

INTERNALIZING THE VALUE OF UNITY IN THE THIRD PRINCIPLE OF PANCASILA THROUGH LEGO-LEGO DANCE IN ALOR REGENCY

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ABSTRACT

This study aims to analyse the internalisation of the value of unity in the third principle of Pancasila through Lego-Lego dance and its relevance in the era of globalisation. The focus of this study is to discuss the form of internalisation of the value of unity in the third principle of Pancasila through Lego-Lego dance and the relevance of strengthening the value of unity in Lego-Lego dance in the era of globalisation. The method used in this study is a phenomenological approach. This study uses two sources of data, namely primary and secondary data. The primary data consists of in-depth interviews with traditional leaders and civic education teachers. The secondary data consists of documents, scientific articles, and relevant previous studies. The results of this study indicate that the Lego-Lego dance serves as a medium for internalising the value of unity through the formation of a circle and holding hands, which symbolises togetherness, music and lyrics that symbolise emotional bonds, collective participation that fosters inclusiveness, and rituals that reinforce the meaning of unity in social life. In the era of globalisation, Lego-Lego as a medium for internalising the value of Unity plays an important role in strengthening national identity, instilling values of tolerance in a multicultural society, becoming a glue for social cohesion, and also functioning as a medium for learning Citizenship Education.

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INTRODUCTIONS

Indonesia is known as a multicultural country with a diversity of cultures. This diversity is evident in the differences in language, ethnicity and religious beliefs. This situation has the potential to cause conflict, as society is divided into groups based on their cultural identities (Hasan et al., 2024). In the era of globalisation, the integration of

the Indonesian nation has become a serious challenge. As a multicultural country, Indonesia faces a major challenge in maintaining national unity amid the challenges of globalisation. Globalisation has brought about major changes in various aspects of life, such as social, economic, cultural and political aspects, which have blurred geographical boundaries between nations. Although it brings opportunities for progress, globalisation also poses a serious challenge to national identity, especially in multicultural countries such as Indonesia (Handayani et al., 2024). In this context, Pancasila, as the foundation of the state and the unifying ideology of the nation, should be used as an instrument to reactualise the values of Pancasila in Indonesian society.

One of the values of Pancasila that is a main pillar in maintaining the integrity of the state is the value of unity. This value is found in the third principle of Pancasila and must be internalised in the social life of the community. This event emphasises that the internalisation of the value of unity is not only implemented through formal education but must also be strengthened with a local-based approach that is relevant to community life. Internalisation is defined as an effort applied to a person with the aim of shaping and changing that person through the value of unity, which is not merely a doctrine but a real life experience (Marsudi & Prasetyo, 2024). Thus, the value of unity in the third principle of Pancasila is embodied through joint implementation, mutual cooperation, and cultural activities that emphasise social harmony.

In a cultural context, local culture can be used as a tool to implement the values of Pancasila. One appropriate approach to internalising the value of unity is local wisdom. Local wisdom is an understanding or view of the activities carried out by a community in managing their living environment. Local wisdom is understood as the values that have become traditions of the community, containing messages, appeals, advice and positive values embraced by the community (Mubin, 2023). Meanwhile, according to Barella et al., (2023) local wisdom is knowledge passed down from generation to generation about the way of life in a community related to humans and nature. Various regions in Indonesia have proven that the implementation of local wisdom can strengthen social relationships. One example is the Ma'nene tradition in Toraja, which aims to strengthen cultural identity and social cohesion (Eliana Fitria et al., 2024).

One concrete example of local wisdom in Indonesia that is rich in unity is the Lego-Lego dance, which originated in Alor Regency, East Nusa Tenggara. This regency is often called "Nusa Kenari Island" or "Negeri Seribu Moko" (Land of a Thousand Moko), which has a diversity of ethnic groups and languages as well as a diversity of religions, including Christianity, Islam, Catholicism, and local beliefs (Wollo, 2024). This diversity has the potential for social friction if it is not integrated with the value of unity. In this case, Lego-Lego serves as a unifying force across ethnic groups and religions in Alor Regency. Lego-Lego is a traditional dance of the Alor Regency community accompanied by gongs and drums. This dance is usually performed at harvest thanksgiving ceremonies, traditional wedding ceremonies, tambu welcoming ceremonies, and other traditional activities (Iswanto & Hutapea, 2020).

Despite its noble tradition, Lego-lego dance also faces the challenges of modernisation. Lenama, (2023) argues that over time, Lego-lego has become rarely performed and is not popular among the younger generation. The meaning contained in this dance is no longer known or understood by the younger generation. This is marked by several conflicts that have caused disintegration in community life. For example, the issue of the customary border between Welai Timur Village and Petleng Village caused by the establishment of territorial boundaries. Therefore, if this is left unchecked, it will further erode the function of Lego-Lego as a means of educating the value of unity. For this reason, the revitalisation of the Lego-Lego dance is very important, whether through formal education, non-formal education, or socio-cultural activities. Therefore, the purpose of this study is to analyse the internalisation of the value of unity in the third principle of Pancasila through the Lego-Lego dance and its relevance in the era of globalisation. This study focuses on discussing the form of internalisation of the value of unity in the third principle of Pancasila through the Lego-Lego dance and the relevance of strengthening the value of unity in the Lego-Lego dance in the era of globalisation.

On the other hand, previous studies on Lego-Lego dance in depth with the third principle of Pancasila are still very limited. Most of the studies from previous research focused more on the aspects of performing arts, symbols, and ritual functions of Lego-Lego dance. For example, research conducted by (Iswanto & Hutapea, (2020) on Lego-Lego as a Symbol of Interfaith and Intercultural Relations in Alor Society. They only explain that Lego-Lego is a cultural

product in the form of a dance with a circular formation accompanied by singing and traditional music such as gongs. Lego-Lego is performed when building traditional houses, harvesting, welcoming guests, and during war and peace. Furthermore, this dance also serves as a symbol of interfaith and intercultural relations in Alor society.

Most studies on Pancasila also focus on the internalisation of values through formal education, state policies, and learning in schools. For example, research conducted by Syahri S; Wahid, N; Azzahra, S, (2025) on the Application of Pancasila Values in Government Policies to Support MSMEs in Indonesia. This study only focuses on identifying the extent to which the principles of Pancasila are reflected in regulations that support MSMEs. In addition, research conducted by Lestari et al., (2025) on the Role of Pancasila Education in Shaping Students' Independent Character. This study focuses on students' independent character, supporting and inhibiting factors in shaping students' character.

This shows that the space for local culture is often neglected. In addition, in the context of globalisation, there is still a lack of research linking traditional cultural practices with the challenges of strengthening national identity, multicultural education and social cohesion. Therefore, this study presents a new perspective, namely the relevance of local wisdom in the form of the lego-lego dance and the value of unity from the third principle of Pancasila in the era of globalisation. By integrating local wisdom into the study of Pancasila and Citizenship Education, this research can contribute to broadening the understanding that education can be carried out through the culture that is alive in the community.

RESEARCH METHOD

This study utilises a qualitative method with a phenomenological approach. Qualitative research methods are a general term used for various methods and approaches to study natural social life (Saldana, 2011). Thus, this approach was chosen because it is suitable for exploring the meanings, symbols, and values contained in cultural phenomena such as the traditional Lego-Lego dance. This study describes in depth how the people of Alor Regency interpret Lego-Lego as a medium for internalising the third principle of Pancasila in the era of globalisation. The data obtained is primary data in the form of in-depth interviews with Alor people who are active in Lego-Lego dance. Then, secondary data in the form of documents, scientific articles, and previous studies relevant to this study.

RESULTS AND DISCUSSION

1. The Form of Internalisation of the Value of Unity in the Lego-Lego Dance in Alor Regency

a. Symbols of Movement and Dance Structure

The Lego-Lego dance in Alor Regency not only serves as an expression of art, but also contains strong philosophical values in implementing the value of Indonesian unity, which is contained in the Third Principle of Pancasila. The movement of holding hands while forming a circle is a tangible symbol of togetherness and equality. According to Lenama, (2023), the circle formation in Lego-Lego emphasises that every individual has an equal position without discrimination. This is in line with the spirit of the third principle, which emphasises that the Indonesian people must be united without distinction in terms of ethnicity, religion or social status. In addition to the circle symbol, the foot movements must also be performed rhythmically and in unison to embody coordination and harmony in togetherness. When one individual moves out of sync with the group, the harmony of the circle is disrupted. This shows that national unity can only be achieved when each individual is willing to balance their personal interests with the common good.

The symbolic meaning of this movement reflects the historical context of the Alor Regency community, which is inhabited by various ethnic groups and religious communities, yet they are united in the cultural practice of Lego-Lego dance. This is in accordance with the Value of Unity from the Third Principle of Pancasila, which requires the Indonesian people to uphold the motto 'Bhineka Tunggal Ika' (unity in diversity), meaning that although we are different, we are still one. Thus, the symbolism of the movements and structure of the Lego-Lego dance is a tangible manifestation of the internalisation of the third principle of Pancasila. The circle symbolises equality, the synchronised steps symbolise harmony, and the collective experience fosters a sense of unity.

b. Music, Rhythm and Collective Lyrics

The aspects of music, rhythm and lyrics in the Lego-Lego dance play an important role in internalising the value of unity in the third principle of Pancasila. The accompanying music usually uses gongs, drums and other traditional musical instruments that produce repetitive rhythms. According to Lenama, (2023), the uniformity of rhythm in Lego-Lego symbolises the importance of synchronisation between individuals in social life. When all dancers follow the same tempo, harmony is created, which is a concrete manifestation of the unity of the Indonesian nation, where cultural diversity can be bound together by a rhythm of togetherness. In addition, the poetry sung in Lego-Lego is also rich in the value of unity.

The lyrics are usually in the form of expressions of local wisdom, prayers for peace, and calls to maintain togetherness. Iswanto & Hutapea (2020) emphasises that Lego-Lego lyrics often contain moral messages, such as the importance of mutual respect and maintaining harmonious relationships between citizens. As a poem, Lego-Lego signifies brotherhood and unity among various tribes, languages, and beliefs (religions). One of the poems that is rich in the meaning of unity is Sambolo, which has become a song of unity. These values are in line with the third principle, which places unity as the main foundation in building a nation. Through the chanting of poetry, the community not only enjoys the beauty of music but also absorbs messages that aim to strengthen collective identity. Poetry and rhythm also create an emotional atmosphere that binds all participants in a shared spiritual experience.

Lego-Lego music and poetry serve as a non-formal medium for instilling Pancasila values. When children and young people are involved in this dance, they not only learn the movements, but also sing the lyrics and follow the rhythm. This is in line with the goal of Pancasila to create citizens who love their country and are ready to maintain the integrity of the nation. In addition, music and poetry also serve as markers of cultural identity that distinguish the Alor community from outside cultural influences. Lego-Lego music teaches openness in unity. The collective rhythm can be followed by anyone, whether they are locals or newcomers. Thus, the music, lyrics, and rhythm in Lego-Lego not only strengthen local identity but also reinforce the value of Indonesian Unity as mandated in the Third Principle of Pancasila.

c. Collective Participation and Inclusiveness

Collective Participation and Inclusiveness are two core elements of the Lego-Lego dance, which aims to instil the value of unity contained in the third principle of Pancasila. This dance is participatory in nature, involving all members of the community, both old and young, male and female, as well as across ethnic groups. Nahkwin (2025) emphasises that in the context of traditional rituals and dances, the active participation of all group members not only develops artistic skills but also creates a sense of belonging and social responsibility. Each individual moving together in a circle feels a strong emotional bond with the group. Thus, the value of unity is not only understood in theory but also implemented.

Inclusiveness in Lego-Lego is reflected in its openness to all members of the community, where individual diversity is used as a strength to strengthen community relations. In Lego-Lego practice, all participants, whether newcomers or minority groups, are involved in the same movements and music. This process fosters the awareness that unity does not mean erasing differences, but rather harmonising these differences into a single rhythm of togetherness. Thus, collective participation and inclusiveness in Lego-Lego serve as an effective mechanism for internalising the value of unity. Through the active involvement of all community members, attention is paid to cooperation, coordination, and collective emotional experiences. Thus, this dance presents a tangible manifestation of the third principle of Pancasila.

d. Ritual and Social Context

Ritual and social context are two crucial aspects of Lego-Lego dance, which serves as a medium for internalising the value of unity. This traditional dance serves as entertainment and also as a means of strengthening social relationships and community solidarity. According to Heribertus Ama Bugis & Riyanto, (2024), rituals are an integral part of life and culture, and through participation in these rituals, people experience a collective experience that allows them to connect with one another. In the context of the Lego-Lego dance, rituals have a symbolic dimension that strengthens collective consciousness. Each element of this dance symbolises social order

and interdependence among individuals in the community. The implementation of these principles helps members of the Lego-Lego dance community to understand the concrete meaning of unity, not just the conceptual one.

In addition to serving as a means of internalising values, the social context of the Lego-Lego dance also reflects continuous cultural adaptation. Traditional art is a system of deep values and beliefs, involving traditional rituals and active community participation (Jamaludin et al., 2025). Active participation in these rituals creates shared experiences that bind the community, strengthen solidarity, and shape collective consciousness as Indonesian citizens. The value of unity transmitted through social interaction in Lego-Lego dance is in line with the objectives of Pancasila Education, namely to build national awareness and shape the character of citizens who value togetherness. Thus, the rituals and social context in Lego-Lego dance serve as a strategic means of implementing the value of unity. The Lego-Lego dance is an effective educational medium, bridging cultural heritage with the formation of an inclusive and harmonious national character.

2. The Relevance of the Lego-Lego Dance in Strengthening the Third Principle of Pancasila in the Era of Globalisation

a. Revitalisation of National Identity

In this dance, the participants join hands to form a circle and move in unison to the rhythm of traditional music. These movements are simple but meaningful, reflecting the principles of togetherness, mutual cooperation, and unity that characterise the Indonesian people. Amidst the tide of globalisation marked by the penetration of foreign cultures through digital media, the revitalisation of Lego-Lego plays a very important role in preserving national identity so that it is not eroded by the homogenisation of local cultures. According to Fadhila & Najicha (2021), globalisation poses serious challenges for multicultural nations such as Indonesia. These threats and challenges will lead to a clash between local wisdom and global values. This is because the influx of global popular culture often shifts the interests of the younger generation from local traditions to more modern, instant culture. This phenomenon causes local cultural diversity to potentially disappear because it is marginalised.

Revitalising Lego-Lego through cultural festivals, educational curricula, and culture-based tourism can strengthen national identity by bringing back local wisdom as a shared pride. According to Lenama (2023), Lego-Lego is not only a performing art but also teaches cultural values. From the perspective of Pancasila, particularly the third principle of Indonesian Unity, Lego-Lego represents a symbol of unity in diversity. National identity is not a single identity but a synthesis of various local cultures that are united within the framework of nationality. National identity contains cultural values that are very conventional in maintaining the life and future of the nation (Alfiana & Najicha, 2022). Thus, the revitalisation of Lego-Lego in the era of globalisation is a strategic effort to maintain national identity, strengthen unity, and increase the nation's competitiveness amid global trends.

b. Instrument of Social Cohesion

In the Indonesian context, social cohesion is the main foundation for maintaining unity. With local wisdom in building social cohesion, communities tend to accept and appreciate each other's uniqueness (Syahrudin et al., 2023). Lego-Lego dance is an important medium that can strengthen social cohesion because of its inclusive, collective, and egalitarian nature. Anthropologically, Lego-Lego is performed by holding hands in a large circle while singing traditional songs. This dance is often used in the context of resolving inter-ethnic conflicts in Alor Regency (Lenama, 2023). When social friction occurs, the community performs this dance to restore broken relationships. Through togetherness in a circle, the conflicting parties are invited to realise their connection as part of a larger community. In addition to its role in conflict resolution, Lego-Lego also strengthens social cohesion through the transmission of collective values. Each individual who dances undergoes a process of internalising the values of mutual cooperation, collaboration, and brotherhood.

In the era of globalisation, social cohesion is often tested by increasing individualism, economic competition, and differences in political interests. For example, the use of social media often exacerbates polarisation by spreading identity-based hate speech. In this context, Lego-Lego becomes an important symbol that can restore society to the essence of unity. This is also relevant to the Third Principle of Pancasila, as this dance teaches that social cohesion is not just rhetoric, but must be implemented through active participation in collective activities.

Thus, Lego-Lego can be seen as a relevant cultural instrument for strengthening national unity amid global challenges.

c. A Means of Multicultural Education

The Lego-Lego dance has great potential as a means of multicultural education in Indonesia. Multicultural education is understood as the ability to recognise, appreciate, and integrate different cultures (Riyanti & Novitasari, 2021). In the context of a diverse nation, Indonesia needs multicultural education as a fundamental principle. The aim is for people to be able to live peacefully and respect each other despite their differences. Lego-Lego, as a collective dance unique to Alor, contains multicultural values that can be directly transmitted to the younger generation.

In practice, Lego-Lego is performed en masse by forming a circle and holding hands. The structure of these movements reflects the principles of equality and inclusivity, in that no one stands out as a leader; all participants have the same role. This value is in line with the concept of multiculturalism, which emphasises the recognition of equality between cultures. According to (Mubin, 2023) building national identity through local wisdom can be seen as the basis for the formation of national identity. Thus, through participation in the Lego-Lego dance, participants learn that harmony can be created not by eliminating differences, but by weaving differences into togetherness.

The implementation of the Lego-Lego dance in multicultural education is also relevant to overcoming potential inter-ethnic conflicts. In the era of globalisation, multicultural education is increasingly relevant as the free flow of information can bring cultures together. However, it also has the potential to cause friction if it is not balanced with mutual respect. By making Lego-Lego a means of multicultural education, students are equipped with the ability to interact productively amid diversity. This shows that Lego-Lego is a concrete example of how traditional art can be transformed into a medium for multicultural education. This dance also shapes the character of the younger generation to be inclusive, tolerant, and democratic. This is highly relevant to the challenges of globalisation, which require Indonesians to be able to adapt to the world without losing their identity.

d. Relevance of Civic Education

Civic Education (PKn) in Indonesia has the main mission of instilling the values of Pancasila, which aims to produce citizens who obey the law and foster a sense of tolerance towards diversity in Indonesia (Ahmad & Najicha, 2023). In this context, the traditional Lego-Lego dance has strong relevance. This is because it can be an effective learning medium for internalising civic values through cultural practices. Substantially, Lego-Lego contains the values of mutual cooperation, equality, solidarity, and deliberation. The structure of Lego-Lego reflects the principle of deliberative democracy, whereby everyone has an equal position and rights in determining the direction of the movement.

Lego-Lego can be integrated into civic education as a concrete example of the application of the third principle of Indonesian Unity. Through Lego-Lego, students can directly experience the practice of unity in diversity. In this way, the learning process becomes more meaningful because it touches not only on civic knowledge and civic skills, but also civic disposition. Tutuarima Frincean et al (2022) Civic disposition has become an important part of civic education, which aims to shape the ideal character of citizens. Civic education must teach the importance of respecting ethnic, religious, and cultural differences. The Lego-Lego dance is a concrete illustration that diversity is not a barrier but a strength that can unite the nation. Through the integration of local cultures, such as local culture with civics, students are introduced to the cultural roots of the nation as well as universal values that can be used as capital for interacting with the world. Thus, civics not only produces citizens who love their country but also enables them to become part of a tolerant and democratic global community.

CONCLUSION

The internalisation of the value of unity in the third principle of Pancasila through the traditional Lego-Lego dance in Alor Regency emphasises that local culture not only serves as a medium for artistic expression, but also as a means of educating people about values that are alive and grounded in community life. This dance is a tangible

manifestation of the process of integrating the value of unity into community life. Through a circle formation with hand-holding, the community is invited to understand the importance of togetherness, equality, and interconnectedness between ethnic groups. The harmonious structure of the dance, music and lyrics full of moral messages can strengthen emotional bonds between individuals, creating a sense of belonging to one another. Collective participation involves the entire community, both young and old. This demonstrates inclusiveness and a spirit of mutual cooperation. Participation in various traditional rituals, harvest festivals, and social celebrations is proof that unity is lived out through practical daily practices. In the context of globalisation, the relevance of Lego-Lego is even stronger. This dance is a means of revitalising national identity, aiming to remind the community to preserve their culture while strengthening nationalism. Lego-Lego serves as a medium for multicultural education that instills tolerance and acceptance of ethnic and cultural diversity. From a social perspective, this dance is an instrument of social cohesion that strengthens solidarity, reduces the potential for conflict, and fosters awareness of harmonious coexistence. Meanwhile, its relevance to civic education presents the practical application of Pancasila values. Thus, learning does not stop at theory but is also manifested in concrete actions.

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