CHARACTER VALUE OF LOCAL WISDOM IN LEARNING TO WRITE DRAMA OF THE STUDENTS IN CLASS VII AT SMP NEGERI 4 SUNGGUMANASA KABUPATEN GOWA

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ABSTRACT

This study aims to describe the representation of the characters values of local wisdom in the learning to write drama of the students of class VIII at SMPN 4 Sungguminasa Gowa. The method applied in this research is mixed methods which combine two forms of pre-existing research that is descriptive qualitative research and quantitative research. The population is the students of class VIII at SMP Negeri 4 Sungguminasa Gowa. The sample in this research is class VIII A with 40 students. The observation used to observe the student activity, interview used to know student responses about learning to write drama script based on local wisdom, questionnaire used to know the students response in drama writing, and writing test to know ability of students in writing drama script. The data obtained were analyzed using descriptive analysis method. The result of the research showed that the average score of students is 56.27, the highest score obtained by three students with percentage is 7.5% and the lowest score is 37 students with percentage 92.5%. Moreover, the form of refresher value of student character based on local wisdom of class VIII at SMP Negeri 4 Sungguminasa Gowa is (1) Siri Na Pacce (2) getteng (3)assinajang (4) sipakatau (5) sipakainge (6) sipakalebbi (7) sipatokkong, and (8) lempu.

Keywords: character value, local wisdom, writes drama

INTRODUCTION

Referring to the government regulations on the value of Educational Character, it is now become an important issue in education. Besides being a part of the formation of noble character of the nation, character building is expected to be a solid foundation in achieving national education goals. Undang-undang No. 20 of 2003 on National Education System in Article 3 mentioned that the functions of national education is to develop the ability and form the character and civilization of a dignified nation in order to educate the nation’s life. National education aims at developing the potential of learners to become human beings who are faithful and devoted to God Almighty, have a noble character, healthy, knowledgeable, capable, creative, independent, and become democratic citizens and responsible.

The term of character literally comes from the Latin "Charakter", which means: character, psychological traits, personality or morals. While in terms, character is defined as characters of human nature in general where human beings have many properties that depend on the factors of his own life. (Zubaedi, 2011:19).

In the world of schooling moral education (character) has been given to the students from elementary education to college through the subjects of Pancasila Education, Civic Education and Islamic Religious Education. Nowadays, all subjects are developed through characteristic curriculum. Character building is given integrated in all subjects in school and teachers are obliged to instill the value of character that has been conceptualized in the lesson plan. Moral education is considered still not successfully
absorbed maximally when viewed from the parameters of crime and demoralization that seem increasing at this time.

Basically the forming of the character begins from the nature given by the God, which then forms identity and behavior. Character building is strongly influenced by environmental factors. Therefore, Wamendiknas said that the school as part of the environment has a very important role. Good character can be formed from culture of local wisdom. The values of the characters developed in the school must be relevant to the culture of the surrounding environment.

The education of local wisdom is good for lives, so this principle is strong and well-established tradition in the lives of the local people. Although there are differences in character and intensity of cultural social relationships, but in long time they are bound in the equation of vision in creating a life of dignity and prosper together. In this framework of local wisdom, inter-individual, inter-community groups complement each other, unite and interact with maintaining prevailing social values and norms.

Drama is a literary work as a psychological phenomenon, so it displays the psychological aspects through the characters in a script as well as the form of staging. With this, literary works (such as drama) and psychology are functionally said to have close ties. Literature and psychology have a functional relationship because both learn about the psychological state of others, and also have the same object that is human life. The difference is, psychology is more on real phenomena, and literature is imaginative (Jatman 1985:165). According to Welleck and Warren (1993), literary works is a creative activity of a work of art. Literature is everything that is written and printed. In addition, literature is an imaginative work that is seen as more widely understood than nonfiction work. With this, literary works generally contain about the problems that include human life. The problem can be what happens in itself. Therefore, literary works have their own world which is the result of literary observation of the created life itself either in the form of novels, poetry or drama that is useful to be understood and used by the audience of literary works as a medium of entertainment and appreciation.

Learning to write a drama, especially in SMPN 4 Sungguminasa still focuses on the cognitive or knowledge aspects only. As a result, students are able to know or perhaps memorize the terms that exist in drama theory, including the title of the script, the story summary, and the name of the author. What is expected from the learning of writing drama is basically in terms of appreciation, which involves cognitive, affective, and psychomotor aspects. That is why the writing of drama script among students is a problem that must be handled together. In addition to having proper knowledge of the drama, it is hoped that students will have the proper attention to drama activities, if it is possible to perform practical activities in the form of staging drama.

Learning to write dramas about character building and local wisdom that given to Junior High School students should be able to introduce, guide, develop and appreciate the drama, making them able to enjoy, fondle and make drama as one of the fun parts of life (Waluyo, 2011:155). Teachers should be able to choose a learning model that would help a child understand the drama and be able to write drama even if it is simple so as to facilitate the child in learning and appreciating the drama.

Based on the explanation above, the research on the value of local wisdom character as learning to write a drama is needed to be investigated. Therefore, the researcher is interested in conducting research entitled "Character Value of Local Wisdom in Learning to Write Drama of the Students in Class VII at SMP Negeri 4 Sungguminasa Kabupaten Gowa"
RESEARCH METHODS

The method applied in this research is mixed methods. This research is combining two forms of pre-existing research that is qualitative research and quantitative research. This research is located at SMP Negeri 4 Sungguminasa Gowa Regency Jl. Sheikh Ysusf Sungguminasa and sample of this research are the students of class VIII. A at SMP Negeri 4 Sungguminasa Gowa Regency consist of 40 students. This research has begun pre-survey in December 2015 and implemented starting from March 2016 until June 2016. In an attempt to capture all the data and information required, the researcher used several techniques of data collection such as observation, interview, questioner, and writing test. The data is analyzed descriptively.

FINDINGS

Bugis-Makassar culture is a culture of the Bugis-Makassar tribe who inhabit the largest part of the southern peninsula of the South Sulawesi island (Mattulada). One of the cultural values of Bugis Makassar is Siri ’na pacce culture. Siri ’na pacce culture is a life guide for Bugis-Makassar people in living their lives. Siri na Pacce has existed since hundreds years ago and is a noble culture of the ancestors in high esteem and still survive until now despite having experienced many biases or shifting meaning along with the times.

1. Siri ’na Pacce

The internalization of the cultural values of "Siri Na Pacce” will put individuals into superior, whole, and undivided human beings. Because, the culture of "Siri Na Pacce” contains universal values that teach a person to appreciate the nature of his creation, to teach one to care about the difficulties of human life, help and others. In other words the cultural values contained in a particular society have a role to form the human personality as an individual and vice versa.

Siri ’na Pacce or pudency. In the observation on the process of learning to write drama based on local wisdom in class VIII. A. "Siri ’na Pacce” appears as the character of the students, it could be seen when the students who wrote the drama based on local wisdom, where there are some students do not need the help of his friends because the students feel capable in doing the task given by the teacher. In the student is embedded Siri ’ which means embarrassed because the task given the same teacher will be assisted by his friend.

If siri’ is approached from the standpoint of independence and self-confidence, so the behavior of siri’ must be seen as the conscious of student behavior. Siri’ as a system of cultural values lies in the layers of the Bugis-Makassar cultural system. Siri "undoubtedly aspired, conceived, and conceptualized them in a state of healthy and adequate consciousness, along with the way of contemplation of reason.

Based on the observations made by researcher in the process of learning to write drama found that siri’ is as a basic attitude and philosophy of life and for Bugis-Makassar people. Who have no siri” means that the degree is lower than the animals. From the statement, it is very clear that Bugis-Makassar people who understand and pervade siri’ will be a motivator from within students to better understand the meaning of their siri’ and will certainly have a high awareness of the meaning of the siri’. Because siri’ is a part of paringerrang (awareness, memory) that always be in harmony with social behavior.
Siri’ in Cultural Founding

Siri’ can be viewed as a cultural concept which gives applicative impact on students’ behavior. Students’ behavior can be observed in the learning process of writing drama based on local wisdom as a statement or embodiment of culture. According to Samang who is a cultural activist, he declares the *siri’* is like a fence, a boundary for the civilized and the denser. It is means that *siri’* “strongly influences the culture because the attitude of cultivation is always synonymous with culture. In the sense of *siri’* when observing the statements or concretely observing the incident in the form of actions or behavior that motivated by *siri’*. It can be said that *Siri’* is at large element which is built by feeling (sentimentality) and by similar emotions. The interpretation based on the events that explained above then interpreted *siri’* with; Shy, disgrace, envy, self-esteem, honor and decency.

2. Getteng

Getteng in Bahasa Indonesia means unwavering or firm, this word also means fixed-principle or loyal to belief, or strong and resilient in the establishment, and tightly in holding something. Similar to the value of honesty, the value of intellect and the value of propriety, this value of firmness is bound to a positive meaning. This is seen in the process of student learning where students are very active and enthusiastic in following the learning process, students are active in the process of learning to write a drama because students feel happy to write dramas, especially based on local wisdom because by writing drama about local wisdom, students are able to know local wisdoms that exist in South Sulawesi indirectly. In the process of learning the drama students remain firm in learning and not interfere his friends like other learning. As stated by To Ciung Maccae ri Luwu that there are four deeds of determination (1) Do not break the promise, (2) do not betray the deal, (3) not invalidate the decision, do not change the agreement, and (4) if speaking and doing, never stop before all is finished.

In the process of learning to write a drama, at the beginning the teacher explained briefly about the understanding of *getteng*, so that the students are motivated in the process of learning to write a drama.

3. Asitinajang

The process of learning to write a drama requires special guidance from a teacher because not all students are able to manage words in dialogue based on the local wisdom. The word ‘deservedly’ is disjoint to the value of ‘asitinayang’. *Asitinayang* in Bahasa Indonesia is ‘propriety’. The value of ‘asitinayang’ is the foundation that exists in a Bugis culture that encompasses interaction, both individual interaction and group interaction. As the example, if the students talk to his friends, then they must speak ‘worth’. It is different if we talk to the lower (outwardly) than talk to the higher person (in the outward) or above us. I think educated people already know about this. It is about ethics in communication.

Take something from the place and put something in the place is including *mappasitinaja* act. The value of this propriety is closely related to the physical and spiritual abilities (*makamaka*). Submission or acceptances of something whether it is a mandate or a task have to base on the awareness and ability. *Makamaka* put more pressure on the performance for the stakeholders.

*Asitinajang* value arises in the process of student care, where a student is obedient and disciplined in writing drama script based on local wisdom, and the students do not move in their seats each before the task given the same teacher has not been completed. From the results of this observation, it can be simplified that *asitinajang* or
obedience and discipline present in a student. In the process of learning, the students know that the script of drama that they write is deserved to be staged in school referrals.

4. Sipakatau Sipakainge Sipakalebbi

a. Sipakatau

It is attitudes that humanize the whole person in any condition. We should respect each other without seeing him clever or stupid or rich and poor under any circumstances. Even this is reflected in the learning process where some students who have good skills in the class but the student keeps humbling with his friends who lack understanding of learning and case examples in the process of learning. For example Nita, she is smart and rich student in the class, and then she spoke to a friend who works as a seller in the cafeteria with his mother. In this case, Nita who has a high position still be polite to his classmates.

Sipakatau is the nature that is not mutually discriminating. That is, everyone is the same. There is no difference in degrees, wealth, beauty, and so on. In life, we should not distinguish people. We must respect each other.

b. Sipakainge

Sipakainge is a trait where we remind each other. If any of us who make mistakes or do not do homework given the same teacher what is wrong we remind each other. Where with the purpose of mutual reminding we can change and avoid the disgraceful properties that are not favored by Allah. Teachers are very important in the students’ learning process because students in class have different characters and behavior. For example in the process of drama-based on local wisdom, in this process there are some students who often mock their friend and talk dirty. But behind the student's behavior there are some students who are encouraged to give warning or remind to his friend not to say these words we remind not to issue those words again. Second case happened in the process of learning to write drama. There are two friends who are trying to fight. Also appeared friends beside the students and reminded do not hit each other because it can make someone embarrassed.

c. Sipakalebbi

Sipakalebbi is mutual respect for fellow human beings. We are human beings, must respect each other. All human beings want to be treated well. Mutual respect is what is expected to bring people to the right path. The point is, we treat people the way we want to be treated. Sipakalebbi could be seen when students are in the process of learning where at the time students are doing the task of writing drama there is a student who has not completed the task and the other students explain that it happen because the student have to help his parents, that is why he cannot do the task.

Human character always wanted to be appreciated. Sipakalebbi is a form of appreciation. It is a character that is able to see the good side of others and give a good speech to the achievement that has been achieved. The good words between the young and the old also include Sipakalebbi. When we introduce our friends to others, we say that our friend is a champion in the Olimipade champion for example, so that people will appreciate our friend. When we talk to the older, our words must be polite.

5. Sipatokkong

Sipatokkong is mutual cooperation character. Literally sipatokkong means standing together. For example, in the process of writing a drama, there are students who do not understand about the plot of writing drama and other students explain to his friend...
the way and the flow in writing drama and the results of the help of his friend was finally students who had not understood finally understand about the elements in writing drama. The example in the student dialog of the Bugisness in doing a job must be done together. Heavy work when done together will become noticeably lighter. In another sense sipatokkong also can be interpreted to help each other.

6. Lempu

Lempu is defined as honest or trustworthy. In the other meaning is straight, not bent. In many contexts this word means sincere, righteous, good or fair and does not deviate from rules and norms. This meaning can be understood when the word lempu is found in the Bugis or lontara phrases. In Lontara there are various ways explained the meaning of lempu in everyday life.

The word lempu is also very clearly seen in the process of student learning where students with confidence do the task given by the teacher, although sometimes teacher often leaves the class but the students is still honest (lempu) in doing the task. In the process of learning, it is also seen there are some students who took the friends’ pen and when the students report to the teacher who took the pen directly raise hand before the teacher pointed to the student.

The value of lempu is also found in the character of the students in the beginning process of learning, for example when teacher call the roll and there are some students who come late for some reasons, from 5 students who come late, 3 of them said that they was late because of late wake up in the morning because the night watching the show on TV. From the students’ confession we can see the value of honesty in students.

From learning to write drama based on local wisdom, students awared of the importance of a cultural culture and the character of a student, and students also understand more about the local wisdom in South Sulawesi specially about the value of honesty lempu as explained in the story quotation above.

7. Reso

Reso in Indonesian language means effort is a key value for the implementation of the honesty, intellect, propriety and firmness. These values play a role if supported by effort, effort upright on the foundation of these values by itself.

Reso or effort should be owned by the student because with this character the students are able to solve problems or tasks in school. Reso character is also visible in the process of student appearance in drama, where when there are students have not mastered the stage and mimic and characters of the figures that will be played, the students must continue to practice and memorize the script. In this process, the student's effort can be said as Reso.

Discussion

Based on the findings in writing drama script based on local wisdom at SMP Negeri 4 Sungguminasa Gowa. The researcher concludes that the ability of students in writing drama script is still low, it could be seen in the learning process where there are many students who are difficult to string words in the dialogue and the students are sometimes difficult in selecting of the right diction in the drama script. This is in line with the theory by Moulton (in Hasanuddin 1996:2) that the drama is motion, which witnessed the life of the human expressed directly. The ability of students in writing drama text is an achievement to be proud of because prior to learning about writing the drama text of students still lacks understanding of drama. However, after the application of learning to
write drama text with local wisdom-based as a theme in learning to write drama students are able to write drama.

The presence of local wisdom as a theme in writing drama text at SMP Negeri 4 Sungguminasa Gowa proved can help the smoothness, effectiveness, and efficiency of achievement of learning objectives. The use of drama texts in learning greatly helps students to overcome the difficulties they experience in determining the elements of drama texts.

The use of local wisdom in writing drama texts can provide the latest knowledge about customs and customs especially local wisdom of South Sulawesi and can give students freedom to express their opinions and ideas in drama text form. The use of local wisdom themes is appropriate and the selection of appropriate approaches can increase students' learning interest and ultimately student achievement also increases. The ability of students in writing drama text is also followed by the change of behavior and character of the students themselves ranging from pre-writing to finish. In general, students feel happy to follow the learning of writing drama text using local wisdom as the theme. These results can be known from observations, journals, and interview. In the process of learning to write the drama there are some values of local wisdom such as Siri 'na pacce, Gatteng, Asitinajang, Sipakatau, Sipakainga, Sipakalebbi, Sipatokkong, Lampu (honest) and Reso (effort). Including the value of local wisdom.

Based on the analysis of data and learning situations, it can be concluded that the behavior of students in following the learning experience changes. This behavioral change leads to a change of behavior and good character. Students are more active and earnest in learning without burden and no pressure because they feel happy and can learn in a relaxed atmosphere becomes more controllable and conducive. Thus it can be concluded that learning to write drama texts by using local wisdom as a theme in the drama text is very interesting, because it allows students in writing drama text. In addition, students can also deeper knowledge of drama texts. And the students feel motivated to express their creativity in writing drama texts, so that students can produce better drama texts.

CONCLUSIONS

Based on the result of findings and discussion, the learning of writing drama based on local wisdom in SMP Negeri 4 Sungguminasa Gowa can be summarized as follows.

The process to write drama of the student of class VIII.A was very enthusiastic both in planning, process and evaluation stages. The ability to write drama text observed seven aspects of assessment include themes, settings, conflicts, characterizations/language, shaped text, and the possibility to be perform. The average overall student score in writing drama text is lacking. Students have shown the ability of learning to write drama text, that is, the students are more careful in determining the theme that is relevant to the performance of the staging; the students have been able to determine the sharp and clear path, and have been able to describe the character according to the atmosphere told.

The representation of class VIII.A SMP Negeri 4 Sungguminasa Gowa after conducting the learning process of writing drama text through learning based on local wisdom has changed. Behavioral changes evidenced by unpleasant behavior turn into positional behavior. In learning to write student drama also appear the values of student character based on local wisdom contained in the learning of writing drama based on local wisdom. Character value of local wisdom of students include: Siri 'na pacce, (shame) Gatteng, (firmly on belief) Asitinajang, (obedient) Sipakatau, (mutual respect) Sipakainga,
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(refind each other) Sipakalbebi, (appreciate) Sipatokkong, (cooperate) Lempu (honest) and Reso (effort).

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