Integration of Local Wisdom Values “Domyak Ritual” in Character Education

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ABSTRACT

This research aims to examine the process in the Domyak Ritual and the values contained therein, that can be integrated into character education in Indonesia’s schools. The method used is a descriptive qualitative method with an ethno pedagogic approach. Data collection techniques used in this study were literature review, interview, observation and documentation. The results of the study can be explained, that the Domyak Ritual was born in 1920 and initially as a ritual ceremony requesting for rain. In the Domyak Ritual there are four parts, namely preparation, gending talalú (activities hitting musical instruments), ngado’a (pray), and entertainment of various kinds of arts. The values contained in the Domyak Ritual are an attitude of responsibility, always starting activities with prayer, always maintaining community harmony and always keeping oneself and the environment clean. Therefore, the values contained in the Domyak Ritual are expected to be integrated into character education in schools.

INTRODUCTION

Culture and entirely its products are the outcome of human life (Gartman, 2012; Smith, 2016). The world in which people live affects the way people living. How individuals live and how they innovatively decide their lives arise from these progressions. Human primary instinct to subsist and prosper is comprehended through these imaginative forms that we nowadays demand culture. Culture is a basis in which several characteristics, such as local characteristics, are shaped (Pesurnay, 2018; Verhoeven, 2004). Separately local community expresses its culture and viability through its own way of interacting with the environment as known as local wisdom. Local wisdom meant as an idea of life, including positive ones, based on clear reasoning and good intentions (Aközer & Aközer, 2017). Kurnianto & Lestarini (2020) propose that local wisdom can be translated as a suggestion for the work of the mind, deep emotions, personality, form of temperament and human glory. Therefore, by controlling local wisdom, they will have a more noble soul. Local wisdom is always associated with human life and the environment, and their function as guardians of the Earth’s climate, which affects human life (Schuurman, 2010). Local wisdom has the following characteristics (Dalcher, 2006; Kurnianto & Lestarini, 2020). (1) Local wisdom may seem simple, but it is often sophisticated, inclusive, and diverse. (2) Adapts to local, cultural and environmental conditions. (3) Forceful and supple. (4) Adjusted to the needs of the locals. (5) Resembles to the quality and quantity of obtainable incomes. (6) Respond well to changes.
Local wisdom is the capability to acclimate, organize and nurture the influence of nature and other cultures, which is the pouring strength overdue the alteration and creation of Indonesia’s incredible cultural variety (Pesurnay, 2018). The vast Indonesian region is composed of diverse ethnic cultures in the western, central and eastern parts of the region. The regional or geological culture formed by the ethnic groups of the Indonesian archipelago has unique and unique patterns, characteristics, languages, values and special symbols derived from people’s culture (Hasan & Suwarni, 2012). Today’s Indonesian culture, as we know it today, was certainly created in a long process. It was started by the ancestors of the Indonesian people and eventually had to go through decay and flow, some being left behind and some being preserved, leading to today's paddy fields. In addition, ancient Indonesian culture has undergone many changes and changes due to the different interpretations and understandings of locals, indigenous peoples, and mixed races. In other words, the Indonesian culture we are used to today have gone through a dynamic and eclectic process (Cabral & Martin-Jones, 2021). They are responsible for various qualities of the result, such as ontological consequences, artifacts, and the nature of the cultural career. There is also an epistemological heritage, knowledge that has been passed down as of generation to generation, and various world concepts. After all, it is a value-theoretic heritage of values, virtues, morals, aesthetics, etc.

The long process that shaped Indonesian culture has brought about cultural elements that grow and develop in people’s lives (Hasan & Suwarni, 2012; Masub et al., 2016; Pekerti & Arli, 2017; van Engelenhoven, 2021). Religion, language, various art forms, norms, knowledge, economy, tools, etc. have created some value with the system, such as shared, religious, symbolic, economic and practical values. Finally, the values of Indonesian culture should determine the atmosphere of people’s lives. At the same time, over time, people have fought and defended these values based on comrades, solidarity, justice, etc., in order to form a cultural community to overcome existing differences. On the other hand, the leaders of culture and society composed of ethnic groups have different worldviews, perceptions and ideas. Therefore, different philosophies, cultural values, symbols, perceptions of multiculturalism, and other values can represent some of the original ideas of Indonesians (Tajuddin & Stern, 2015).

As a multicultural nation, Indonesia has rich traditions and the value of local wisdom, and need to be preserved. Local values can defend the virtuous lives of Indonesians in today’s globalization and info age. Local wisdom was used to show that it contained elements such as aristocrats, high morals, certainty, golly, and prettiness. They will guide in basing vision of life on the patterns of relationships between Indonesian’s people. One of the provinces in Indonesia is the province of West Java. West Java is an area that has a lot of variety of arts, including the art of ulin kobongan, domyak, sisingaan, calung, genye, and so on. The various art of West Java has their own shapes and characteristics, depending on the tastes and creativity of the people who live there. Today, many forms of art that live and develop in society reflect the circumstances of the region and are becoming characteristic of the identity of the ethnic region. One of the districts located in West Java is Purwakarta district, which is in the middle of the part between the northern coast and the Priangan area. There are several kinds of arts and local wisdom in Purwakarta, one of which is the Domyak Ritual, which is located on the slopes of Mount Burangrang, Pasir Angin Village, Darangdan, Purwakarta District, as shown in Figure 1. The uniqueness of this Domyak Ritual can be seen in terms of its performing and artistic rituals, because the Domyak Ritual is a helaran art in the form of a procession along the road. In the Domyak Ritual there are four parts, namely preparation, gending tatalu (activities hitting musical instruments), ngado’a (pray), and entertainment where each of these parts contains value.
Domyak Ritual, as one of local wisdom, is imperative to young people to identify and be proud of their local wisdom and contribute in the maintenance of their local awareness. The loss of younger generations’ knowledge of local culture over the last decade is a main difficult for the Indonesian government (Rosa et al., 2021). The value expanded as of local cultural wisdom is no lengthier the norm for Indonesian youth. Local wisdom values no lengthier influence the social behavior of young people (Leu, 2005; Tan, 2019). This change in the location of local culture is an unavoidable spectacle in people’s lives. Therefore, use local resources and knowledge to promote the development of educational and learning processes in schools and communities (Dei, 2002; Fischman & Gandin, 2016). Local wisdom is significant to stay adjacent to the school and interact through most students (Pornpimon et al., 2014). An education system based on a particular culture, especially the Indonesian culture that emerges from the heart of Indonesian society, helps establish important values for raising awareness of the substance of Indonesia’s multicultural and multicultural culture (Aini et al., 2020). Therefore, understanding this aspect will be an important sign of the nature and meaning of thinking based on Indonesian culture.

Höttecke & Silva (2011) explained that local geniuses and knowledge could be a source of both values and scholarly material. Unfortunately, the values of these regions are not included in the national education improvement agenda. The school curriculum still has a uniform teaching material. Consequently, originality and novelty are needed to assimilate local values in the progression of learning at schools below the umbrella of character education (Muhammad et al., 2021; Sugiyo & Purwastuti, 2017). Character is a set of characteristics that have always been admired as a sign of human tenderness, wisdom, and moral maturity (Pamungkas et al., 2021; Tomlinson, 2019). Based on this character, nurturing to strengthen oneself to grow. In fact, development or character formation has always been associated with social values or traditions that must be passed down from generation to generation (Hasan & Suwarni, 2012; Pope, 2021). As Ananthram & Chan (2016) wrote, certain traditional values become widely believed to be the basis of good behavior and responsibility, respect, compassion, discipline, loyalty, it fosters courage, forgiveness, openness, labor ethics, and God’s love in the human soul. According to Kurnianto & Lestari (2020), all works of literature, art and culture are the source of character formation.

It is supposed that education can make a truly respected contribution to fully provision the character education (Zapata et al., 2007), which is a precedence of Indonesia’s agenda. The progress of education can be seen not only in terms of improving intellect, but also in terms of
improving student characters, morale, social and physicality. Character education is thoroughly connected to these factors: moral traditional acquaintance, moral thinking, affection and altruism, and moral propensity (Bagozzi et al., 2009; Dewi & Alam, 2020). Dodd (1992) also states that character education is an effort to develop virtues as a useful, meaningful and productive foundation of life, a fair and compassionate foundation of a good society, and moral values. Have moral thinking, decisions and self-awareness that stated to be a view and perspective. In an agreement with Turnbull et al. (2000) specified that personality entails of three main characteristics, meaningful good, love good, and do good. In character education, tenderness is frequently portrayed in a good attitude. Consequently, character education is an exertion to main people to a good attitude and a expressive life. Such efforts pave the way for deference for student perceptions and personal values at home, at school, and in society. The educational nature deals with the ethics that actually apply to a student’s daily life (Sugiyo & Purwastuti, 2017).

The Indonesian Ministry of National Education has formulated 18 values that should be taught to the Indonesian people, mainly students, in order to shape and strengthen the character of the nation. The 18 values of character education include Spirit, Honesty, Tolerance, Discipline, Diligence, Creativity, Self-Determination, Democracy, Curiosity, National Spirit, Patriotism, Honor of Achievement, Kindness/Communication, Loving Peace, and Loving. Includes - reading, conservation, social care and accountability (Eko et al., 2020; Suherman et al., 2019). The purpose of this study is therefore to examine the process of the Domyak Ritual and the values it contains. It is hoped that the value of local wisdom from Domyak rituals will be incorporated into character education in Indonesian schools. It is an attempt to raise awareness about the importance of preserving the culture of and implementing the values within it into everyday life.

RESEARCH METHOD
This is a descriptive qualitative research method with an ethno pedagogic approach. Ethno pedagogic is a culture (local wisdom) based educational approach aimed at emphasizing the importance of human relations and examining the values of local wisdom (Suarmika & Syarifah, 2019). This is in accordance with the research aim, explicitly to inspect the values of character education contained in local wisdom, namely the Domyak Ritual.

Participants
The research was conducted on the slopes of Mount Burangrang, Pasir Angin Village, Darangdan, Purwakarta District, which is approximately 33 km from Bandung, the capital city of West Java Province. The people in this village are still doing the Domyak Ritual since 1980. Researchers made observations when the Domyak Ritual was held, as well as conducted an interview with one of the residents about the Domyak Ritual.

Data collection techniques
Data collection techniques were guided by literature review, interviews, observations, and documentation. Literature research was conducted by searching relevant literature, including magazines, YouTube, book articles, and various surveys on Domyak rituals. In addition, we conducted a face-to-face interview with a resource named Kang Yosi on April 1, 2021. It is used as a comparison and to broaden knowledge of Domyak Ritual. In addition, observations and documentation of Domyak Ritual were observed on YouTube.

Data analysis techniques
Since this article is based on the philosophy of positivism, we will use the positivist paradigm to look at Domyak Ritual. The philosophy of positivism interpretations a realism, sign or phenomenon as approximately that can be confidential, tangible, observable, quantifiable, comparatively fixed, and there is a cause-and-effect connection and considers social realism that happens as something that is experiential and can be experimental in actual rapports and can be
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proven scientifically. To see social phenomena, the positivist paradigm makes an important contribution to new social phenomena (Jacobs & Manzi, 2000).

RESULTS AND DISCUSSION

Results

Origin and definition of Domyak

Domyak comes from the name of the bean art in 1980 until now people call it Domyak. Born in Pasilangin Village, Dalandang Province, Domiyak was founded in 1920 by Mama Nuria, and became popular as the current Bar Husen by Bar Jumanta, who died four years ago at the age of 128. Purwakarta is his third follower of the Domyak Ritual. The Domyak Ritual stems from a problem often suffered by the villagers of Pasilangin in the Darandan district, the long dry season, so traditional local leaders perform artistic rituals and ask the God for rain.

The activity of this ritual begins with a procession to the fountain in the middle of the village. Domyak is derived from the abbreviation or linguistic approximation of the sentence “Ari Dur, Ari Rampayak”. Dur is the sound of the drum from one of the musical accompaniments of the arts. Rampayak means dancing. So, when there is a sound of dur from the drum being played, someone immediately dances. The musical instruments used include dog-dog or 3/4 drums, kenong, gongs, trumpets and angklung, besides that there are also dancers who follow the musical accompaniment. The trumpet acts here as a living instrument, the gong, kenong, and angklung act as mediators and the dog-dog and drum act as dead instruments. The Domyak Ritual is included as pattern three, as well as entertainment if it brings spirits and pairs in debus and Kuda Lumping includes pattern two. The Domyak Ritual can be seen in Figure 2.

![Domyak ritual during procession](Prawiyogi, 2021)

Domyak Ritual process

Domyak Ritual is one of the performing arts with a presentation structure. Where the presentation has several stages, besides that in the Domyak Ritual there are other forms of performing arts. The Domyak Ritual can be performed under any conditions, either in the form of a helaran or procession or using a stage. This Domyak Ritual can only be seen in the village of Pasir Angin II. The Sinar Pusaka Muda Group can perform this Domyak Ritual. Judging from the presentation of Domyak Ritual, it consists of four parts, namely preparation, gending tatalu (activities hitting musical instruments), ngado’a (pray), and finally various kinds of artistic entertainment, as shown in Figure 3.
The preparation stage for Domyak Ritual requires the involvement of staff of community leaders, Domyak actors, dancers, sインド (singer) and musicians of musical instrument. Musical instruments such as dog-dog, kecrek, kendang, drums, trumpets, angklung, microphones and speakers are also available. Equipment such as dancer costumes, pangsi costumes for men, make-up, and sesajenan (offerings) are also available. Domyak Ritual began with rajah, including a prayer to God (Allah SWT), and continued salat hajat (praying) before the procession to the fountain took place around the village. After that, the cat is placed in a cage called Dong Dan Woo Ching and is toileted by two people. The procession is accompanied by Tetabhan such as angklung, dog-dog, drum, kundan and goon. Then they went to fountain and performed a ritual to bathe the cat.

The Mapag Banyu ritual begins with mupuhun, led by the leader of the ritual called Pangasuh. Mupuhun is a kind of uluk salam or in Sundanese proverbs it is defined as mipit kudu amit, menta kudu bebeja, ngala kudu nerta (to ask permission first), which means that if something is to be done it must begin with asking permission and asking for the blessing of salvation from the God. After the mupuhun is carried out, the pagasuh tells someone to chant a few verses of kidung (poetry). After the kidung is finished, the cat in a cage is splashed with water, which is called ngibakan ucing. The next stage was continued by praying asking for rain to come down to the area immediately.

The closing of this Domyak Ritual is entertainment in which the entertainment features traditional arts such as pencak silat which is called wayang and various attractions such as bebeleran, seseran, kukudaan, momomyetan, debus, and magic, as shown in Figure 4.
Discussion

Education is a noble mission of humanity for the younger generation and society (Hasan & Suwarni, 2012; Prus, 2011). Yacek (2014) stated that education has noble values to teach skills, knowledge, and personality to all of us. Anyone who performs an educational task must have educational value. Referring to the Domyak Ritual, many values are contained in it. For the educational value contained in the Domyak Ritual, when preparation for the Domyak Ritual is required, the ritual is initiated by prayer. This teaches that everything is good to do when we pray first. In the school context, the practice of congregational prayer at school affects the personal responsibilities, integrity, and discipline of religious students (Abu et al., 2015; Muhammad et al., 2021). Students’ religious values, on the other hand, deference for teachers and other school citizens, common respect for indistinguishable classmates, tolerance for ethnic differences, religion, and race (Malla et al., 2020). They are shown obediently when they give their teachings and have social sensitivities to help each other among the groups.

When playing angklung, it teaches the existence of cooperation and the responsibility of each individual playing one of the keys to angklung. Angklung was developed hundreds of years ago in Indonesia. Used as a form of entertainment by the village community on important post-harvest days. Later it was developed as a medium for passing contextual values of life, especially tolerances, consistent with the standard rhythm tones of harmonious songs (Caturwati, 2017). Angklung is a traditional instrument in which several bamboo tubes of different sizes are placed in a small frame and shaken to create a particular tone (Kuo-Huang, 2002). Usually played together to create a tone harmony. Angklung’s performance art can be seen as an educational medium. This becomes apparent when studying angklung music and shaping songs with collaboration between players (Caturwati, 2017; Priyanto et al., 2018). This is because each player is in charge of the tone of the instrument on which angklung is played. Therefore, if people do not practice, the song will not be a unitary complete tone synchronizations and stunning. Angklung’s musical arts include the value of education, especially social value, teamwork, and discipline (Karsono et al., 2020). Angklung cannot be played alone, but are expected to be played by many people and groups, and of course require player skill, patience, and intelligence. In this way, it supports the process of building a qualified, independent and responsible personality. Therefore, angklung can measure human intelligence, as playing angklung’s music requires a synergistic effect of mind, sensation, and emotion (Caturwati, 2017).

There is also an educational value when bathing a cat, which means that we must keep the environment, and ourselves clean, we must care about the cleanliness of the environment. The environment is an vital portion of human life (Adawiah, 2019). Humans and the environment are inseparable. People are heavily dependent on the environment that provides the natural
resources to survive. The environment has been and will continue to be one of the world’s problems in both developed and developing countries (Baine et al., 2000; Marginson & Sawir, 2006). In developed countries, it is the main cause industrial waste, in developing countries such as Indonesia, household waste and human waste is the main cause. Indonesia sees many natural disasters caused by human embezzlement of the environment. Therefore, there must be something to be done. There are numerous techniques that can be done to deliver a virtuous understanding of the situation to separately individual (Adawiah, 2019; Shan, 2017), one of them is through formal and non-formal education such as local wisdom value.

At that time, the procession also taught that we must unite in society and maintain harmony between communities. There are many other values contained in Domyak Ritual that have a positive impression on civilization. In addition, the values contained in the Domyak Ritual are also in accordance with the 18 values of character education proposed by the Indonesian Ministry of National Education. Some of the character education values that appear and correspond to these 18 values are spiritual, tolerance, chastisement, hard work, friendly/communicative, peace-loving, environmental care, social care, and accountability. These values can be integrated in character education created on local wisdom. This is because character education is an exertion to main people to a good attitude and an expressive life (Lee, 2001; Sankar, 2004). Other than that, character education is a motivation to students to developed human actualities with optimistic characteristics from several parts such as moods, emotions, views and other positive sides (Pamungkas et al., 2021). Eko et al. (2020) also revealed four things related to the importance of integrating the values of local wisdom into character education in Indonesia. First, exhilarating characters based on local wisdom were a devoted addition to the entire character education progression. Second, local wisdom as a complement to character learning could be more meaningfully developed to reflect the human position in life as a divine creature in the overall character values. What is shared with others in the universe that may enhance the student’s character is living tied to a country with certain restrictions. Third, Learner Personality Empowerment addresses the need of the new Indonesian Curriculum (K13) to systematically address contextual teaching and learning and develop student personality through learning. Fourth, the Local Wisdom-based character learning model is a novel program embedded in teacher creation, incorporating character values based on example, familiarity, and guiding principles.

CONCLUSION
As a multicultural nation, Indonesia has rich traditions and the value of local wisdom, and need to be preserved. One of them is Domyak Ritual. The Domyak Ritual is a means to ask for rain carried out by the community in the village of Pasir Angin, Darangdan, Purwakarta and is a hereditary ritual from 1920. This includes four parts, namely preparation, gending tatalu (activities hitting musical instruments), ngado’a (pray), and entertainment. Based on the stage, rain-seeking rituals gather to prepare for tens of kilometers walk to the hot springs with a procession and a convoy playing musical instruments, performing obligatory prayers. After this, the performers of the Domyak Ritual began with offerings and prayers. As for the role of each part of the Domyak Ritual, it is only as a complement because the core of the Domyak Ritual performance is in the ngado’a (pray).

There are some values contained in the Domyak Ritual, including an attitude of responsibility, always starting activities starting with prayer, always maintaining community harmony and always keeping oneself and the environment clean. The values contained in the Domyak ceremony are also consistent with the 18 values of character education proposed by the Indonesian Ministry of National Education. B. Spiritual, Tolerant, Disciplined, Hardworking, Friendly/Communicative, Peace-loving, Environmental, Sustainability, Accountability. These values can be incorporated into character education based on local wisdom in Indonesian schools. Furthermore, this research is an attempt to raise awareness of the importance of preserving local knowledge, which has begun to erode over time, preserving local culture, and implementing the values within it into everyday life.
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