

The Value of Character Education in Saman Gayo Lues Dance

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ABSTRACT

This article aims to describe the values of character education contained in the Saman Gayo Lues dance. The Saman Gayo Lues dance is a type of folk art that breathes Islam which is danced by a group of men in apposition like the *cross-legged final tahiyat* in prayer. In the aspect of motion, the saman Gayo lues dance uses slow movements, getting faster and finally fast. This study uses a qualitative paradigm with a descriptive method. Data was collected by means of documentation studies and relevant literature reviews. The data analysis technique used is data triangulation to determine the validity of the data obtained in stages by reducing, categorizing and synthesizing data. The results showed that the Saman Gayo Lues dance has values of character education that are useful for human life, the elements of character values contained in the Saman Gayo Lues dance include: piety, honesty, togetherness and beauty (aesthetics) that can be seen. there are patterns of movement, poetry, and make-up (clothing). The values contained in the Saman Gayo Lues dance can be used as a medium in the form of dance to increase the value of spirituality (religious) and discipline in children (students) in formal or non-formal schools though.

Keywords: *Values of Budi Pekerti, Education, Saman dance, Gayo lues.*

1. INTRODUCRION

Saman Gayo Lues dance is a traditional dance of the Gayo people who inhabit Gayo Lues Regency, Southeast Aceh Regency and the Gayo people who are in Aceh Tamiang Regency (Tamiang Hulu), East Aceh (Lukup or Serbajadi area). Meanwhile, the Gayo people in Central Aceh Regency and Bener Meriah Regency do not have the saman dance [1]. Saman dance lives and develops in the culture of the Gayo tribe, both in Lokop and in Blangkejeren (Gayo Lues). In the aspect of motion, the Saman dance uses slow movements, getting faster and finally faster, this movement is used to get closer to the Creator. Music in dance is also very important, because it can be felt that the presence of dance without music feels bland and unattractive to watch [2].

Saman dance uses two basic motion elements, namely clapping and clapping [1]. With this process, motion can be understood as a visual reality [3]. In performing the movements, the dancers should not think about other movements other than the movements in the dance, in the heart and mind of a dancer only focused on God Almighty. In addition to presenting the motion is

also accompanied by music that comes from the poems of the players.

Character Education according to Haidar [4] is a conscious effort made to embed or to internalize moral values into the attitudes and behavior of learners in order to have the attitude and behavior of the sublime (*berakhlakul karimah*) in everyday life, both in interacting with God, with fellow human beings and with nature/environment.

The value of education is used as the basis for creating human character. According to APEID NIER [5] explains that the values that are instilled through education are religious values, moral values, social and cultural values. Reflecting on the limited efforts of educational institutions in providing students with moral values so far, it has inspired the emergence of commitments from a number of circles to provide character education. Conceptually, character education is a conscious effort to prepare students to become fully human beings with noble character in all their roles in the future or the formation, development, improvement, maintenance and improvement of student behavior so that they are able to carry out their life tasks in harmony. harmonious, balanced physically and

spiritually, spiritual materials, individual social and the hereafter [6].

The art of dance, especially the Saman dance, contains positive values in movement, accompaniment, even the dance clothes worn can teach to increase piety, honesty and discipline, increase togetherness and beauty (aesthetics), think and behave well in the environment [1]. Learning and studying dance well will be able to make a person learn to control and limit himself from things that are not good. The problem that is currently emerging is a system that integrates the online world with industrial production and other fields that are starting to use digital technology, if this is not anticipated wisely and wisely it will have more negative impacts than positive impacts on student development.

This article aims to describe the values of character education contained in the saman Gayo lues dance that can be used in order to improve and encourage the strengthening of character education for students, namely through harmonization of heart, taste, thought and body exercises that are in accordance with practice, improve spiritual values (religious) and discipline in children or students through the art of the Saman dance. There are many things that can be taken and learned especially regarding values and teachings about life. We can see this from historical stories, song lyrics, interactions between members and in every performance of the Saman Gayo Lues dance.

2. METHODS

Based on the title of the article, the paradigm used in this research is quantitative, with the method used in this research is descriptive qualitative with a multidisciplinary approach seen from the aspects of History, Sociology and Anthropology. ethnography, sociology, literature and history to produce an original ethnography.

Saman Gayo Lues Dance can literally be translated as Saman Dance in general. elements of the saman dance, namely movements that have the function of symbols of social and religious life, although it cannot be denied that it also contains elements of beauty. The Saman Gayo Lues dance which was performed at the Aceh Pavilion of Taman Mini Indonesia Indah on Wednesday, September 24, 2014, was a joint arrangement and agreement between the dancers and the dancers (dance leaders) who were directly involved in the dances performed, the dancers involved including the lifters amounted to 15 people consisting of male dancers are all around 30-35 years old.

Data collection techniques were carried out by interviews, documentation studies, and literature studies.

The following is a description of the overall data collection techniques carried out by researchers:

2.1. Interview

Interviews were conducted with Alex, the choreographer and dancer who was directly involved in this dance. Interviews were conducted face-to-face and direct interaction with informants and were conducted in 2014 at the Aceh Pavilion at Taman Mini Indonesia Indah on Wednesday around 13.30 WIB. The things that were asked on this occasion were about history, movement, clothing, poetry, interpretation of meanings and symbols contained in this Gayo lues saman dance.

2.2. Doing Document Studies by Analyzing the Videos and Photos Obtained

Document studies that have been obtained by researchers are document studies in the form of videos which are documentation of the Ministry of Education and Culture in 2014 which were shown at the Aceh Pavilion of Taman Mini Indonesia Indah and the documentation of the Gayo culture service itself which is relevant to observe.

2.3. Conducting Literature Study of Several Relevant Books and Journals

Literature studies can be obtained from several sources of books and journals. From the source of the book *Langkap Negeri Saman* which was written by Mrs. Rismawati and published in 2017 by the language development and development agency, the data obtained from this book is about the history of the development of work in Aceh until the pemekeraan became Gayo Regency in 1957 and only recently was inaugurated in 1974 as the district of Southeast Aceh. Another source of literature is obtained from the work of Isma Tantowi and Buniamin published in 2011 by Jakarta USU Press.

In this study, the researchers used Glasser and Strauss analysis techniques, namely reduction, categorization, and synthesis techniques. At the time of reducing the data, the researchers collected all the data obtained in the field, both the results of document studies, literature studies and interviews. After that, categorize the data according to the parts contained in the Saman Gayo Lues Dance. After the data is comprehensively owned, the next step is to synthesize all the research results and interpret them into a paper.

3. THE VALUES OF CHARACTERISTICS IN THE SAMAN GAYO LUES DANCE

The Saman Gayo Lues dance which was performed at the Aceh Pavilion of Taman Mini Indonesia Indah on

September 24, 2014, is often presented in the context of the show as entertainment for the tourists who come, although the context presented is as entertainment, but in this dance, there are moral values that exist. in motion, poetry, floor patterns and the make-up of the clothes worn. The moral values contained in this dance include piety, honesty and discipline, togetherness and beauty (aesthetics), which are the basis or basis for social life in society.

3.1. Piety

The lyric or lyric is very prominent in the saman Gayo lues and very important in the songs or vocal music of the saman Gayo lues itself. The work of this poem has a major position in its guidance. Saman Gayo lues songs are based on the rules of Gayo poetry [7]. Poetry becomes the accompaniment of dance music. The poems conveyed in Saman Gayo Lues contain the value of da'wah or advice. the poets conveyed poetry with da'wah values such as:

"Salamualikum kupara penonton, Laila la aho, Simale munengon kami berseni, Lahoya, sarre e hala, lem hahalla, Lahoya hele lem hehelle, Le enyan-enyan, Ho... lam an laho, Salamni kami kadang gih meh kona, Laila la aho, Salam merdeka ibuh kin tutupe, Hiye sigenyan enyan e alah, Nyan e hailallah, Laila la aho, ala aho"

Artinya:

"Assalamualaikum ya para penonton, Tiada Tuhan selain Allah, Yang hendak melihat kami berseni, Begitu pula semua kaum bapak, Begitu pula kaum ibu, Nah itulah-itulah, Tiada Tuhan selain Allah, Salam kami mungkin tidak semua kena, Tiada tuhan selain allah, Salam merdeka dijadikan penutupnya, Ya itulah, itulah, aduh, Itulah, kecuali Allah, Tiada tuhan selain Allah, selain allah".

The verse explains that the meaning of greeting contains respect in accordance with the Islamic concept. In addition to the poems above, there are also other poems that are full of meaning and are thick with religious values, literally Islamic.

In the interpretation of the informant, from the results of the interview with bang Alex (Anj. Aceh TMII, 2014), the opening greeting became the beginning of the start of the saman dance which conveys praise to Allah SWT and emphasizes that Allah is supremely high who has created the heavens and the earth and so that people understand Allah is only one who sees and knows everything and there is no god but Allah SWT. This sentence is referred to in accordance with the creed in Islam ((HR. Bukhari)) [8].

Not only from reciting poetry, but piety is also found in the motifs found in dance clothing [1], these motifs illustrated in Figure 1:

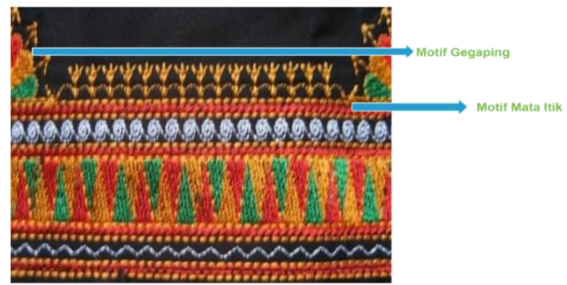


Figure 1 Personal Documentation (Photos of fabrics and motifs on fabrics and clothes for the saman gayo lues dance, Anj. Aceh, TMII: 2014).

- This Gegaping motif explains that it is a symbol of obedience to religion and maintaining customs and culture.
- The duck eye motif explains on a red cloth ribbon (all of which are called ruje rino) which is a symbol of the ulama's instructions about the knowledge of the world and the hereafter as well as physically and mentally.

Based on the description above, it can be illustrated that the art of Saman dance contains religious values, namely in the form of the creed which always reminds us of the belief that there is no God worthy of worship but Allah. Seeing how important the value of poetry that contains the preaching of goodness in Saman Gayo is, it is easy for this art to develop and be accepted by the community [1].

3.2. Honesty and Discipline

Saman dance is a dance group that performed more than two dancers with an odd number with a minimum of nine dancers with two companions, or better known as Sheik. Soegeng Prijodarminto in his book *"Discipline Tips for Success"* defines it as a condition that is formed and created through the process of a series of behaviours that show obedience, obedience, order and or order. In the art of Saman dance, honesty and discipline are things that must be done by dancers. The saman dance in its performance displays the movements of clapping hands, clapping the chest and clapping the thighs with a compact and the same rhythm, honesty and discipline will be seen very clearly at the beginning of the performance as in the floor pattern (Figure 2). According to Bang Alex, the form of presentation of the floor pattern in the saman dance that is displayed at certain performances is usually the form of the floor pattern is parallel to the straight (horizontal), and the position of the dancer is facing forward or facing the audience neatly like a syaf in prayer (Interview, 2014).



Figure 2 Example of a photo floor pattern for the 2015 Saman Gayo dance performance.

Discipline is the next capital needed by someone to become a good dancer as well as a choreographer later. As an elaboration of the discipline itself, a good dancer will apply time discipline, never give up in trying, steadfastly carry out the process, and be hard on himself. Including when they are about to appear on stage, a dancer must always concentrate on presenting a good show.

In the Emun Departure motif, it is a symbol of efforts to improve life by changing the system based on the right with the vanity, as well as beautifying the place of residence for the improvement of that life [7].

The Saman dance usually has a tempo that is getting faster and faster and is generally danced by dozens or even tens of thousands of male dancers, as stated in the online newspaper Republika, Tuesday, August 15 2017, "Saman dance is a dance that really requires high concentration. the dancer. Saman dance is identical to the drifting movement (slow at the beginning) then gradually increases and reaches the climax, which is the fastest movement. Saman dance has a high level of difficulty. To master the Saman dance movements perfectly, participants must have high physical endurance, synchronize the speed of hand, body, and head movements between dance members, as well as a correct understanding of the meaning of the song.

It is not easy to unite the different emotional levels of the dancers, even more so that thousands of people become one unit so that the Saman Dance is created that can amaze the people who watch it. Honesty and discipline in practice are very necessary in Saman Dance. Because cohesiveness cannot be built in an instant, a long training time is also needed for perfect hand, shoulder, head movements and the harmony of various formations that can be changed."

In the Big Indonesian Dictionary (KBBI) honesty comes from the word "honest" which is affixed to and -an, and has the meaning of being upright, not lying, not cheating and being sincere or sincere. In Arabic, Tabrani Rusyan said that honest is a translation of the word *shidiq* which means true, trustworthy. It means

that honesty is the suitability and truth of words and actions that are in accordance with reality.

3.3. Togetherness

Saman dance is identified as an Islamic art. Saman dance is an art form because it is the result of a human creation, but it is also called Islamic art because the elements that make up the Saman dance are Islamic elements, so that if these elements are separated from the art, Saman is no longer an art [1].

The gesture of patting the chest means that a man must be brave and strong, but also gentle and loving. This is shown by soft, romantic, and comforting poems but there is strength in the movement. Simultaneous movement while holding together means that to be strong we must unite (Figure 3). If you are united, then everything can be done easily. In the saman dance, there is one leader who is called the penangkat. That is, all must obey the leader if they want to live in harmony, beauty, and peace. However, even so, the penangkat performed the song based on a mutual agreement [7].



Figure 3 Meanings and symbols of floor patterns in Saman Gayo Lues dance.

- The penangkat is the main character who is usually called the syeh saman, the central point in the saman line, which determines the dance movement, dance level, sya'ir that is echoed and sya'ir in response to the opponent's attack.
- Pengapit is a supporting character who lifts both dance and singing movements. So, the side brace plays a very important role in helping the lifter, if the lifter forgets the poetry and motion, then this is the task as a clamp.

In the process of performing the Saman Gayo Lues dance, to be able to show a compact and good appearance, there is a process of deliberation and making an agreement regarding who will be the lifter and flanker, this is done by deliberation between the dancers with one another to be able to determine the position in the floor pattern [9].

Togetherness can create a sense of mutual respect, love and care for others (dancers). With the existence of togetherness students can help each other in everything, the realization of an inseparable unity, and a great sense of empathy so that they can encourage each other to overcome the problems that are being faced. To instil the value of togetherness, it is necessary to build character [10].

In the Internalization of Mutual Values through Gamelan Art Learning written by Suhendi Afryanto [11] it is said that the value of togetherness in its implementation lies in three things, including: (1) Togetherness has the value of humility. Humility will enable us to cooperate, not to seek self-interest, or vain praise; Humble people do not seek human praise. Humble people will find it easier to think of others as more important than themselves, only arrogant people are selfish; (2) Togetherness has service value. Service is not self-oriented but paying attention to the interests of others. Meaning: to achieve togetherness we need to serve others, anyone, especially those who need our helping hand; and (3) Togetherness has the value of thought. In togetherness there are many characters, everyone has a different character, a different perspective, and a different way of thinking which results in the principle of life.

3.4. Beauty (Aesthetics)

The form of presentation of floor patterns in the Saman dance can be divided into two types, namely at performances and at competition events (Saman Jalu). Saman dances that are performed at certain performances are usually in a straight line (horizontal) pattern, and the dancer's position is facing forward or facing the audience. Whereas in the Saman which is displayed in the form of a match (Saman Jalu), the form of the floor composition is not facing forward or to the audience, but the dancers are facing sitting opposite their sparring opponents, horizontal zig zag oblique left and right which prioritizes the aesthetic elements that can be seen. from every angle of the audience (Interview with bang Alex, 2014).

The dynamic dance movement uses a slow and fast pattern with a combination of chest, thigh and head movements that prioritize the flick of the hair adding a level of complexity that shows an extraordinary aesthetic essence from the audience's point of view. and down, which is a combination of body movements and clapping of hands hitting the chest in a fast tempo. Surang-filter is an alternating or alternating movement for both the upper and lower positions [9].

The property used for the head is Bulung Teleng, a typical head covering of the Gayo tribe. Bulung Teleng, also known as tengkuluk, is made of black cloth for the base of the head covering, then decorated with thread

embroidery. The embroidery or decoration on Bulung Teleng is almost like the traditional Gayo wedding dress. Like the head coverings used by the Saman dance players, the traditional clothes used by them also come from the Gayo tribe. Saman dance clothes are usually called openwork clothes or basic clothes [1]. The basis of the black colour is not only from traditional decisions, black is a neutral colour and will give vivid colours to other colours, red, green and yellow besides having certain colours, these colours give a firm and bright impression to the audience, the motifs and symbols contained in the habit also gives the impression of luxury and beauty.

The term Aesthetics in Indonesian is an absorption from the word Aesthetica. The term was used by Baumgarten to denote a branch of philosophy that deals with art and beauty. The term Aesthetica itself comes from the Greek word "Aesthetical which means things that can be absorbed by the five senses, and "Aesthesis which means sensory perception [12]. According to Aris Toteles, aesthetics is a philosophy of art that contains all kinds of thoughts and in-depth discussions about art and beauty.

4. CONCLUSION

The saman Gayo lues dance which has a dynamic movement with a slow to fast tempo which reflects that in life everything starts with simple things to achieve something extraordinary, the chest patting movement means that men must be brave and strong, but also should be gentle and loving. Simultaneous movement while holding together means that to be strong we must unite. In the saman dance, there is one leader who is called the penangkat. That is, all must obey the leader if they want to live in harmony, beauty, and peace. The floor pattern in the saman dance that is displayed at certain performances is usually in the form of a straight parallel (horizontal) floor pattern, and the dancer's position is facing forward or facing the audience neatly like a syaf in prayer. This illustrates the discipline in behaving in front of others.

The Saman dance poetry contains religious values, namely in the form of the creed which always reminds us of the belief that there is no God worthy of worship but Allah. The colours in the openwork motif have a certain meaning. The black colour is the result of customary decisions; red as a sign of courage (mersik) to act in the truth; white as a holy sign in outer and inner actions; green as a sign of glory and craftsmanship (lisik) in everyday life; yellow as a sign of caution (urik) in action. Apart from the colours in the motifs in the make-up, there are also meanings such as those found in the Gegamping motif, the shoots of bamboo shoots, the duck's eye motif, the departing enum motif, and the Sessions motif, all of which contain character values that can be used as learning materials. learn to control

and limit yourself from things that are not good. There are many things that can be taken and learned, especially about values and teachings about life which can later be implemented in formal education or non-formal education in strengthening spiritual values (religious) and the value of discipline in children (students).

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