



Strengthening National Identity Through The Learning of East Culture-Based Art Education

Dedy Setyawan[✉], Florentianus Dopo

Department of Music Education, STKIP Citra Bakti, Ngada, Flores, Indonesia

Submitted: November 11, 2019. Revised: February 9, 2020. Accepted: July 4, 2020

Abstract

Eastern culture-based art education is an effort to strengthen and build national identity through the transfer of knowledge and the transfer of value in the values of diversity and cultural preservation. The purpose of this study is to provide a conceptual picture of strengthening national identity through learning art education based on eastern culture. The method used is qualitative research by examining science theoretically through literature study, documentation, video, and audio study approaches that are analyzed descriptively. The results showed that some of the eastern cultural arts which are full of messages, moral values, and philosophy of life as a foundation for strengthening and building national identity through art education based on eastern culture are the arts of *go laba*, *Ja'i*, and *reba* traditional rituals. The art is a tradition of the people of Ngada, Flores, NTT which is used as an accompanying event in traditional rituals such as the ritual of making a new traditional house, the ritual of making customary symbols (*ngadhu-bhaga*), and the ritual of *pesat kampung (ka nua)*. While, the conceptualization picture of strengthening the national identity through learning art education based on eastern culture can be done by; First, the stages of classification by selecting various kinds of art genres (music, dance, theater, visual) Eastern culture, to find meaning and values embodied in local wisdom. Second, the identification stage by identifying the learning of arts-based on eastern culture in the form of text and context into the realm of affective, cognitive, psychomotor, and creative. Third, the implementation stage by applying the results of classifying and identifying eastern culture-based art learning to be applied to students so they can understand the values contained in local culture and have cultural intelligence.

Keywords: Art Education; Cultural Arts; Eastern Culture; Local Wisdom; National Identity

How to Cite: Setyawan, D., & Dopo, F. (2020). Strengthening National Identity Through The Learning of East Culture-Based Art Education. *Harmonia: Journal of Arts Research And Education*, 20(1), 39-46.

INTRODUCTION

Today, Indonesia is confronted with various problems such as racism, political instability, violence, rape, radicalism, SARA (*suku, ras, agama, and antargolongan*) issues, and multicultural conflicts. These problems cause an identity crisis of fading in national values, cultural values, and moral values as national identity. Some so-

cial phenomena that occur among millennial adolescents show a symptom of moral deterioration associated with juvenile delinquency, drug abuse, free sex, brawl, and other juvenile delinquency cases. One example of juvenile delinquency in the spotlight is drug abuse among students. Survey results from the National Narcotics Agency and the Indonesian Institute of Sciences show 2.3 million Indonesian stu-

[✉]Corresponding author:
E-mail: dedysetyawan1623@gmail.com

dents have used and consumed narcotics. While drug abuse among students in 2018 reached 2.29 million people (Puslitdatin BNN, 2019).

The problems that occur in Indonesia today are in an alarming condition and have the potential to cause divisions, loss of integrity and unity, and a reduction in meaning on national identity. The development of the times can change everything including the personality of a national identity that has been embedded for years and even centuries. The change originates from various causes, one of which is the effect of globalization which has developed rapidly throughout the world (Kemendikbud, 2016). So that there is a shift in the mindset and lifestyle of eastern communities into westernized with individualistic behavior, hedonist, consumptive, apathetic, secular, free, and exclusive (Setiarsih, 2016).

The national identity is important for a nation because it will show the characteristics of the nation itself. A nation needs identity because building a nation is building the identity of a community called the nation (Sastrapratedja, 2006). Related to the present, building the identity of the Indonesian people is by building a strong "Indonesian identity" (Sujana, 2003). To rebuild the identity of the Indonesian people requires an effort to strengthen and develop national identity through education. The role of education has a very large role in shaping the identity of the Indonesian nation and is seen as strategic to strengthen national identity through the transfer of knowledge and the transfer of value in pluralistic values and preservation of national culture holistically and comprehensively (Setiarsih, 2016). Philosophically, Socrates stressed that education is a process of human development toward wisdom, knowledge, and conduct (Elmubarok, 2009). Besides, education is also an effective and efficient means of preserving cultural values and local wisdom, this is because education is practically inseparable from cultural values which are elements of national identity.

Education is also a human effort to develop human values. Through education, humans try to develop the civilization needed in life. Therefore, education has become everyone's basic needs. Educational needs are believed to be a source of success and human well-being. Education empowers human potential to inherit, develop, and build the culture and civilization of the future. On the one hand, education preserves positive cultural values, and on the other hand, it creates change towards a more innovative life (Gunara, 2017).

One of the fields of education that has the potential to develop and strengthen the identity of the Indonesian people is art education. The presence of art as a means of education in schools at least reflects that art has certain functions and benefits in shaping the personality of the students as a whole who have a sensitivity or social awareness as members of the community who uphold and respect the cultural values of society (Triyanto, 2014). Especially in the current era of development and the rapid flow of globalization has resulted in many changes in the culture of society because of the many cultures that are incompatible with Indonesian society and are easy to enter into the community itself (Setyawan, 2018). So that these changes not only have an impact on society, but art also changes. Because basically art can develop and change according to the conditions of the culture itself. The change in question is a process that produces a situation that is different from the previous situation, which can be a setback or progress (Setyawan, et al., 2020). Therefore, in facing the changing times, art education must take part in developing character education and building a national identity that practices local values and universal nuances (Julia, 2017).

The context of art education described in this paper refers to the learning of art education based on local culture (Eastern culture). The purpose of "eastern culture" itself in this study is a culture that resides on an island in Eastern Indonesia which is administratively included in the Province

of East Nusa Tenggara (NTT). In NTT, there is a lot of diversity and uniqueness of art (music, dance, or appearance) and even culture that can be used as a learning material for local culture-based arts. Where every art and culture contained in NTT is seen from the perspective of the context it contains a lot of meaning in the philosophy of life and the content of local wisdom following the values that apply to the local community. However, the problems that occur in the field of learning art, especially music art still tend to western music material or outside culture, and learning is not accompanied by providing an understanding of moral values. So that the impact of the teaching of music in schools, both primary, secondary, and higher education is limited to strengthening skills and taking care of material issues that focus more on western music material and outside culture. This is following the statement of Dieter Mack (1996) "that the learning of art education is not only limited to learning practice or skills training but finding and understanding the meanings contained in learning art education following the character and wealth of cultural environment background" (Mack, 1996).

It is important here that the learning of arts-based on local culture because arts and culture education has a role in the personal formation of students in harmony with attention to the development needs of children in achieving multi-intelligence consisting of intrapersonal intelligence, visual-spatial, musical, linguistic, mathematical logic, naturalist, adversity intelligence, creativity intelligence, spiritual and moral intelligence, and emotional intelligence (Utomo & Sinaga, 2009). The personal formation of these students has a very influential role in the new generation of Indonesia in the future. Therefore, if the depth of their art education is weak, it will lead to a generation that is not creative, lacks cultural awareness, is intolerant of the surrounding environment, and provides opportunities for the emergence of various violence that can harm themselves. Therefore, deepening the field of cul-

tural-based art education and incorporating cultural elements into education is very necessary to be implemented in the content of art learning. With the aim, to foster attitudes in every individual who has creative individuals, initiative, imagination, emotional wisdom, morals, ability to act critically, and freedom of thought and action (Rohidi, 2014).

Based on the description above, the writer intends to explain the conceptual study of strengthening the national identity through learning art education based on eastern culture. This paper is expected to be able to contribute to the world of art education, to prioritize the learning of local culture-based arts rather than outside cultures. So that it will give birth to a generation of people who can protect, respect, and maintain local wisdom to strengthen and maintain national identity in a pluralistic nation in globalization.

METHOD

This study is the result of an analysis of research previously conducted by researchers on the development of art education learning based on eastern cultures to strengthen national identity. Discussion of the study in this study focused on eastern culture in Ngada district, Flores NTT.

This type of research used in this paper is a qualitative research paradigm. Qualitative research is a research procedure that produces descriptive data in the form of written or oral words from people and observable behavior (Moleong, 2007). This research uses a literature study approach that is analyzed descriptively through a process of searching written sources in the form of books, documentation studies, videos, audio, and research journals relating to the problem under study.

A literature study is a theoretical study and other references relating to values, culture, and norms that develop in the social situation under study, besides library research is very important in conducting research, this is because research will not be separated from scientific literature (Su-

giyono, 2011).

In the context of this research, the data obtained is a description of the analysis of the results of a sociological approach to see all social problems that occur in the world of art education, anthropological approach to see the problem of values that are connected between art education and reality in society, and through the library, research to explore the theoretical and scientific study problems of the meanings contained in the learning of eastern culture-based art education to strengthen national identity.

RESULTS AND DISCUSSION

Exploring the Meanings and Values Contained in Art Culture and Local Wisdom of "Eastern Culture"

Art is the result or expression of culture, whereas culture itself varies in form according to local customs and adjusts to the characteristics of the people in their environment. Ki Hadjar Dewantara argues that art is a part of the culture that arises and grows with the soul of human feelings (Dewantara, 1967).

The term culture also contains two meanings, namely as a process and a product. Culture as a process in daily life shapes a person's cultural identity which is reflected in attitude, speech, action, and thinking. Meanwhile, culture as a product contains a symbol system in particular tradition such as customs, dance, music, crafts, belief systems, and others (Masunah, 2011).

The arts and culture found in Eastern Indonesia, especially in Ngada Flores, East Nusa Tenggara, have their characteristics and are full of traditional values that contain local wisdom that is still very relevant to the current conditions so that they need to be preserved, developed, even adapted or adapted implement it into the world of education. In other words, learning art education must be given following the customs and characteristics of the local community.

One of the arts that has a meaning

and moral message about the philosophy of life in the Ngada community is the traditional music of *go laba*/ drum gong. *Go laba* music is the traditional music of the Ngada people that is used as accompanying music in traditional rituals such as the ritual of making a new traditional house, the ritual of making traditional symbols such as *ngadhu-bhaga*, and the ritual of *pesat kampung (ka nua)*. *Go laba* music contains many ancestral messages that are revealed in several philosophies of life. These philosophies that must be lived by the Ngada community to preserve and maintain values that are already believed to be the fundamental fundamentals for shared life as a cultural community under the umbrella of Ngada culture (Dopo & Sukmayadi, 2019). When viewed from the context, *go laba* music is Ngada's traditional music which is full of meaning and values of life contained in the procession of the traditional rituals of the people. Because basically, traditional music does not mean music and various elements in it are old-fashioned, old-fashioned, or out of date. However, traditional music is music that is distinctive and reflects the culture of an ethnic or community (Purba, 2007). Traditional music is music that is rooted in the traditions of its people, hence its continuity in the present context as an effort to inherit from the previous community to the next society (Setyawan, 2018).



Figure 1. Music of *Go Laba/Gong Gendang* in Tololela.

Not only traditional music but in Ngada there is also a dance that is *Ja'i* dance. The *Ja'i* dance is one of the traditional dances of the Ngada tribe that is perfor-

med in the *Sa'o Ngaza* rite. The dance performed as an expression of gratitude and excitement in the Ngada community. *Ja'i* dance is usually done in bulk, the more people who follow the dance the more wisdom (Negerikuindonesia.com, 2015). The implementation of the *Ja'i* dance in the ritual of the *Sa'o Ngaza* ceremony is a form of unifying and binding family relations in the Ngada community. The philosophical meaning of the ritual of *Sa'o Ngaza* itself is: (1) Changed ancestral ancestry/*go weka da dela*; (2) Safety cage/*Kodo sua*; (3) Blanket/*lawo ine*; (4) Place of residence/*gubhu mu kaja maza* (Setda, 2005). The *Ja'i* dance in the implementation of the *Sa'o Ngaza* ritual is the cultural tradition of the Ngada community which has interrelationship between art and culture and the interdependence/*lobo papa tozo, tara papa dhaga*. Besides being an expression of gratitude, *Ja'i* dance, and the *Sa'o Ngaza* tradition also have life values that can be applied in daily life, such as togetherness, intimacy, unity, social values, and religious values (Radarntt.co, 2018). This is in line with the philosophy of life in the Ngada community, namely *Meze, Mai, Modhe, Mesumora, and Merameda*. 1) *Meze olo go mese* means first greeting with a smile, 2) *Mai papa gani* means to take part in fellowship, 3) *Modhe pu'u zeta one sai ana woe* which is an initiative to do for others, (4) *Mesumora pedhu mora sai boka* means sincere, and (5) *Merameda mera moe mata taka meda moe ta'i ture* that is always in togetherness (Marzuqi, 2018).



Figure 2. *Ja'i* dance in the *Ka Sa'o* ritual

In addition to the arts described above, Ngada also has a cultural tradition that is routinely carried out every year, namely

the tradition of the Reba traditional party. Reba Tradition is a traditional ceremony in the Ngada area that is held every year or to welcome the turn of the year. Reba is a new year in the Ngada ethnic calendar. Reba is a traditional party, a party of gratitude for the kindness of God (*Dewa Zeta Nitu Zale* who has given, abundance, and enjoyment to the Ngada community through agricultural products, plantations, animal husbandry, and others (Keda, 2019). Reba Rituals are included in the complex form of human behavior patterned contained in them, very closely related to economic, social, and religious aspects that exist in society and community life (Kaka, 2019). Reba is a guide for Ngada people to interact in social communities and interactions with the surrounding natural environment (Bogha, 2005). Reba as a Ngada religious rite, both in terms of mythology and in the stages of its implementation always talks about life as a whole.

The above description is part of the cultural arts found in Ngada Flores, NTT. Where each of these artistic and cultural activities contains meaning and noble values. So, it is not wrong if the arts and culture of the east are implemented into the learning materials of arts-based on eastern culture. So that what has been given and explained in the context of learning art education based on eastern culture makes students able to instill philosophical values contained in their culture.

Conceptualization of Eastern Culture-Based Art Learning to Strengthen National Identity

A local culture that is owned by each region in Indonesia is a pillar of the National culture. According to Wagiran local culture or what is referred to as local wisdom is a long experience, which is deposited as an indication of one's behavior, local wisdom cannot be separated from the environment of its owner, and local wisdom is dynamic, flexible, open, and always adapts to the era. The substance of the scope of local wisdom is broad, namely: 1) thoughts, attitudes, and language,

art, and literature, 2) thoughts, attitudes, and actions in various cultural artifacts and 3) social thoughts, attitudes, and actions, such as sincere, polite, and *udanegara* (Wagiran, 2012).

The substance then becomes a root of national culture which is part of national identity. As part of national identity, local wisdom functions in building the personality of a nation based on ancestral values. Preserving the values of local wisdom means living and implementing the local philosophy of the local area that is wise, full of wisdom, and kindness. It aims to provide direction in building national identity following the values of Pancasila to create a conducive and harmonious atmosphere to respond positively to modernization in the era of globalization by national values.

An education system that is rooted in national culture is an education system that is considered appropriate to teach knowledge about its own culture. In the context of culture, good people are people who know and understand their own culture. That is, without knowing one's own culture, humans will not be cultured following customs, rules, or norms that apply in their environment (Julia, 2017).

The integration of art education based on eastern culture will strengthen national identity that can foster pride, nationalism, and patriotism towards the nation and state. This certainly will strengthen unity and unity within the frame of Unity in Diversity. Strengthening national identity through art education based on eastern culture aims to create citizens who have awareness of their own environmental culture, namely citizens who are aware of the equality of human dignity, and protect and preserve the values of local wisdom in carrying out community life, nation and patriotic.

Conceptualization of arts learning based on eastern culture can be applied through several stages, including 1) Classification, in this stage is to choose various types of arts (music, dance, theater, visual) and Eastern culture, to find meaning and values. the value embodied in local wis-

dom. 2) Identification, this stage is identifying the learning of arts-based on eastern culture in the form of text and context to the affective, cognitive, psychomotor, and creative domains. 3) Implementation, at this stage, is to implement the results of the classification and identification of eastern-based art learning to be applied to students so they can understand the values contained in local culture and have cultural intelligence. The following is a Figure 3 of eastern culture-based art education learning schemes:

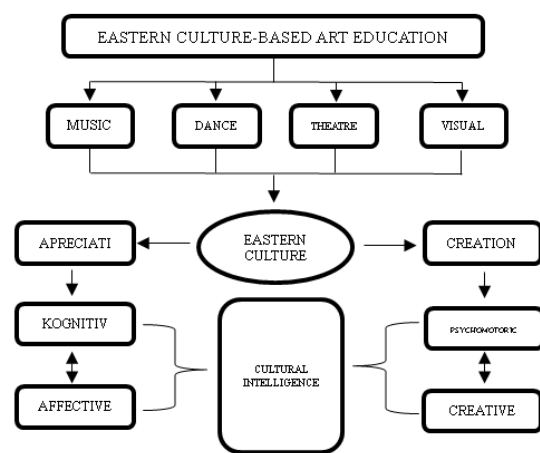


Figure 3. Learning Scheme for Eastern Culture-Based Art Education.

In the application of eastern culture-based arts learning, the outcome expected of students is to have cultural intelligence. Cultural intelligence according to Khodadady and Ghahari (2011) consists of metacognitive, cognitive, motivational, and behavioral components. As the first component, meta-cognitive reflects the process by which individuals acquire and understand cultural knowledge, cognitive as the second component, refers to a person's knowledge and understanding of how cultures are similar to and different from one another. This reflects the general knowledge structure of knowledge about economic and legal systems, social norms, religious beliefs, practices, and conventions in different cultures obtained from education and personal experience. As a third component, motivation shows one's ability to motivation in learning and functioning in

cross-cultural situations. This includes something inherent in a person experiencing and interacting with people from different cultures. The final component, behavior, refers to a person's ability to exhibit proper verbal and nonverbal behavior when interacting with people from different cultures.

CONCLUSIONS

Strengthening national identity through learning art education based on eastern culture can be done by First, the stages of classification by selecting various types of arts (music, dance, theater, visual) and Eastern culture, to seek meaning and values that are contained in local wisdom. Second, the identification stage by identifying the learning of arts-based on eastern culture in the form of text and context into the realm of affective, cognitive, psychomotor, and creative. Third, the implementation stage by applying the results of classifying and identifying eastern culture-based art learning to be applied to students so they can understand the values contained in local culture and have cultural intelligence.

Through learning arts based on eastern culture, students are faced with a picture of their own culture. Culture with a cultural identity that is raised by presenting the treasures of local wisdom values in the community as a form of national identity. The application of local wisdom values can be used to measure the level of appreciation and creations of students towards learning material from a cultural perspective of art. Thus, students are expected to become the next generation of the nation who have civilized intelligence, can understand the equality of human dignity and protect and maintain the values of local wisdom in the administration of community, nation and state life as a form of strengthening the national identity in the current development.

REFERENCES

Bogha, V. U. (2005). *Reba Budaya "Tahun*

Baru" Masyarakat Ngadha. Kupang: Biro Humas Setda Propinsi NTT.

Dewantara, K. H. (1967). *Kebudayaan*. Yogyakarta: Taman Siswa.

Dopo, F., & Sukmayadi, Y. (2019). The Musical Structure and Meaning of Go Laba in the Context of People's Life Philosophy in Ngadha Culture, Flores, East Nusa Tenggara. *Harmonia: Journal of Arts Research and Education*, 18(2), 171-180.

Elmubarok, Z. (2009). *Membumikan Pendidikan Nilai; Mengumpulkan Yang Terserak, Menyambung Yang Terputus, dan Menyatukan Yang Tercerai*. Bandung: Alfabeta.

Gunara, S. (2017). Local knowledge system in music education culture at indigenous community Kampung Naga Tasikmalaya Regency. *Harmonia: Journal of Arts Research and Education*, 17(1), 48-57.

Julia, J. (2017). *Bunga Rampai Pendidikan Seni dan Potensi Kearifan Lokal*. Sumedang: UPI Sumedang Press.

Kaka, P. W. (2019). Makna Simbolik dalam Bahasa Ritual Reba Pada Masyarakat Luba Tiworiwu Kecamatan Jerebuu Kabupaten Ngada. *Jurnal Imedtech*, 3(2), 1-8.

Keda, A. O. (2019). Pesan Mendalam Upacara Reba dan Nilai Luhur Budaya Masyarakat Ngada NTT. Retrieved June 20, 2019, from <https://www.liputan6.com> website: <https://www.liputan6.com/regional/read/3893093/pesan-mendalam-upacara-reba-dan-nilai-luhur-budaya-masyarakat-ngada-ntt>

Kementerian Pendidikan dan Kebudayaan. (2016). *Analisis kondisi jati diri kebudayaan*. Jakarta: Pusat Data dan Statistik Pendidikan dan Kebudayaan.

Khodadady, E., & Ghahari, S. (2011). Validation of the Persian Cultural Intelligence Scale and Exploring Its Relationship with Gender, Education, Travelling Abroad and Place of Living. *Global Journal of Human Social Science*, 11(7), 65-75.

- Mack, D. (1996). *Pendidikan Musik: Antara Harapan dan Realitas*. Bandung: University Press IKIP Bandung.
- Marzuqi, A. M. (2018). Mengenal Rumah Adat Ngada yang Penuh Filosofi. Retrieved June 20, 2019, from <https://mediaindonesia.com/read/detail/146759-mengenal-rumah-adat-ngada-yang-penuh-filosofi>
- Masunah, J. (2011). Konsep dan praktik pendidikan multikultural di amerika serikat dan indonesia. *Jurnal Ilmu Pendidikan*, 17(4), 298-306.
- Moleong, L. J. (2007). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya Offset.
- Negerikuindonesia.com. (2015). Tari Ja'i Tarian Tradisional Dari Flores, NTT - Negeriku Indonesia. Retrieved June 20, 2019, from <http://www.negerikuindonesia.com> website: <http://www.negerikuindonesia.com/2015/09/tari-jai-tarian-tradisional-dari-flores.html>
- Purba, M. (2007). *Musik Tradisional Masyarakat Sumatera Utara : Harapan, Peluang, dan Tantangan*. Medan: Universitas Sumatera Utara.
- Puslitdatin BNN. (2019). Penggunaan Narkotika di Kalangan Remaja Meningkatkan. Retrieved from Puslitdatin BNN website: <https://bnn.go.id/penggunaan-narkotika-kalangan-remaja-meningkat/>
- Radarntt.co. (2018). Ka Sa'o Salah Satu Tradisi Budaya Masyarakat Bajawa. Retrieved June 20, 2019, from <https://radarntt.co> website: <https://radarntt.co/daerah/ngada/2018/ka-sao-salah-satu-tradisi-budaya-masyarakat-bajawa/>
- Rohidi, T. R. (2014). Pengembangan Media Pembelajaran Pendidikan Seni Budaya Berbasis Kearifan Lokal (Wayang Sebagai Sumber Gagasan). *Imajinasi - Jurnal Seni*, 7(1), 1-8.
- Sastrapratedja, M. (2006). *Manusia Multi Dimensional: Sebuah Renungan Filsafat*. Jakarta: Gramedia.
- Setda, B. H. (2005). *REBA: Ritual Budaya Masyarakat Ngada*. Kupang: Setda Provinsi NTT.
- Setiarsih, A. (2016). Penguatan Identitas Nasional Melalui Pendidikan Multikultural Berbasis Kearifan Lokal. *Seminar Nasional PGSD Universitas PGRI Yogyakarta*.
- Setyawan, D. (2018). Mengenalkan Alat Musik Tradisional Melalui Kegiatan Ekstrakurikuler Suling Bambu Di SD INPRES Rutosoro. *Jurnal AKRAB JUARA*, 3(3), 10-21.
- Setyawan, D., Karyono, T., Milyartini, R., & Masunah, J. (2020). Study of the Form of the Gamelan Glundeng Performance in the Totta ' an Dhereh Tradition in Bondowoso. *Proceedings of the 2nd International Conference on Arts and Design Education (ICADE 2019)*, 2(1), 236-242.
- Sugiyono. (2011). *Metode Penelitian Pendidikan : pendekatan kuantitatif, kualitatif, dan R&D*. Jakarta: Alfabeta
- Sujana, I., Naya, N., & Askandar, L. (2003). *Pembangunan Jati Diri Bangsa Indonesia*. Surabaya: DHD, 45 Jatim.
- Triyanto. (2014). Pendidikan Seni Berbasis Budaya. *Seni Imajinasi*, 8(1), 33-42.
- Utomo, U., & Sinaga, S. S. (2009). Pengembangan Materi Pembelajaran Seni Musik Berbasis Seni Budaya Berkonteks Kreatif, Kecakapan Hidup, Dan Menyenangkan Bagi Siswa Sd/Mi. *Harmonia: Journal of Arts Research and Education*, 9(2), 1-13.
- Wagiran. (2012). Pengembangan Karakter Berbasis Kearifan Lokal Hamemayu Hayuning Bawana (Identifikasi Nilai-Nilai Karakter Berbasis Budaya). *Jurnal Pendidikan Karakter*, 3(2), 329-339.