

Research Article

Strengthening the character of the love of the motherland through the of the Nyello 'Aeng dance at the Sanggar Bimbingan Jalan Kebun Selangor Malaysia

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ABSTRACT

Character education is an effort made by educators to form good character in students. It includes creativity, feeling, and intention so that it can be applied in everyday life and can be helpful in the surrounding environment. The character of love for the homeland is an attitude that reflects a sense of pride in the Indonesian nation. For that, the character of the ideals of the motherland needs to be instilled in every citizen. The background of this study is the lack of knowledge of students of the Jalan Kebun Guidance Studio about Indonesia because students of the Jalan Kebun Guidance Studio are children of illegal immigrant workers from Indonesia who live and grow up in a neighbouring country. This study aims to introduce traditional dance to strengthen the character of love for the homeland in SB Jalan Kebun, Selangor, Malaysia. This study uses a qualitative approach with a descriptive case study research type. This study uses data collection through interviews, observations, and documentation. The study results showed that students were enthusiastic, experienced, and excited about learning the Nyello' Aeng dance, which contains the value of the love for the homeland.

Keywords: Character education; love of the homeland; Nyello' Aeng Dance;

1. INTRODUCTION

Thomas Lickona, the proponent of character education, said that character education is "The deliberate us of all dimensions of school life to foster optimal character development" which contains three elements, namely knowing the good, loving the good, and doing the good which is instilled through habits so that it can be understood and felt by students (Dalmeri, 2014). Character education basically aims to enable students to have a good heart, a good mind, and good behavior. (Measure, 2020) defines character education as education that develops cultural values and national character in students so that they have these values and characters in themselves and apply these values in daily life. (Sutrisno & Samsuri, 2023) revealed that character education includes the elements of goodness (cognitive), loving goodness (affective) and doing good (psychomotor), which is aimed at building the human soul to have civilization (noble ethics), and freedom of mind and progress through three dimensions, namely Cipta, including the ability to think to seek the truth, Taste, including the movements of the heart or things related to feelings, and Karsa, including the will or will as the incarnation of human lust after being considered by reason and feelings.

Having different opinions based on Islamic treasures, (A Mualif, 2022) has the view that character education is a struggle to maintain the survival of the human ummah so that it does not fall into destruction by having the character and character of Islamic teachings, namely teachings that prioritize balance, conformity with human fithrah, conformity with the development of the times, places, times and circumstances, not difficult, simple, easy to do, emphasizing the combination of cognition, affection and psychomotor, open, and dynamic. Character education, which is very closely related to moral education, is a conscious and planned human effort to educate and empower students' potential to build their personal character so that they can become individuals who are beneficial to themselves and their environment continuously in order to improve themselves towards a better life (Annur et al., 2021).

Character education is an effort to build the character of Indonesian children in accordance with the goals of national education contained in Law No. 20 of 2003 that Education is a conscious and planned effort to create a learning atmosphere and learning process so that students actively develop their potential to have religious spiritual strength, self-control,

personality, intelligence, noble morals, as well as the skills he needs in society. Based on the description above, it can be concluded that character education is an effort made by educators to form good character of students which includes creation, taste, karsa so that it can be applied in daily life and can be beneficial to the surrounding environment. By having a good character, students can distinguish between good and bad so that they will think about the consequences of an action before they do it. The character of love for the homeland is an important part that must be owned and instilled as part of the identity of Indonesian citizens. The character of love for the homeland is the attitude and feeling of citizens to serve and defend the homeland. (Hutami, 2020; Kurniawaty et al., 2022) revealed that the character of love for the homeland is interpreted as a way of thinking, behaving and behaving that reflects a sense of pride, loyalty, care, and appreciation for all kinds of forms of Indonesian culture, namely in terms of language, social, cultural, economic, as well as the physical and political environment of the nation. Love for the homeland/nationalism narrowly is love for the country and has an important role for the resilience of the nation and state because it is a manifestation of the love of citizens for their homeland (Untari, 2018; Widia et al., 2023).

The character of love for the homeland arises in citizens to defend, serve, maintain, and protect the homeland from all disturbances and threats from outside. With the character of love for the homeland that a person has, he thinks more nationalism in every idea and acts with patriotism (Mulyani & Suprpto, 2023; Padilah & Viranti, 2023). Love for the homeland/nationalism is a national understanding that places the highest loyalty of individuals to the nation and homeland and contains the principles of togetherness, unity and unity as well as democracy (Sugiaryo, 2020). Love for the homeland is a sense of pride, belonging, appreciation, respect and loyalty that every individual has in the country where he lives, which is reflected in the behavior of defending his homeland, protecting and protecting his homeland, willing to sacrifice for the benefit of the nation and country, loving the customs or culture that exists in his country as a manifestation of the precepts of Indonesian Unity which is manifested starting from the family environment, schools, and the community (Rizky Salsabila et al., 2021). The indicators of the character of love for the homeland are (1) admiring the geographical superiority and fertility of the land of Indonesia, (2) appreciating the diversity of Indonesian culture and art, (3) appreciating the diversity of ethnic groups and languages owned by Indonesia, (4) admiring the diversity of agricultural products, fisheries, flora, and fauna of Indonesia, (5) admiring the wealth of Indonesia's forests, (6) admiring the sea and its role in the life of the Indonesian nation (Rillah et al., 2022).

Nationalism also demands an attitude of upholding human values and tolerance. The character of love for the homeland/nationalism is a thought, attitude, and behavior that has a willingness to be loyal, care and respect for the nation and prioritize the interests of the nation and state rather than political, personal and group interests that are manifested in daily life. In fact, a sense of love for the homeland/nationalism must be instilled in every descendant of the Indonesian nation as a form of identity. Guidance studios (equivalent to basic education) are alternative schools for Indonesian immigrant children in Malaysia. The background of the students at SB Jalan Kebun is the descendants of Indonesian workers (TKI) who have lived in Malaysia for decades. They were born and raised in neighboring countries without permits. So it is impossible for them to receive formal education if there is no guidance center that accommodates them to get access to education. Based on the results of an interview with Mr. Sumarno as the head of SB Jalan Kebun, he revealed that the knowledge of students at SB Jalan Kebun Tentang Indonesia is very minimal. This is because students grew up in Malaysia and rarely interacted directly with Indonesian culture. Previous research by (Muhtarom & Andi, 2022; Prasetyo et al., 2020) mentioned that the low character of love for the homeland/nationalism that grew up in the identity of the children of Indonesian migrant workers in Malaysia so that it affected their sense of love for the homeland/nationalism due to the lack of knowledge about the Indonesian nation.

As one of the Indonesian schools abroad, it is necessary to instill the character of love for the homeland to students, so that students always understand the identity of the Indonesian nation. The character of love for the homeland needs to be instilled in students not only in academic learning by listening to texts about state knowledge, but also through habituation and concrete introduction of one of Indonesian cultures to students. One way to instill the character of love for the homeland is to introduce Indonesian culture. Traditional dance is one of the products of Indonesian culture. Traditional dance is one of the forms of folk art that is maintained and developed based on the hereditary habits of the Indonesian people. Traditional dance art is the actualization of local wisdom that becomes the identity of a region because it contains many values as its philosophical foundation. Traditional dance can contain religious, moral, and socio-cultural values as the noble values of the region (Hamid, 2021; Ultimate, 2023; Suranti, 2023). (Suparmi, 2023) revealed that the importance of introducing traditional dance to students in the school environment is to foster the character of the nation's children who love the culture in their area so that it will be reflected in every attitude. The introduction of traditional dance to students at the Jalan Kebun Guidance Studio is not only about introducing physical movements, but also teaching the cultural

values contained in the traditional dance. Through an understanding of traditional dance, students can know their national identity in depth so that they can strengthen their sense of pride and love for Indonesia's cultural heritage. This is also a form of effort to preserve culture and promote Indonesia's cultural diversity to neighboring countries. Based on the description of the problem above, the purpose of the research here is to introduce traditional dance to strengthen the character of love for the homeland in SB Jalan Kebun. (Bryan Arizky, 2024; Meli, 2022) revealed that teaching traditional dance to students can form the character of love for the students' homeland. The Nyello' Aeng dance is a traditional dance that originated from Madura. This dance has a deep meaning about how to love the homeland.

2. RESEARCH METHOD

The method used in this study uses a qualitative approach. Qualitative research is defined as a research method that focuses on data acquisition through open communication and conversations designed in a way that helps to reveal the behavior and perception of the target audience with reference to a specific topic to explore and question the respondents in depth and further based on their responses, where the interviewer/researcher also tries to understand their motivations and feelings to express the behavior and perception of the target audience with referring to a specific topic (Rustamana, 2024). The approach chosen in this study is a type of descriptive case study research. Where the research is carried out focuses on empirical inquiry cases that are observed and analyzed directly by the researcher until complete and then delivered descriptively. This research was conducted at the garden road guidance studio located at Lot 111161, Jalan Lombong Timah 3, off Jalan Kg. Lombong 42450, Shah Alam, Selangor Malaysia. This study uses primary data sources and secondary data sources. Primary data sources are obtained from informants who are considered the most important in knowing in detail and clearly about the focus of the research. The informants were the Head of the Garden Road Guidance Studio and the students of the Garden Road Guidance Studio, Mr. Sumarno, and lower and upper class students as research samples. Meanwhile, secondary data sources are obtained through observation studies on the implementation of learning and documentation of student document completeness data. The researcher used three techniques to obtain data in the field, namely: interview, observation and documentation techniques. The data analysis in this study was carried out in accordance with the stages of qualitative descriptive data analysis. (Yuliani, 2018) revealed that the qualitative descriptive data analysis step involves three stages, namely data reduction, data display, and conclusion drawn.

3. RESULTS AND DISCUSSION

3.1 Results

After conducting interviews and observations with the principal and students of the Jalan Kebun Guidance Studio, data was obtained stating that the level of student knowledge about Indonesia is still very low, this is because the students at SB Jalan Kebun have lived in Malaysia since childhood and blended with Malaysian culture. In the learning process, the material about Indonesianness provided is still very simple in the form of spontaneous delivery without any special material. In daily life, the students at SB Jalan Kebun communicate using Malay with a thick Malaysian accent. The principal also stated that another factor that caused the low knowledge of SB Jalan Kebun students about Indonesia also came from the factor of parents who did not introduce Indonesian culture to their children. Mr. Sumarno revealed that parents only focus on work and do not focus too much on their children's school activities. Every morning they take their children to the guidance studio and then go to work all day. Based on the results of interviews with students, their knowledge of Indonesia is still very limited. They only know that Indonesia is their home country without ever returning there. The Head of SB Jalan Kebun revealed that the biggest challenge in strengthening the character of love for the homeland at SB Jalan Kebun is because it is difficult to change the habits of students who are already familiar with Malaysian culture. He also revealed that the introduction to Indonesia is still in the form of conveying information by the lecture method while in class. The principal hopes that in the future he can carry out activities that can strengthen the character of love for the Indonesian homeland to students at the garden road guidance studio. Based on the results of observations and interviews, it was also found that the students at SB Jalan Kebun still lack knowledge about Indonesia, be it about culture, regional songs, traditional houses and traditional Indonesian dances. The strengthening of the character of love for the homeland in this study was carried out by introducing the Nyello' Aeng dance to students which was carried out through three stages of planning, implementation, and evaluation carried out together with students.

3.2 Discussion

The character of love for the homeland in the Nyello' Aeng Dance

The Nyello' Aeng dance (taking water) is one of the traditional dances typical of Madura that tells the story of the drought disaster in Madura that occurred in the 1930s. At that time, the role of women was very reliable to find and retrieve water using barrels carried over their heads. In order to preserve this traditional dance art, it has become a common task to introduce and teach the Nyello' Aeng dance to the nation's successors. In previous research, it was stated that the traditional nyello' aeng dance can form the character of students, namely the attitude of cooperation, mutual cooperation and independence (Praticon, 2022). The Nyello' Aeng dance was first created by Raden Usmajanti, a descendant of the king of Bangkalan, Prince Cakranengrat. The traditional dance nyello' aeng is a traditional folk dance that depicts the happiness, cheerfulness, and togetherness of teenagers when taking water for their daily needs. It depicts young village people, together taking water using a tool, namely a barrel and carrying it on their heads. The value of the character of love for the homeland in the nyello' aeng dance is reviewed in terms of songs, movements and costumes worn as follows:

Nyello' Aeng Song

The song Nyello' Aeng is a typical Madura song. The lyrics of the song in the Nyello' Aeng dance contain the meaning of admiration for Indonesia's geographical superiority and admiration for Indonesia's wisdom in the form of a clean and clear water source. Here are the lyrics of Nyello' Aeng's dance song.

Mirammih entar ka somber koneng

Ka somber nyello'a aeng

Aengnga berse tor benneng

Beddhena e beddhe pelteng

Saronga padhe ceng kenceng

Kapencot atena lanceng

Duh senga' jek anggep enteng

Mi' ami' andhi'na oreng

Nnyello' aeng

Berse benneng

Nyello' aeng

Beddhena e beddhe pelteng

Reng kotta loppa tak oneng

Reng disa pade alenteng

Gemoge guste apareng

Somberre tak kantos kerrang

Nyello' Aeng Dance Movement

In this nyello' aeng dance, there are several basic movements, namely brisk walking, taking water, taking a shower, and applying makeup. In the fast walk movement, it depicts the struggle of Madurese women in finding water sources, where they travel kilometers just to get water. In the movement to take water, it describes the success of Madurese women in finding the source of water they are looking for and is an expression of their gratitude to God Almighty. In the bathing movement, it depicts the happiness of Madurese women after finding the water source they are looking for by cleaning themselves in the water source. And in the self-make-up movement, depicting the feminine side of Madurese women where they as women have to take care of and beautify their appearance. The Nyello' Aeng dance movement depicts the fighting spirit of women in finding water sources from the land of Indonesia. The Nyello' Aeng dance movement also depicts gratitude to God Almighty for the gift in the form of Indonesia's water wealth so that it can benefit the survival of the

Indonesian people from the agriculture, fisheries, flora and fauna, and Indonesian forests.

Kostum tari Nyello' Aeng

Nyello' Aeng dance costumes generally use traditional Madura clothes, namely pesa'an clothes for men and for women use red kebaya and madura samper. The signature of the pesa'an shirt is a black shirt with a red and white stripe motif t-shirt. The red color in Madura traditional clothing has the meaning of courage and fighting spirit in accordance with the character of the Madura people. (Darvis Abrory, 2020) revealed that the colors and line motifs on the Pesa'an t-shirt have the meaning of firmness and courage as well as the spirit of hard work. The red and white color on the pesa'an shirt represents the color of the Indonesian national flag. The use of red in Madurese traditional clothing can reflect the spirit of nationalism and love for the country.

Strengthening the Character of Love for the Motherland through the Nyello' Aeng Dance

As for its implementation, the introduction of the Nyello' Aeng traditional dance consists of three stages, namely: Planning, which is carried out by preparing supporting equipment in dance, namely making props, music and dance videos, and fixing rehearsal schedules. The property is made simply, namely using used cardboard to make celurit and bowls instead of jugs. The music and dance video come from the youtube link: <https://youtu.be/L2QrkmeGb20?si=7FtrwVenqGZ3ufE5>. Schedule fixation is carried out by coordinating and building agreements with teachers and students. Implementation The introduction of the Nyello' Aeng dance was attended by students of the Garden Road Guidance Studio. The activity is carried out during break hours (12:00-13:00 noon). The implementation activities were carried out by first providing socialization/understanding to students about the history and values of the character of love for the homeland contained in the Nyello' Aeng dance as explained above. This is done to build knowledge and a sense of love and pride for students towards Indonesian culture. Next, a music video of the nyello' aeng dance was shown to provide visualization to students related to the movements and typical Madura songs that were sung. Then, students are directed to stand and follow the exemplified dance movements. In addition, in this stage, it also regulates the floor pattern in dance activities. In the process of implementing the introduction of this dance, the students were very enthusiastic and enthusiastic in learning the nyello' aeng dance. They listened and lived carefully the values of the love of the homeland contained in the nyello' aeng dance. This can certainly strengthen the love for the Indonesian homeland that exists in them. That is by loving and admiring the nation's culture. In the process of training here, the spirit of cooperation and mutual cooperation between students was also built.

Evaluation, activities Evaluation is carried out after each exercise. This is intended to find out the difficulties or obstacles experienced during dance training. Evaluation activities are carried out by an interview process and direct questions and answers to students after completing the exercise. This evaluation stage is the most important thing in an activity because through this activity there will be obstacles and obstacles in developing activities (Herliani *et al.*, 2020). The obstacles faced in dance training activities include: students' movements are very rigid because they have never danced traditionally before, often forget about dance movements and floor patterns, and lack of seriousness and concentration of students when practicing.

The introduction of traditional dance to students at the Jalan Kebun Guidance Studio is not only about introducing physical movements, but also teaching the cultural values contained in the traditional dance. Through an understanding of traditional dance, students can know their national identity in depth so that they can strengthen their sense of pride and love for Indonesia's cultural heritage. As expressed by (Suparmi, 2023) that the importance of introducing traditional dance to students is to foster the character of the nation's children who love the culture in their region so that it will be reflected in every attitude.

4. CONCLUSION

Actually, character education is a cultural moral education that aims to form students' good character so that they can have a good heart and good behavior. The character of love for the homeland is an attitude that reflects loyalty and pride towards the Indonesian nation. Strengthening the character of love for the homeland at the Jalan Kebun Guidance Studio is carried out through the introduction of the Nyello' Aeng dance. The Nyello' Aeng dance is a traditional Madura dance that contains the values of the character of love for the homeland. Through the introduction of the Nyello' Aeng dance, they can strengthen their love for the Indonesian homeland. That is by loving and admiring the nation's culture. Introduction of the Nyello' Aeng dance at the garden road guidance studio through the stages of planning, implementation and evaluation.

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