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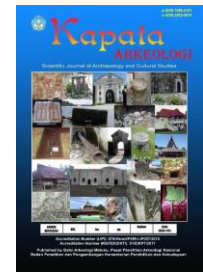
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ROCK ART AT KEL LEIN SITE, KAIMEAR ISLAND, MALUKU

Lucas Wattimena * , Godlief A. Peseletehaha, Marlyn J. Salhuteru

Balai Arkeologi Maluku

Jl. Namalatu-Latuhalat, Ambon 97118, Indonesia

* lucas.wattimena@kemdikbud.go.id

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Abstract

The Kel Lein Site in Kaimear Island, Kei Islands, is a recently discovered rock art site. This site was reported in 2018 and continued with intensive data recording the following year. Various rock art motifs scattered along the terrace, walls, and roof of the niche are divided into seven panels. The approach in this research uses descriptive qualitative. The data collected from a field survey in 2018, plus the latest data obtained in 2019. The rock art analysis is divided into several panels inside the niche, comprising seven panels. This research recorded 488 motifs, grouped into human or anthropomorphic figure, boats, stone tools, hand stencils (negative), footprints, geometric, circles, vertical and horizontal lines, human faces or masks, chickens, jars (pottery), fishing nets, sun, moon, and arrowheads. This research shows that many rock art motifs on the Kel Lein Site show various purposes. One of which is human activity depicted in a figurative form. The diversity of motifs at the Kel Lein Site places this site in a vital position in studying human migration pathways. It is estimated that this site is one of the most visited posts in the past.

Keywords: rock art; Kel Lein Site; Kei Islands; Maluku

INTRODUCTION

Rock art is an exciting issue because it is found in many parts worldwide, in Australia, America, Asia, Europe, and Africa. Therefore rock art is an essential phenomenon in archeology as evidence in uncovering the various socio-cultural issues. Many widely discussed issues include human migration routes, human traditions, technology, and many others. These various issues considered still not fully explored, but it is estimated that only a tiny part has been revealed (Arifin, 1992; Brumm et al., 2017; Fauzi, Intan, & Wibowo, 2019; Gunn, 2005; Hakim, O'Connor, & Bulbeck, 2018; Handoko, Peseletehaha, Huwae, & Rumaf, 2018; Lape, O'Connor, & Burningham, 2007; May, Johnston, Taçon, Domingo Sanz, & Goldhahn, 2018; O'Connor, Aplin, Pierre, & Feng, 2010; Oktaviana, Lape, & Ririmasse, 2018; Oktaviana & Setiawan, 2014; Pasaribu & Permana, 2017; Paterson & Veth, 2020; Reepmeyer, O'Connor, Mahirta, Kealy, & Maloney, 2019; Sugiyanto, 2010; Wattimena, 2014). So far, there are still several debates among world experts regarding the issue of rock art. The Asian continent is one of the continents with the most extensive distribution of rock art sites globally, which also has its uniqueness. The Asian continent is surrounded by large landmasses from China, India, and

the archipelago region of Indonesia, Thailand, Malaysia, the Philippines, and the Pacific Islands. Indonesia is located in a strategic position in Southeast Asia, directly adjacent to the Pacific Ocean, Indian Ocean, mainland Australia, and archipelagic areas in the North, including Thailand, the Philippines, China, and its surroundings.

Research history of Rock Art in the Maluku Islands

Research on rock art globally, especially in Indonesia and other Asian regions, began in the 18th and 19th centuries and is sure to continue with discovering new rock art sites (Tan, 2020). The distribution of rock art sites in Indonesia is known recorded in almost all islands, including Kalimantan, Sumatra, Sulawesi, Maluku Islands, Nusa Tenggara Timur Islands, and Papua (Arifin, 1992; Fauzi et al., 2019; Handoko et al., 2018; O'Connor, 2003; O'Connor, Mahirta, Tanudirjo, et al., 2018; Oktaviana et al., 2018; Oktaviana & Setiawan, 2016; Widiyanto et al., 2017).

So far, two common questions in studying rock art in the Indonesian Archipelago universally are related to 1) morphology, distribution, and color; 2) The origin of the human supporters; 3) Related to the dating of rock art sites. Whereas in the Maluku Islands, the focus of rock

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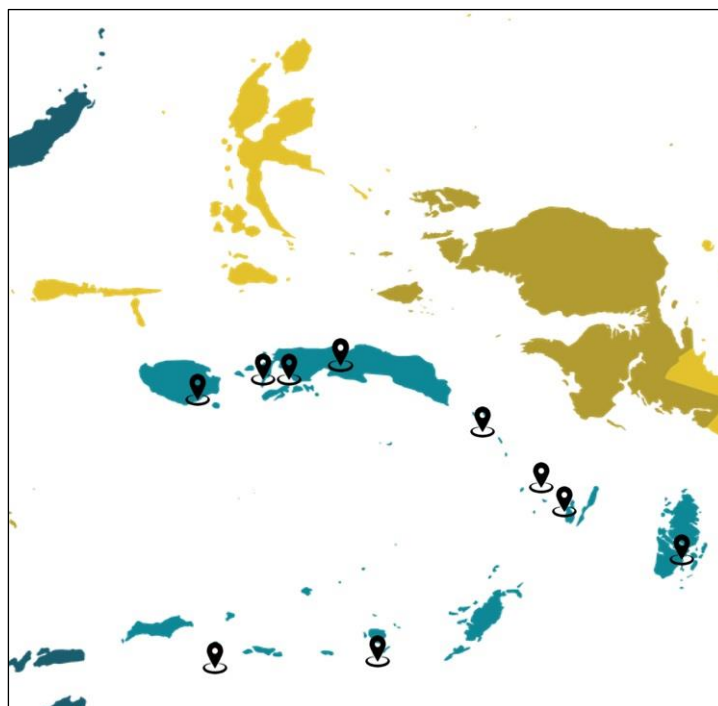


Figure 1. Rock art distribution in Maluku Archipelago
(Source: [Jahmbo, 2019](#) modified by authors)

art research until now has focused more on the description of shape, position, regional and regional similarities in Southeast Asia and the Pacific ([Brumm et al., 2017](#); [Fauzi et al., 2019](#); [Leihitu & Permana, 2019](#); [Nur, 2018](#); [O'Connor, 2003](#); [O'Connor, Mahirta, Kealy, et al., 2018](#); [O'Connor, Mahirta, Tanudirjo, et al., 2018](#); [Oktaviana, 2018a, 2018b](#); [Oktaviana, Setiawan, & Saptomo, 2016](#); [Pasaribu, 2016](#); [Pasaribu & Permana, 2017](#); [Suryatman et al., 2019](#)).

[Ririmasse \(2007\)](#) argues that the study of rock art in the Maluku Islands is fundamental. The study of rock art should consider several aspects, including inventory and research frequency, aspects of the analysis of the meaning and function of rock art in Maluku, as well as aspects of site management and preservation as shared responsibilities. From 2014 to 2018, joint research between the Australian National University (ANU), Gadjahmada University (UGM), and the Balai Arkeologi Maluku surveyed the limestone area in the southernmost part of Maluku Islands. The research team found rock art sites on Kisar Island and Wetang Island in Maluku Barat Daya Regency ([O'Connor, Mahirta, Kealy, et al., 2018](#); [O'Connor, Mahirta, Tanudirjo, et al., 2018](#)). The following year, Balai Arkeologi Maluku focused on rock art studies related to cosmology, symbols, and traditions ([Wattimena, 2017](#); [Wattimena, Pesel, et al., 2019](#)).

In the southern region of the Maluku Islands, there are recorded locations of rock art sites in nine islands, (see [Figure 1](#)) including:

1) Seram Island consists of two locations, at the Saleman Gulf and Hatupatola Hill. Saleman Gulf on the North Coast of Seram Island is located in Maluku

Tengah Regency. [Röder \(1938\)](#) reported rock art objects with motifs of anthropomorphic or human figures, lizards, birds, sun, and hand stencils ([Handoko et al., 2018](#)). Hatupatola Hill, located in Nukuhai Village, Seram Barat Regency, was reported by Tichelman and Gruyter in 1944. However, in a survey at the exact location, Balai Arkeologi Maluku's surveyor team recorded two new location points in 2019. This discovery-based on local community reports. Thus, there are three rock art locations on Hatupatola Hill with motifs of anthropomorphic or human figures, boats, and geometric ([Wattimena, Nussy, & Ferdinandus, 2019](#)).

- 2) Survey at Tanjung Bintang Site, North Coast of Buano Island, recorded some geometric motifs rock art depicted on the vertical cliff niche ([Mujabuddawat, 2019](#)).
- 3) Rock art at the Wamana Site or Matgugul Kakun in Buru Island, reported by [Ballard \(1988\)](#) and has been the object of research by the Balai Arkeologi Maluku since 1997 ([Handoko et al., 2018](#); [Ririmasse, 2007](#)). The rock art on this site is depicted in anthropomorphic motifs, hand stencils, fish, boats, sun, geometric, and circles.
- 4) Watusika Site, Seram Laut Island, Seram Timur Regency, reported by [Oktaviana et al. \(2018\)](#). Rock art on this site is in the form of anthropomorphic motifs, hand stencils, fish, boats, geometric, parallel lines, semicircles, curves, and crosses.
- 5) Rock art at Ohoidertawun or Dudumahan Sites, Kei Kecil Islands reported by [Ballard \(1988\)](#). Rock art on this site is in the form of motifs of anthropomorphic,

human faces or masks, hand stencils, boats, chickens, fish, lizards, and geometric (Arifin, 1992; Ballard, 1988).

- 6) Rock art at Kaimear Island, Kei Islands, there are at least three locations that contain rock art with a variety of figurative and geometric motifs (Handoko et al., 2018). The search for rock art on Kaimear Island continued in 2019 by a Balai Arkeologi Maluku research team. The search succeeded in identifying many rock art motifs, including anthropomorphic motifs, hand stencils, footprints, chickens, lizards, fish, scorpions, boats, stone tools, geometric and circle lines (Wattimena, Salhuteru, et al., 2019).
- 7) Rock art at Wetang Island, Maluku Barat Daya Regency, showing seven site locations. This finding was initially reported by a joint research team from the Australian National University, Gadjah Mada University, and the Balai Arkeologi Maluku in 2018. The study results show that there are anthropomorphic motifs, boats, chickens, sunfish, and geometric (O'Connor, Mahirta, Tanudirjo, et al., 2018).
- 8) Kisar Island, in Maluku Barat Daya Regency, recorded 28 rock art site locations (O'Connor et al., 2018). In 2019, the Balai Arkeologi Maluku research team continued the research and recorded the identification results of 1,069 rock art motifs consisting of 726 figurative motifs and 344 non-figurative motifs. Figurative motifs consist of 442 handprints, 17 boat motifs, 244 anthropomorphic motifs, sun motifs, and 22 animal motifs. Of the total 322 non-figurative motifs, which can be identified are geometric motifs, 15 circle motifs, and seven stripes motifs (Wattimena, Pesel, et al., 2019).
- 9) Kobror Island, in the Aru Islands, there is a dwelling cave site with rock art depicted in the form of carvings on the cave walls with footprints and figurative motifs (Ririmasse, 2013).

The distribution of rock art sites in the South Maluku Islands has contributed a lot to various issues. Various issues have been discussed in several perspectives, including those related to human migration, the description, morphological interpretation, and the distribution of various motifs of rock art itself. The study of rock art is quite vital in the attempt to reconstruct human culture in the past. It is essential to report the findings and analysis of the recent rock art research as scientific publications to become the latest reference source that others can refer to this. This study aims to discuss the results of the latest rock art searches on Kaimear Island, Kei Islands, Southeast Maluku. The knowledge resulting from this discussion can complement the list of references to rock art networks in the Indonesian Archipelago. Rock art at the Kel Lein Site,

Kaimear Island, has never been specifically discussed. This research discussion provides the latest data regarding rock art forms and their distribution in the Kei Islands, besides sites reported by Ballard (1988) and studied by other researchers in Kei Kecil Islands. This study aimed to describe and analyze many forms of rock art motifs and their distribution in the Kel Lein Site, Kaimear Island, Kei Islands, Southeast Maluku.

METHODS

The research location is at the Kel Lein Site, Kaimear Island, the Kei Islands cluster area, Maluku Tenggara Regency, administratively located in the City of Tual, Maluku Province. In this area, rock art was recorded and identified in two locations, on the Kei Kecil Islands and Kaimear Island. The approach in this research uses descriptive qualitative. The data collected from a field survey in 2018, plus the latest data obtained in 2019. The latest data is in the form of visual, geographic information, and complete site identification. All objects with rock art motifs were recorded by taking photographs following standard archaeological methods. The rock art analysis is divided into several panels in the Kel Lein Site's niche, comprising seven panels. The panel division is based horizontally in a North-South direction. The first panel is located at the southernmost part of the niche then continues through to the last panel at the northernmost. This dividing panel aims to facilitate data retrieval. With this method of dividing the panels, the rock art motifs that overlap within the site area can be measured properly.

RESULT AND DISCUSSION

The Kel Lein Site Rock Art

The Kel Lein Site on Kaimear Island is a cliff niche about 100 meters long that stretches horizontally from North to South. The height from the sea level from the lowest side is about 10 meters, while the height on the highest side is about 15 meters above sea level. The character of the niche is on a relatively high and long cliff wall. Along the cliff wall's surface, there are quite a lot of rock art motif objects on the walls and even on the floor. Some of the motives are depicted in groups, and some are random. The results of the recording and identification of rock art show a total of 488 motif objects scattered throughout Panel 1 to Panel 7. The results showed that the number of motifs spread across the entire panel consisted of several concentrations of identifiable motifs and non-identifiable motifs. The number of rock art that was identified was 375 motifs (76.8%), while the number of rock art that was not identified was 113 motifs (23.2%). The causes of some motifs were challenging to identify due to human factors and natural factors. Human factors such as vandalism,

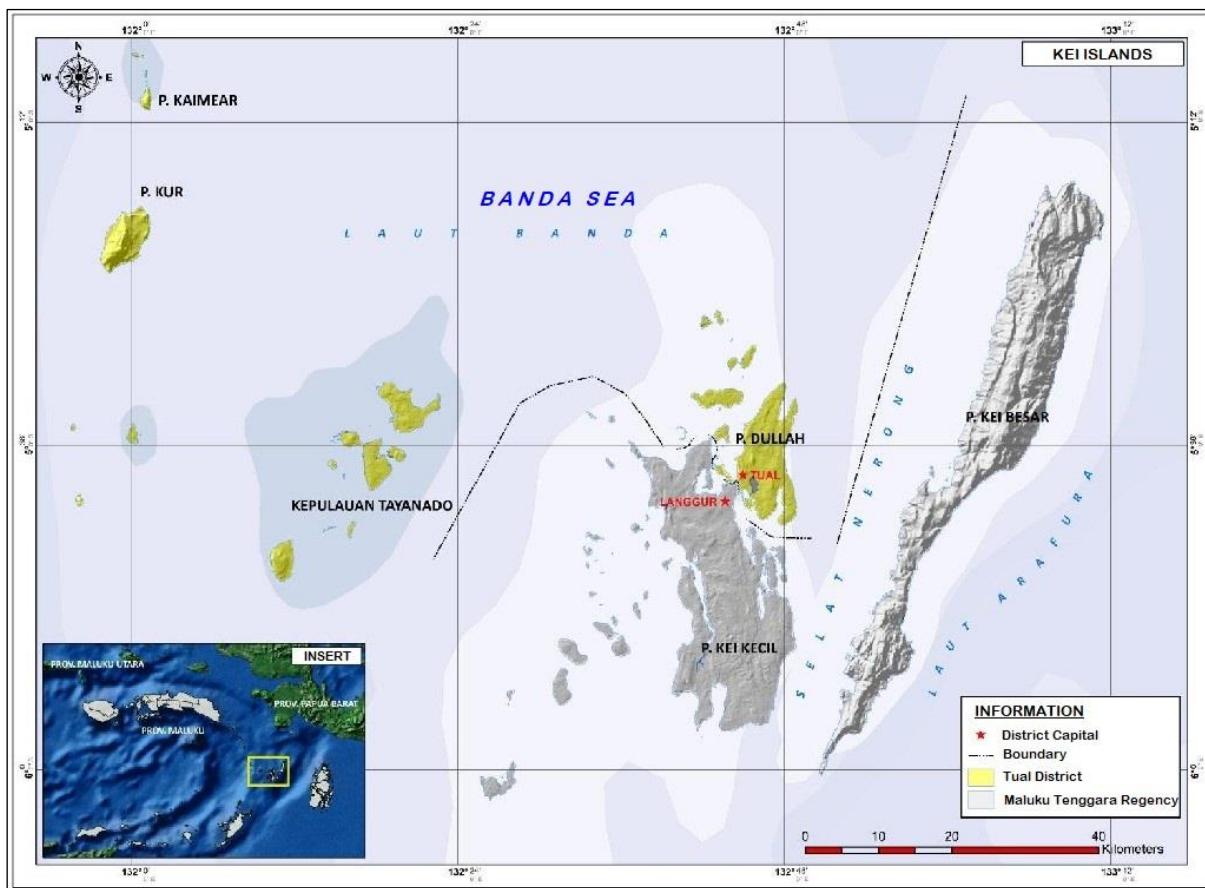


Figure 2. Kel Lein Site map location (above) and the situation (below)
(Source: Balai Arkeologi Maluku, 2019)

and natural factors such as worn-out and peeling, covered in moss, covered in insect nests, and covered in calcium carbonate or water flow.

Based on the rock art recording results on the Kel Lein Site, Kaimear Island, there are a number of figurative and non-figurative motifs. Figurative motifs consist of humans figures (anthropomorphic), animals (zoomorphic), hand stencils, footprints, boats, and stone tools. Meanwhile, the form of non-figurative images consists of motifs that do not reveal recognizable objects. This non-figurative type tends to resemble an abstract

object in lines, circles, symmetry, a combination of lines and circles, and geometric. In general, rock art data grouped into human (anthropomorphic), animal (zoomorphic) motifs, hand stencils, footprints, boats and stone tools, lines, circles, symmetries, combinations of lines and circles, and geometric.

Human Motif (Anthropomorphic)

The shape of this motif is mainly found on the Kel Lein Site, with 256 (78.8%) identified motifs. The entire motif is scattered on the walls and ceiling of the niches

throughout the panels, but more are found in Panel 2 with 69 motifs. Of the total number, 253 of them are red, and only three are orange. Generally, human motifs are depicted in both simple forms and various forms or depicted with additional ornaments on the head, torso, hands, and feet.

Human motifs are described as single objects and group objects, associate with other image motifs and are depicted in an open position. The head is illustrated with a circular, oval and irregular shape with a line in an outline and fully painted (solid area). The direction of the human head consists of forwarding, left, and right. A straight and curved vertical line illustrates the torso. Several figures in between the lines are thickened to distinguish the upper body and the lower body. So that at the waist, there is a horizontal line. The hands are illustrated with a line each to indicate the right and left-hand sides. Hands tend to be in an active position, with very dynamic hand directions such as up, down, left, right, and combined. Several figures looked like they were holding equipment. The legs are illustrated with each a diagonal line to indicate the foot's left and right sides in an open position.

Human Face or Mask Motif

If the human figure motif displays parts of the human body such as the head, torso or body, hands, and feet, the human face motif is more likely to display parts or

attributes of the head, including hair, eyes, nose, mouth, and ears. Human face motifs are depicted as single and grouped objects, which are found to be associated with hand stencils, human figures, and animals. Besides, human face motifs are also depicted as a single object displaying more varied shapes when compared to groups that only repeat the same shape. The motifs depict the line painting technique in the form of an outline. The human face motifs are marked by a circle consisting of one to three oval lines and an inverted trapezoid shape. The hair's shape is illustrated with a vertical line, and the ears are illustrated with a semicircle. A line illustrates the eye's shape following the edge of the rock hole and the eyebrows illustrated by each of the two diagonal lines at the bottom of the eye. The shape of the nose is illustrated by the shape of a spade and the shape of the mouth by illustrating a semicircle's shape. There tends to be a depiction of facial motifs on a rock wall's surface with two small holes close together, which later be used as eyes.

Hand Stencils Motif

Another part of the human attribute that is depicted beside the human face motifs is the hand stencils. At least 14 motifs were identified and located on the wall of the niche. With a minimal number, hand stencils found on several panels, Panels 1 and 2 consist of 4 motifs each. Then on Panels 4 and 5, each consists of one motif—the last identified in Panel 6 consists of 4 motifs. The hand

Table 1. The total amount of recorded rock art motifs object in Kel Lein Site

Panel	Rock art object		Amount	Percentage (%)
	Identified	Unidentified		
Panel 1	62	21	83	17.0
Panel 2	102	27	129	26.4
Panel 3	11	2	13	2.7
Panel 4	68	16	84	17.2
Panel 5	22	13	35	7.2
Panel 6	76	25	101	20.7
Panel 7	34	9	43	8.8
Total	375	113	488	100

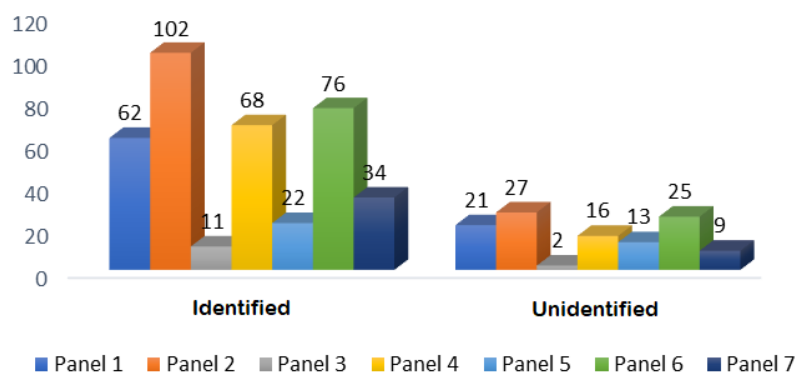


Figure 3. Distribution of rock art motifs object on each panel (Source: Balai Arkeologi Maluku, 2019)

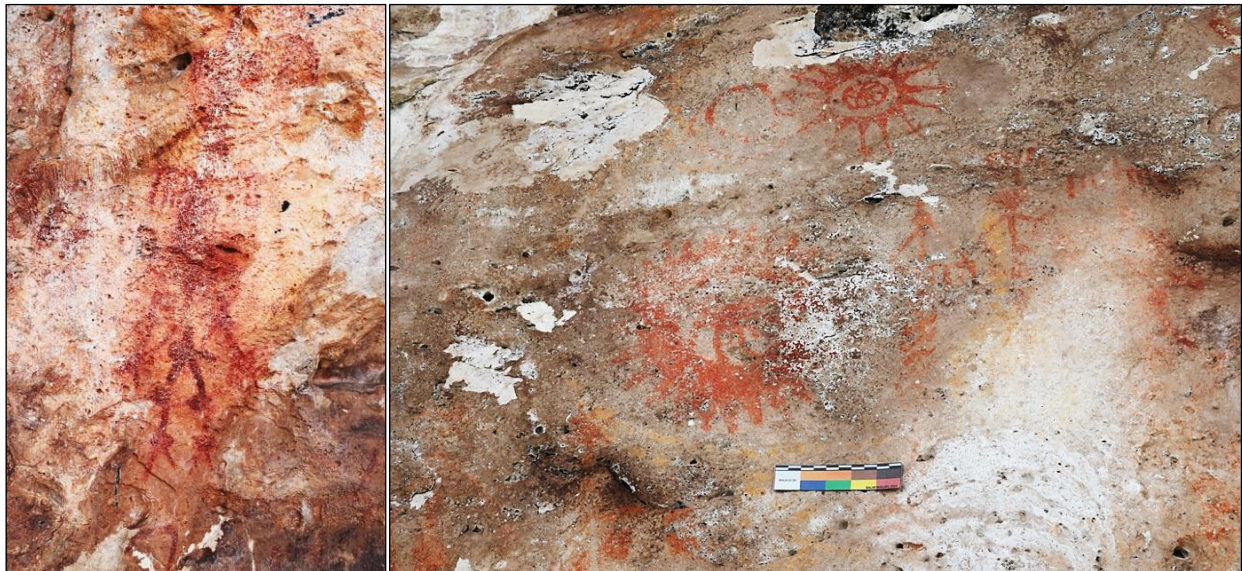


Figure 4. Human Motif (Anthropomorphic)
(Source: Balai Arkeologi Maluku, 2019)

stencil is depicted as a single object; it tends to be found in association with human figures, human faces, animals, and geometrical shapes and overlaps with humans, animals, and boat motifs. The entire red handprint is the size of an adult's hand made using a spray technique. Based on the shape, these motifs are divided into three-part, palms, palm to wrists, and palm to arms.

The circumstances of the hand motifs were identified as nine motifs for the right hand, five motifs were in between, and four motifs for the left hand. Then palm to wrist motifs consists of three motifs, two motifs for the right hand and one motif for the left hand. Meanwhile, the palm to arms motifs only two in total, each motif for the right hand and left hand. Also, from the 14 hand stencil motifs, 13 were oriented towards the top side and only one motif oriented to the niche's left or south.

Footprint Motif

Another attribute of humans found beside the human face and negative hand stencils is footprint. From the observations and identification of the entire panel, only one motif is located on the terrace (base) of the Kel Lein Site niche. The image is in Panel 7, in red, made using the spray technique. Based on the size, the motif fits the size of an adult's foot.

Animal Motif

Animal motifs identified at least 23 motifs scattered on the walls and ceiling of the niche. The distribution of these motifs is in Panels 1, 2, 3, 4, 5, and 7 with various quantities from one motif to the highest total of eight motifs in one panel. Animal motifs are depicted as single objects and are most associated with human figures, human faces, handprints, and geometrical shapes.



Figure 5. Human Face or Mask Motif
(Source: Balai Arkeologi Maluku, 2019)

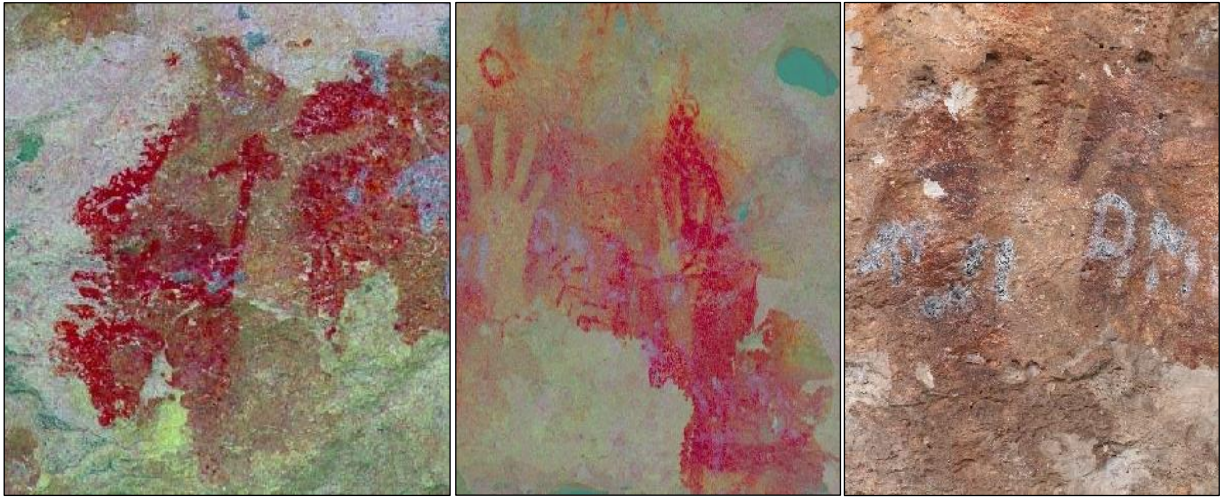


Figure 6. Hand Stencils Motif
(Source: Balai Arkeologi Maluku, 2019)

Animal motifs consist of chicken, scorpion, lizard, fish, and crab motifs. World Heritage resources sustainably. Particularly with the shift of global trends and paradigms, the preservation of World Heritage through cultural tourism is a significant factor in paying attention to various aspects related to the environment, social, culture

and economy, and to prioritize local community empowerment.

Boat Motif

There are 14 identified boat motifs (2.9%) scattered on the niche's walls and ceiling. These motifs are found in Panels 1, 2, 4, 5, and 6 with a minimum number of two

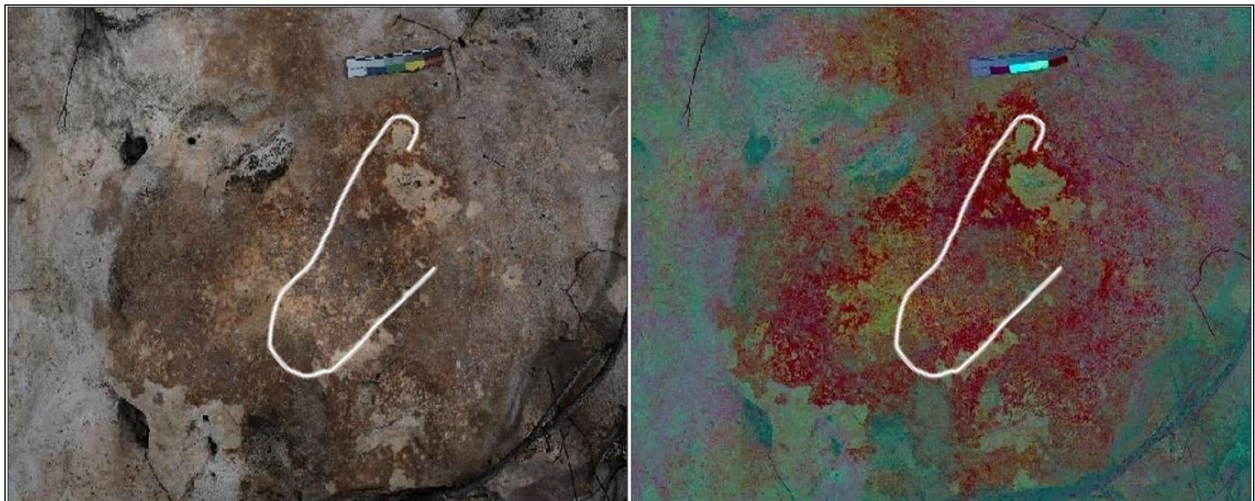


Figure 7. Footprint Motif
(Source: Balai Arkeologi Maluku, 2019)



Figure 8. Animal Motif
(Source: Balai Arkeologi Maluku, 2019)

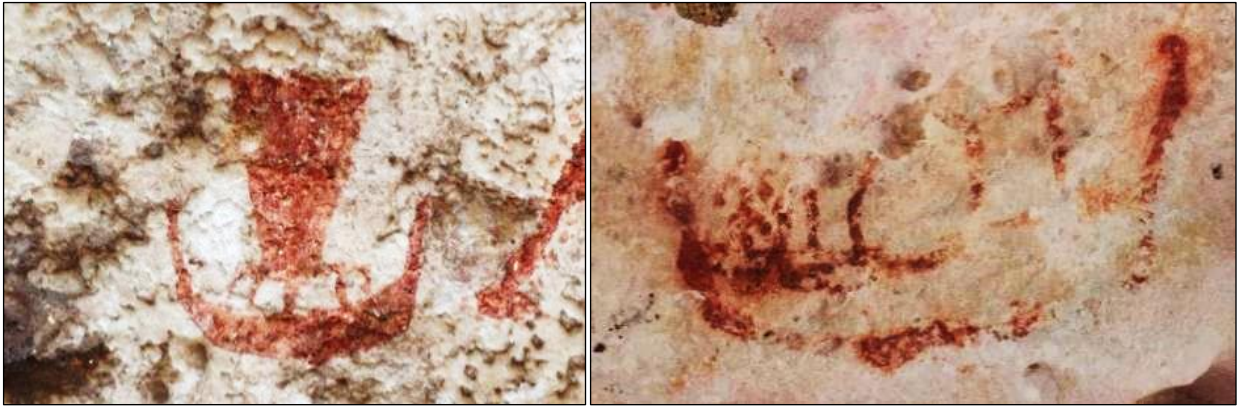


Figure 9. Boat Motif
(Source: Balai Arkeologi Maluku, 2019)

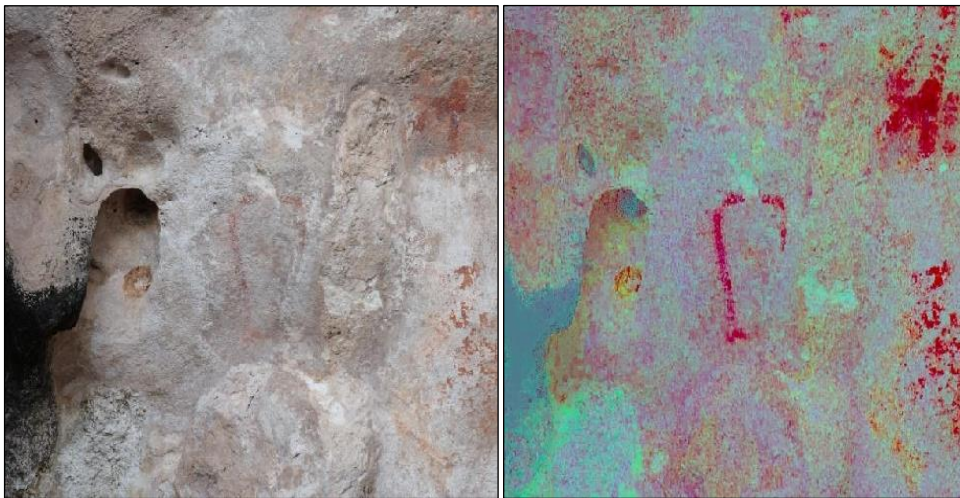


Figure 10. Stone tool Motif
(Source: Balai Arkeologi Maluku, 2019)

and a maximum of five motifs in one panel. The boat motif's identified shape consists of seven attributes, including the bottom of the boat, the hull of the boat, the boat's bow, the rudder of the boat, the sail of the boat, the mast, and the human figure. First, the boat's basic shape consists of a curved shape and a curved base shape, which at one end forms an angle of 85° to 90°. Second, the hull of the boat, which resembles a shape, is produced

from two curved lines that form a closed space. Third, the boat's bow's depiction is at both ends of the boat, on the left and right.

Stone Tool Motif

The only motif suspected as a stone tool is depicted on the niche wall at Panel 5. The motif's color is red and depicted in the form of an outline. Based on the shape, the motif resembles the shape of a hand ax.



Figure 11. Geometric Motif
(Source: Balai Arkeologi Maluku, 2019)

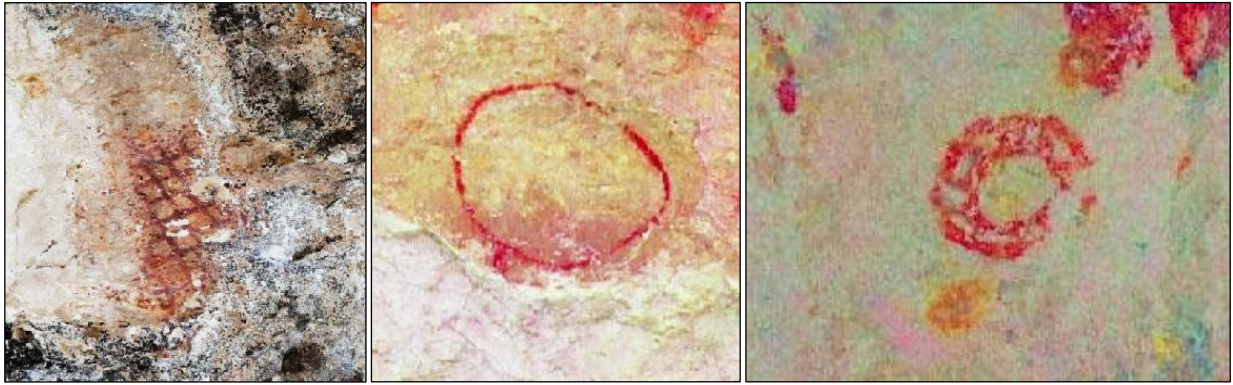


Figure 12. Circles and lines Motif
(Source: Balai Arkeologi Maluku, 2019)

Geometric Motif

There are 32 geometric motifs depicted on the walls and ceiling of the niche. The shape is made using line painting techniques in an outline, solid area, and spray technique. The types of geometric drawing shapes consist of straight lines, curves, circles, and triangles that are arranged repeatedly. One of the most common forms is the sun's shape, with a total of 22 motifs with several variations.

Circle Motif and Combined of Circles and Lines

Other motifs found were lines, circles, and a combination of lines and circles, as many as 18 motifs were scattered on the walls and ceiling of the niche. These motifs are made using a painting technique that consists of five forms. First, crosses, consisting of a collection of lines cutting into each other to form a box. Second, intersecting lines, consisting of several lines intersecting each other to form a common point. Third, curved lines, consisting of a curved line in a vertical position. Fourth, parallel lines, consisting of several straight lines (horizontal) arranged vertically. Fifth, combined horizontal and vertical lines form a circle.

Based on the shape, the circle motif is divided into three. First, it only consists of one circle line in the form of an outline. Second, it consists of two circle lines in the form of an outline. Third, it consists of two circular lines in the form of an outline with an additional line inside. The third circular shape is also found in the sun motif. Motifs formed from a combination of stripes and circles are only two motifs. First, it is illustrated with a circle, in which some lines intersect each other and form a common point. Second, it is illustrated by a circle overlain by intersecting vertical and horizontal lines.

DISCUSSION

The Kel Lein Site in Kaimear Island, Kei Islands, is one of the new rock art finds. Kel Lein Site joins into rock art sites distribution in the Maluku Islands and Indonesia extensively. This condition illustrates the Maluku Islands' vital role as a community that supports the rock art tradition. Currently, the Kei Islands have two rock art sites, namely Kaimear Island and Kei Kecil Island. Kaimear Island is a small island with 8.32 square kilometers (Handoko et al., 2018). Likewise with Kei

Table 2. The total amount of recorded figurative motifs object in Kel Lein Site

Type	Motifs	Amount	Percentage (%)
Figurative	Human Motif (Anthropomorphic)	256	78.8
	Human Face or Mask	16	4.9
	Negative Hand Stencils	14	4.3
	Negative Footprint	1	0.3
	Animal	23	7.1
	Boat	14	4.3
	Stone Tool	1	0.3
	Total	325	100

Table 3. The total amount of recorded non-figurative motifs object in Kel Lein Site

Tipe	Motifs	Amount	Percentage (%)
Non-Figuratif	Geometric	32	64.0
	Circles and Lines	18	36.0
Total		50	100

Kecil Island, which has the character of a small island. The sites' character on the two islands is almost the same, niches and rock cliffs above sea level, which about 10 to 15 meters of seawater tide.

The Kel Lein site is classified as new data in the study of rock art in the Maluku Islands. So far, references to rock art that are widely referred to in the Maluku Islands region only rely on Röder's (1938) report on the description of rock art on the Saleman Gulf and Ballard, (1988) describes rock art on the Ohoirdertawun Site. In the last four years, there have been scientific publications regarding the discovery of rock art sites in the Maluku Islands. Oktaviana et al. (2018) provide information about the form of rock art found in the Watu Sika Site on Seram Laut Island. O'Connor, Mahirta, Kealy, et al. (2018) and O'Connor, Mahirta, Tanudirjo, et al. (2018) reported 40 rock art sites on Kisar Island and later confirmed through research conducted by the Balai Arkeologi Maluku into 47 sites (Wattimena, Pesel, et al., 2019). Kealy, Wattimena, & O'Connor (2018) reported seven rock art sites on Wetang Island, Southwest Maluku. Also, Handoko et al. (2018) reported the discovery of the Kel Lein Site on Kaimear Island and, finally, three additional sites on Seram Island, namely in Bukit Gamping Hatu Patola and Buano Island by Wattimena, Nussy, et al. (2019) and Mujabuddawat (2019). Based on the scientific reports and publications described, there are 63 rock art sites spread across seven islands in the Maluku Islands. All location including Buru Island (1 site), Buano Island (1 Site), Seram Island (4 sites), Seram Laut Island (1), Kaimear Island (1 site, and three other sites that have not been recorded), Kei Kecil Island (1 site), Wetang Island (7 sites), and Kisar Island (47 sites).

In total, there are 488 rock art motifs on the Kel Lein Site, Kaimear Island, grouped into figurative forms, including anthropomorphic or human forms. It was found that the concentration of images in Panel 2 reached 253 human motifs. The human motif form is depicted very simply, only in horizontal, vertical lines and circles, forming the human body's anatomy or anthropomorphic.

The human figure's motif shows the function of structural imagination in a unit between the other surrounding motifs. The human figures' motifs on the Kel Lein Site have similarities to those found at the Dudumah Site, Kei Kecil. The similarity lies in the drawing technique, color, and type. The relation between this rock art figure's context can explain some of the activities by women. One of the things described in this discussion is daily activities, such as illustrating a female figure containing water inside the cave. The context of human (female) figures is relatively common in the Kel Lein site's niche walls. Some of the human female figures' motifs are depicted as a simple form, and some are depicted complete with accessories. The role of women in Kei society is a symbol of honor. Until now, the standard order of honor can be found in the tradition of marriage, *Lavur Ngabal* law, and social class. Also, many traditions involving women's activities are depicted on the Ohoirdertawun Site, one of which is the motif of a human woman dancing with head jewelry accessories.

The Kel Lein Site is part of several vital roles in the Kei region, based on O'Connor (2007) regarding human migration pathways. This allows the motifs of the human figure to dominate rock art motifs in this area. The Kel Lein site, part of this phenomenon's interpretation, is based on conjecture and analogy (Arifin, 1992). The data obtained so far show that human figure motifs and sun motifs relatively dominate the Kel Lein site compared to other motifs. So it can be said that the Kel Lein Site is one of the most visited posts in the human migration pathway in the past. The data shows a total of 256 human motifs with red and orange hues. However, red is more dominant than orange.

Arifin (1992) stated that human figures' motives in rock art tend to be challenging to find a correlation between other regions in Indonesia. Several rock art sites in Indonesia do not display human figures' motifs, especially those related to human activities. Generally, comparing the character of depicted human activity in



Figure 13. The identified figurative motifs as human dancing with head jewelry accessories (Source: Balai Arkeologi Maluku, 2019)



Figure 14. The identified figurative motifs resemble a pottery jar (left) and a pottery jar in Lokwarin Village, Kur Island using to contain water droplets in the cave during the day (right)
(Source: Balai Arkeologi Maluku, 2019)

rock art with human characters present time is considered relatively tricky. In contrast to the Kei region, some motifs can be attributed to parts of the continuing tradition. The analysis of mapping rock art motifs on the Kel Lein site shows a unit of context between two motifs. About eight meters high from the niche floor to the ceiling are two motifs inside one context. The rock art motif that resembles a jar is in one context with the sun motif. The sun is a symbol of life, including human activity in the life cycle. Data from interviews with local communities in the field explain that before the Dutch and Portuguese came to the Kei Islands, many people occupied Kaimear Island for a long time. However, the people living on this island had difficulty getting fresh water. The solution to this problem is to use pottery jars to contain water droplets in the cave. The process is that the jar is placed inside the cave before sunrise, and the stalactite water droplets are drip until the jar is full of water. The time the sun begins to set is when the jar is full of water. The activity containing water is depicted in the jar motif, which is in one context with the sun motif, as shown in [Figure 14](#).

CONCLUSION

The Kel Lein Site in Kaimear Island, Kei Islands, is a recently discovered rock art site. This site was reported in 2018 and continued with intensive data recording the following year. Various rock art motifs scattered along the terrace, walls, and roof of the niche are divided into seven panels. This study recorded 488 motifs, grouped into human or anthropomorphic figure, boats, stone tools, hand stencils (negative), footprints, geometric, circles, vertical and horizontal lines, human faces or masks, chickens, jars (pottery), fishing nets, sun, moon, and arrowheads.

The rock art motifs on the Kel Lein Site in one context show various purposes, one of which is human

activity depicted in a figurative form. The diversity of motifs at the Kel Lein Site places this site in a vital position in studying human migration pathways. It is estimated that this site is one of the most visited posts in the past.

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