand most Uma Lisan will use traditional goods. Director said that Uma Lisan that changed will not get help, from the government, in some parts also said that the house is changed, sacred objects remain sacred objects do not change sacred objects are inheritance, because sacred objects are not like Uma, Uma when bad we can fix, sasan Lulik will not be bad to that because sasan Lulik comes from the inheritance of the same tribe. Stone, Sword, Dima, Mortel and Belak represent the lulik in the custom. Which the ancestors kept at that time because of the tradition of these words stressed by Director General Manuel Ximenes Smith. Results of interviews with Lia Na'in Uma Lisan Leo-bessi Karteto Mota-Ain in Manleuana 'that the traditional house will not change its architecture features to modern because they are afraid of Malisan. Leo-Bessi Traditional House Karteto Mota-Ain was first built in Motael during the time of the ancestors. Now it has moved to Lisbutak Manleuana. The sacred objects that the Uma Lisan worship and believe in are such as Stone, Mortel, Surik, and Ai-tos through this opportunity Lia Na'in João da Conseqção, Saliente that in the time of Sau batar lia mate koremetan all families gather together to celebrate together their customs such as Umane and Mane-Foun. There must be unity in all actions.

Lakoto Rombia Traditional House in the time of our ancestors built in Rombia Kaikoli after flooding 7 (seven) households lost in Rombia Family Lakoto Rombia Traditional House lost all life at that time only two generations left brother and sister Alin brought Lulik and Eransa to build in the village of Lakoto Balibar to call the traditional house referred to as Lakoto Rombia, the traditional house comes from the history of Moruk that will not change the origin to modern because nature does not allow so also the speaker is afraid of evil because it is brought from Rombia, such as Surik lulik, Fatubozai Ai-tos and mortel now preserved and worshiped in this tradition, these words were said by the speaker João Saldanha in Uma Lisan Lakoto Rombia in Balibar. According to the history of Uma Lisan, generations want to use traditional items, traditions such as respect for Umane and Mane-Foun become factors in Uma Lisan. To get the cold eyes that come from kuta bua Malus from Lia Na'in Uma Lisan maybe at the time of death koremetan and sau batar, on May 7 must be commemorated to the place traseddi rombia kaikoli Dili to dry water lulik rombia bring to lacto slide. Also, Uma Lisan As-Maun-buti Borlau was built in Ailok since the time of our ancestors. This traditional house in the time of the ancestors used traditional materials to build this traditional house. The traditional house is currently changing its architecture, paintings and colors to modern because the traditional things are lost and destroyed. answer moved the As-Maun-buti traditional house to a modern house. Lia na'in Afonso Perreira stressed that the tradition is that at the time of death or life must sit together to decide; sacred objects such as Dima, Surik, Belak mortel will be preserved in this custom, on the other hand generations stay away from this place; long to meet each other On the other hand, the Mene-Heok Traditional House is located on the rock-fire time of the ancestors as the traditional owner of the rock-fire mountain, now the traditional house refers to its architecture and paintings changed to modern houses because traditional items are lost and lost as Du'ut, Ai-au, Tali-Metan

looking for not found because this is the Lia Na'in Family of Uma Lisan sat together to ask nature and lulik that they worship like Fatuk Dima Surik belak to give permission to they to build the traditional house to modern. Speaker Mario Borges de Araujo in his residence said that the sacred objects never change, but change the house because of the impact of traditional objects. Uma Lisan Mane-Heok's tradition of respect for Umame karau Aman karau Inan and mane-Foun Kai becomes the main agenda for some events when there is a death or koremetan. 'é lulik to pour in Ai-tos ask for rain because the rain does not come must kill some animals and offer sacrifices to the lulik. Conclusion The Role of the Government to Preserve and Develop *Umalulik* as a Cultural Heritage is a government policy to help citizens to know and restore each other's original identity that is about to be lost due to the rule of Portugal and Indonesia for many years and others because The poor of the host, through government policy can help citizens to develop cultural activities and function again Lia Na'in as usual to continue to serve Lulik tula bua malu to Lulik places such as Fatuk, Surik, Dima, Belak, Mortel and others, to be able to give cool eyes to all generations that belong to this tradition, with all the objectives that Lia Na'in day and night still waiting for Uma Lisan to continue to wait for the family. Recommendation to the government through the Secretary of State for Arts and Culture To be able to think to continue to sensitize the community not to change the traditional houses of origin to modern because they lose their originality and tradition in Timor. For some parts that have not changed the originality of the traditional house, must still preserve the heritage house as it used to be for the Lulik Tradition that Time sau batar and hatun Ai-Fuan and lia can invite the family Umame Mane-Foun sit together to realize the tradition of lisan.

There is not to be lost. Also for some parts that are currently changing *Umalulik* Modern, but can not lose its original colors and paintings.

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