

## Values of Character Education in *Nyirok* Tradition of Negara Batin Customary Community and Its Implications in the Local Wisdom and Ethics Education Course

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**Abstract:** Values of Character Education in *Nyirok* Tradition of Negara Batin Customary Community and Its Implications in the Local Wisdom and Ethics Education Course.

**Objectives :** The aim of this paper is to document the ethical values that exist in cultural behaviour, in *nyirok* tradition in particular. **Method:** This study is descriptive in nature which was conducted through a qualitative approach. The data were collected through document analysis, audio-video recordings, and interviews. **Findings:** The study found five confessions revealed through the jewelry attachment ceremony in the form of *ali*, bracelets, eardrops, chains, *jungsarat* fabrics and seven-color ropes. At the time of the attachment in each stage it is followed by an oral tradition in the form of utterances called *pisaan*. *Nyirok* tradition has educational values. The educational values that are embodied in the procession of jewelry attachment in the tradition include expressions of love, acknowledgment of belonging, friendship, empathy, sincerity, and responsibility. **Conclusions:** This *nyirok* tradition can be used as knowledge for students in the development of both oral tradition and character values knowledge.

**Keywords:** character education, local wisdom, ethics education, customary community, *nyirok*.

**Abstrak:** Nilai-Nilai Pendidikan Karakter dalam Tradisi *nyirok* Masyarakat Adat Negara Batin dan Implikasinya dalam Mata Kuliah Pendidikan Etika dan Kearifan Lokal. **Tujuan:** Tujuan penelitian didasarkan pada upaya inventarisasi nilai-nilai etika yang terkandung dalam perilaku budaya khususnya budaya Lampung yaitu *nyirok*. **Metode:** Penelitian ini menggunakan metode deskriptif kualitatif. Teknik pengumpulan data dilakukan dengan cara studi dokumentasi, rekaman, dan wawancara. **Temuan:** Hasil penelitian menemukan lima pengakuan yang diungkap melalui upacara pemasangan perhiasan dalam bentuk *ali*, gelang, subang, rantai, kain *jungsarat* dan tali tujuh warna. Pada saat pemasangan dalam setiap tahapan terdapat tradisi lisan dalam bentuk tuturan yang dinamakan *pisaan*. Tradisi *nyirok* memiliki nilai-nilai pendidikan. Nilai-nilai pendidikan terkandung dalam prosesi pemasangan perhiasan pada tradisi *nyirok*, yaitu ungkapan cinta, pengakuan memiliki, silaturahmi, empati, keihlasan, dan bertanggung jawab. **Kesimpulan:** Tradisi *nyirok* dapat dijadikan pengetahuan bagi mahasiswa dalam pengembangan pengetahuan tradisi lisan dan nilai-nilai karakter.

**Kata kunci:** pendidikan karakter, kearifan lokal, pendidikan etika, masyarakat adat, *nyirok*.

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## ■ INTRODUCTION

Indonesia, a country that is projected to face demographic bonuses, must have qualified and competitive human resources. The preparation of human resources should take into account not only the work competence, but also the skill for a civilized life as a nation (Stankiewicz, 1999; Muslim, Samian & Musa, 2015) and character education can be used as a foundation to increase competence and life skills of Indonesian human resources (Pala, 2011; Rokhman & Syaifudin, 2014; Saidek & Islami, 2016). This education becomes important because it plays a very strategic role. This is in accordance with Law No. 20 of 2003 concerning the National Education System which states that national education is aimed at developing capabilities and building characters as well as dignified civilization in the context of intellectual life of the nation.

The formation of the characters is inseparable from the local culture which is the local wisdom of people since there is a strong bond between the local wisdom and the character of the community. The local wisdom, which is the customary tradition of the ancestors, has indirectly contained and taught the values of character which must be etched in every community member. The values of character education are often internalized in a traditional ceremony, such as in *nyirok* tradition of the indigenous people of Lampung in Indonesia. The tradition is carried out at the time of marriage, considering that the people of Lampung view marriage as a sacred event that is full of customary rules.

Philosophically the *nyirok* tradition can be observed through the ontology, epistemology, and axiology approaches. The ontology of *nyirok* can be interpreted as an effort to maintain the life norms of Lampung people in carrying out the life cycle with regard to adolescents. From the perspective of epistemology, this tradition can

contribute scientific knowledge to the culture in which this tradition can be found in the customary marriages of both *Pepadun* and *Saibatin* traditions. From the perspective of axiology the tradition represents character values contained in the four pillars of *Piil Pesenggiri* as the life philosophy of Lampung people.

The *nyirok* tradition has five stages and in each stage there is an oral tradition known as *pisaan*. As a form of oral literature, *pisaan* serves to communicate messages that have meanings. Specifically, Ariyani (2018: 25) states that *pisaan* is used as an introduction to traditional events, *nyirok*, a complement to traditional dance events (*cangget*), completion of youthful events (*nyambai*, *miyah damar*, or *kedayek*). The tradition has been hereditary since ancient times and is at the present time still preserved by the indigenous people in Tiyuh Negara Batin, Batin Negara District, Way Kanan Regency, Lampung Province.

The life of a society reflects a group of behaviors called customs which in practice take the form of local culture, ideals, norms, convictions, beliefs, attitudes, rules, legal laws, etc. (Acheson & Gardner, 2010; Boyle & Corl, 2010; Purdy, 2010; Pimentel, 2011; Zwartt, 2012) and each community member always wants a safe, peaceful and prosperous life. In other words, people must obey the customs, local culture and norms prevailing in the community. However, the culture and identity of Lampung people is increasingly fading. In line with that, Sinaga (2014: 110) states that the fading is inseparable from the swift influx of migrants who have made Lampung a destination for migration. The migration occurred massively and lasted a long time, and the increase of migrants who developed very quickly marginalized the position of the native people of Lampung. As a result, they are increasingly pressured and tend to be less appreciated.

Referring to Bruner's idea in Oommen (1997: 20-23), he states that the position of Lampung ethnic group is now said to be in the process of ethnification, namely the marginalization of a community group or interethnic gaps so that the relationship between territory and culture becomes ineffective and the survival of the nation is threatened. Whereas according to Barth (1969), a local group can be said to exist if there is an identity claimed to be its own which is displayed in various dimensions, including physical, dialect, and other attributes. Reiterated by Turner (1992) identity is an inseparable part of a group that identity can be used as an identity card to outsiders to recognize a member of a particular ethnic group.

Responding to this, the University of Lampung responsively decided to make a course which is called Local Wisdom and Ethics Education course. The course is generally accepted that it must be taught in all study programs at undergraduate level at the University of Lampung. Ethics education is very important considering the issues that arise at this time requires various parties to be able to internalize ethical values in their everyday life. Local wisdom can be used as a means of controlling attitudes, behavior, and deeds. The birth of the course was motivated by the rapid growth of globalization targeting every aspect of life including local wisdom. This is an effort to filter the incoming foreign culture so that the existence of local wisdom can be maintained. The research objective is based on an effort to document ethical values contained in cultural behavior, especially Lampung culture, which is *nyirok* as an effort to preserve and maintain the tradition which is the identity of the people. This preservation is intended to maintain the cultural customs that they do not become extinct and disappear along with the rapid development of today's era.

## ■ METHODS

This research adopted a qualitative approach based on the consideration that it is able to present directly the nature of the relationship between the researcher and respondents. In addition, it is more sensitive and adjustable to the sharpening of shared influences on value patterns encountered (Djajasudarma, 2010: 14). Moreover, the starting point of qualitative research emphasizes on the quality (natural data characteristics) in accordance with the descriptive and natural understanding itself. The information obtained in this research was based on deep interviews with four traditional leaders of the clan Tiyuh Negara Batin. They are Pangeran Manca Negara, Sutan Paku Marga, Tuan Kumala Sakti, dan Dalom Jaksa, each of whom is a traditional figure from the clan Marga Dalom, Marga Gedung, Mala Pura and Numbang Jambi. With in-depth interviews with traditional leaders who are very familiar with the customs of Tiyuh Negara Batin, this research can guarantee its validity.

## ■ RESULTS AND DISCUSSION

### *Nyirok Tradition*

The term *nyirok* is, literally, derived from the word '*serok-sirok*', which means a needle used for sewing in English. Added with an affix *ny-*, it then becomes '*nyirok*' which means '*sewing*' in English. This tradition can be interpreted as an effort to maintain the life norms of native Lampung people in carrying out their life cycle in daily life. It exists in the marriage custom in both *Pepadun* and *Saibatin* people (two large groups of Lampung indigenous peoples) (Dongoran, Musadad, & Sulistyaningru, 2018; Thomas, 2014). From the perspective of axiology, the *nyirok* tradition represents the values of character education contained in *Piil Pesenggiri*. Hadikusuma (as cited in Ariyani, 2014: 22) explains that the term *Piil Pesenggiri*

refers to a combination of elements of the characters of native Lampung people who like having reputable names and honorable titles (*Juluk-Adek*), like to take and give in an atmosphere of joy and sorrow (*Nemui Nyimah*), like to get along and discuss for problem solving (*Nengah Nyappur*), and like to help and work together in kinship and neighborhood relations (*Sakai Sambayan*). If these four elements can be fulfilled, the native Lampung people can be said to have lived a life in accordance with their philosophy of life.

### **Items brought along when nyirok**

The various wedding items brought along when *nyirok* have a certain meaning to a man's responsibility. Later he, the husband, will meet all the needs of his wife and family. In addition to basic needs, giving the bride the wedding items is also a symbol of seriousness of the bridegroom to love and be loyal to the bride. As for the items brought along during the *nyirok* procession, among them are a set of prayer tools and jewelry. The former is an obligatory wedding item for Muslims that is a symbol that religion is the main foundation, while the latter has the meaning that a woman as a prospective wife always shines and sparkles throughout her life (Figure 1).



**Figure 1.** Jewelry (necklaces, rings and bracelets) (Ariyani, 2019)

Other items which are brought along include *dodol* (traditional snack), betel leaf, make-up equipment, a set of clothing materials, fruits, and bags and shoes. *Dodol* symbolizes that both the bride and the bridegroom will always be together

until the end of their lives and the relationship between the two families is always closely intertwined. *Betel leaf* is a symbol for the unity of heart and unity of determination of the bride and the bridegroom over various differences between them. *Make-up equipment* is a symbol that the bride always looks beautiful for her husband in the future. *A set of clothing materials* means that the bride and the bridegroom must be able to keep their secrets well. *Fruits* have a meaning that the life of the bride and the bridegroom bears blessings for their family and those around them. *Bags and shoes* represent the prospective bridegroom will be able to finance all the needs of his future wife, including accessories such as bags, and shoes which also refer to a symbol that both the bride and groom must always be in harmony in their lives.

### **Nyirok Procedure**

The procedure for *nyirok* procession begins with the reception for the bridegroom (Figure 2). The bridegroom comes with his flock, accompanied by oral literature called *pisaan* in which there are hopes and prayers (see Table 1). Then it is continued with breaking the needle on either side of the door, which aims to break all that is not good at this door and hopefully the sharp ones become blunt, the bad ones become good. Before stepping into the door of the house, first of all the right leg is lifted up which is then drenched with water that has been provided, with the hope that the married life is always cool and serene.



**Figure 2.** Welcoming of the Groom's Flock (Ariyani, 2019)

**Table 1.** *Pisaan* oral literature with English translations and their meanings

<i>Pisaan</i> oral literature (in Lampung language)	English translation	Meaning
<i>Kupasang aja ali</i> <i>Lentik manis dijarimu</i>	I put this ring On your finger so sweet and tapering	To convey feelings of the heart to determine a life choice. The
<i>Kalau dang balin lagi</i>	If you don't change	character refers to
<i>Pilihan dihatimu</i>	The choice of your heart	friendship, respect and humility
<i>Kutandok munih</i> <i>Gelang</i> <i>Penghanggum</i> <i>Jak kuminan</i> <i>Sija tandaku</i> <i>Sayang</i> <i>Mara hati sa</i> <i>Kuhaman</i>	I also put this beautiful bracelet on you It's from my aunt (father's sister) This is my symbol of love That my heart will be calm	It is about sincere feelings. The character traits refer to sincerity, respect, togetherness
<i>Ditambah munih subang</i> <i>Anggun sikop dicupingmu</i> <i>Tanda na sikam gereng</i> <i>Mak urung jadi jacku</i>	And, earrings too  Nice on your ears They represent our love	It is about the beauty of a woman, which refers to togetherness and empathy
	You belong to us	
<i>Kupasang niku rantai</i>  <i>Dang putus siwa-siwa</i> <i>Mak kejug lagi tikacai</i>	I attach a necklace on you With a prayer I will never let it go You are my soul mate	A hope. The character here refers to honesty, humility, and respect
<i>Niku lungkung ku nyawa</i> <i>Kusirok baka jungsharat</i> <i>Ditutuk benang pelangi</i> <i>Dunia wal akhirat</i> <i>Niku tenuwas tegak ginti</i>	We've tied with <i>jungsharat</i> Reinforced with rainbow yarn In the life and afterlife You are my heart	A statement of firmness. The character refers to responsibility and leadership.

In the water there is a banana, which means that domestic life can be like a banana tree that always exists continuously from generation to generation. The *toktogh* flower means long life, fortune, happiness in life and afterlife. The eggs mean that parents, brothers and sisters have no quarrel with each other. The cork means that life is always filled with togetherness. The money, as a prayer, represents good luck that comes from all directions. The *nyirok* procession is then continued with putting a chain (necklace) on the bride (Figure 3).



**Figure 3.** Putting on Chain (necklace) (Ariyani, 2019)

After putting on the necklace, it is continued with the attachment of *Jung Syarat* cloth and Seven-Color Ropes as shown in Figure 4. The *Jung Syarat* cloth is attached by the bridegroom's mother as a sign that the bride has been tied or already belonging to the bridegroom. Tying a diamond string to the bride's waist which consists of 7 (seven) colors in which, according to the Lampung Elders' beliefs, has the meaning of being married and keeping away from all obstacles until the wedding procession later.



**Figure 4.** Attachment of *Jung Syarat* Cloth and Seven-Color Ropes (Ariyani, 2019)

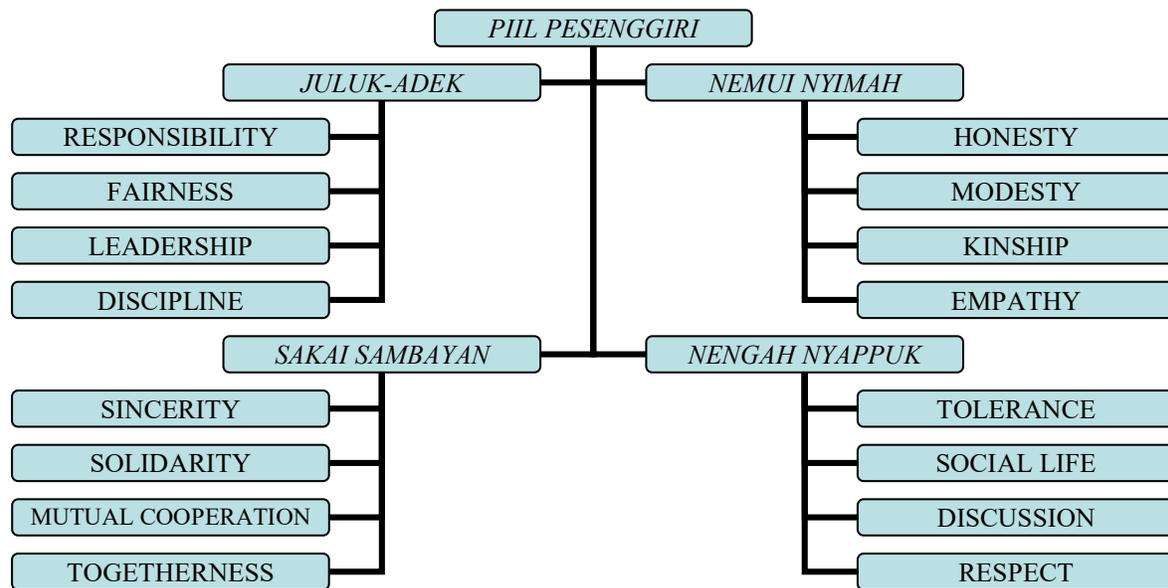
### **Values of Character Education in Nyirok Tradition**

Based on the data analysis, the words that refer to certain characters developed by the native Lampung people in their daily lives are classified. The classification of these words can be seen in Figure 5. The relationship of the *pisaan* oral literature with the values of character can be described as follows:

(a) *juluk-adek*. The character values contained therein can be found in the fifth stanza which represents responsibility meaning that someone should be responsible for their choice and brave to maintain the bond of marriage in the world in order to get the peace of heart and to become an eternal bond in the afterlife. The fairness, which is reflected in the sentence *ditutuk benang pelangi*, giving thread ties fairly in accordance with their position. The next character is leadership. The value of leadership is expected that a man can be a leader both in the world and in the afterlife. Then the character of discipline can be found in a statement of assertiveness in order to be able to live life full of discipline.

(b) *nemui nyimah*, which is found in the first and third stanzas. The character value contained therein is honesty of the heart's feeling when choosing a soul mate expressed in a humble way. When expressing the feeling, it is done at the same time when attaching a ring on the woman's ring finger. The kinship is reflected from the visit of the bridegroom's family to the bride's family to express feelings and intentions to propose his woman. Empathy refers to an expression of affection and demand for a man's family to ask the woman to be part of his family. The affection is described through the giving of jewelry.

(c) *nengah nyapuk*, which is found in the second verse of the *pisaan* oral literature has several character values which include tolerance, social life, discussion, and respect. Tolerance



**Figure 5.** The classification of character values in *nyirok* tradition represented by norm elements in *piil pesenggiri* (Ariyani, 2014)

refers to the feeling of affection which is symbolized through the giving of jewelry by the aunt (father's sister) to the bride. Social life refers to an expression to love one another both in family and social lives. Discussion refers to the discussion of both parties (the bridegroom's family and the bride's family) talking about the wedding items that will be given to the bride. Respect can be seen from the acceptance of the bride's family on the wedding items and affection of the bridegroom's family.

(d) *sakai sambayan*, which is found in the second stanza. It contains several values of characters which include sincerity, solidarity, mutual cooperation, and togetherness. Sincerity refers to the groom's sincerity to give the bride jewelry as a sign of affection. The bride's sincerity is also reflected in the acceptance of the bridegroom's. Mutual cooperation is reflected in the groom's mutual cooperation to provide the best for the bride. Togetherness is described by the atmosphere of togetherness on a happy day the bride and groom are happy.

### ***The Implications of Nyirok Tradition on Local Wisdom and Ethics Education Course***

Based on the data analysis and interpretation, it can be clearly seen that the Local Wisdom and Ethics Education course has linkage with the *nyirok* tradition. The values of character contained in the tradition are used as references and contributions in the course. The course upholds the native Lampung tradition as a form of cultural concern. It aims to maintain the local culture. In other words, the course tries to apply the values of character found in the *nyirok* tradition which aims to foster a sense of love, care, and belonging of young people in order for them to be able to preserve it in the future. Therefore, through the course, the values of character contained in the tradition can be taught to more audience so that it does not only develop within the community where the tradition exists.

### ■ **CONCLUSIONS**

It can be concluded that the local wisdom of the indigenous people of Lampung, especially

those living in Tiyuh Negara Batin, is still often found in daily life. The community in which the tradition exists keeps on preserving and maintaining their native tradition. Through the local wisdom that is still well preserved by its community, ethics education can be internalized in daily life. One of the strong pillars supporting a custom in a culture is the marriage procession. The native Lampung people see marriage as a sacred event full of rules of their custom. The native Lampung people in Way Kanan regency still maintain and carry out the *nyirok* tradition. Each stage of *nyirok* is revealed in a *pisaan* containing ethical values. *Pisaan* is a form of oral literature that functions to communicate messages with meanings. The mandate that can be drawn is an internalization of mutual respect ethics. In addition, the communication ethics in conveying the purpose of wanting to marry a girl are also still well maintained as such which means that it does not necessarily propose to a Lampung girl just like that, but there are ethics that must be understood.

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