

Strengthening Character Education Patterns and Local Wisdom Through Ulos Balige Weaving Learning, North Sumatra

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Abstract

The high level of technological and information progress has resulted in the decline of people's love for local wisdom so that people do not understand the meaning of the existence of Ulos as a cultural heritage that is rich in the values of life's wisdom. This study aims to analyze the strengthening of character education based on local wisdom through learning Ulos weaving in Balige North Sumatra. The qualitative research analysis unit with this case study approach is that the people in Balige were selected by purposive sampling. Data collection techniques with observation, in-depth interviews, and documentation. Interactive models then analyze data validity by source triangulation. The results showed that through Ulos Balige weaving learning in tutoring can be achieved a balance of the conscience, spiritual, and intellectuality of the community related to the creator through the content of philosophical values in the symbol of Ulos. Ulos weaving learning which is done classically through theory and practice has a positive impact on the formation of the character of the community by the values of local wisdom.

Keywords: Ulos Balige, Local Wisdom, Character Education

INTRODUCTION

Character education becomes a popular issue as a discourse for the moral improvement of a nation, so it is essential to be instilled in early childhood concerning the child's growth and social relations (Cheung and Lee, 2010; Chou et al., 2014). Character education plays a role in creating a golden generation of a nation while enhancing the social competence of the community to live in the community (Milleret et al., 2005; Leming, 2008; Rokhmana et al., 2014). In supporting the achievement of character education goals, teacher character education competencies play a strategic role in the process of internalizing character values in the community. Including a comprehensive effort to involve stakeholders in the process of character education in order to achieve it maximally (Ulger et al., 2013).

Local wisdom becomes an alternative source of life wisdom values containing ideas or ideas that can be used as guidelines for daily activities concerning family relations, neighbors and other people living around the character building media for non-formal education institutions such as tutoring (Prihanto and Haryono, 2018). The role of local wisdom critically changes and shapes global culture becomes meaningful and by the social and cultural life of the community. Youth who know and adopt the values of local wisdom earlier will use it as an analysis in dissecting and separating foreign cultures (Talang, 2001; Jenkins et al., 2004). Cultural representation as one of the essential practices of producing culture. The meaning is

produced and exchanged between members of society (Mulder, 1996; Hall, 1997). Ulos as a noble cultural heritage of the Indonesian people have the aesthetic diversity of motifs and colors (Primadata and Haryono, 2018). Philosophically, every motif and color of Ulos contains the meaning of the value of wisdom in human life (Hoop, 1949; Holt, 1967; Suseno, 1985; Hitchcock, 1991). Through Ulos Balige weaving learning, people can learn about the philosophical meaning of Ulos Balige regarding the motives that are made, the process of tenacity, patience, consistency, responsibility and various other positive character dimensions.

In the Toba community, especially in Balige, weaving skills have also been around for a long time. It can be seen from the intelligence in making Ulos. The equipment used is elementary, it is made of wood and bamboo looms in Indonesia are called Gedogan looms. For the Toba people in ancient times, Ulos was not only used for everyday clothing, but also for traditional ceremonies. With that, traditional weaving, especially Ulos cloth, continues to be produced by the community. Weaving activities are one of the livelihoods of the community, especially women in the Toba regions, and also Balige. For Balige people, in addition to Ulos cloth, there is also a new cloth, namely sarong fabric. This fabric is commonly called and is known as the Balige sarong or in the Toba language called the Balige Mandar. This Balige gloves began to be produced in Balige since the 1930s, namely since the establishment of the modern weaving industry ATBM (Non-Machine Weaving Tools) made in Textile Inrichting Bandung (TIB) in Balige. This sarong is an idea and creativity from Balige entrepreneurs.

After independence, the development of this weaving business received the government's attention in the 1960s. The Soekarno government at that time implemented a policy of weaving threads in the first half of the 1960s. This policy was pursued with the aim of maintaining the continuity of the people's economy while ensuring the availability of cheap clothing. The subsidized weaving thread is rationed according to the number of looms owned. The weaving business in Balige grew due to the policy, and the industry that began to experience development at that time, one of which was the Boi-Tulus Textile Weaving industry which produced the main products were sarong and Ulos with the thumbprint brand.

The peak of the weaving business in Balige began in the 1950s until 1970. It was during this period that Balige was often dubbed a weaving city. But then at the beginning of 1970-1998 Balige's weaving industry experienced ups and downs due to the inability of Balige's local entrepreneurs to face market competition, the cessation of supply of yarn subsidies, then accompanied by the development of ATM textile technology. Actually, it provides the most benefits to local Balige entrepreneurs, especially regarding production processes, where the production process uses ATMs faster than ATBM. However, the development of this technology is not accompanied by the level of education and knowledge of local entrepreneurs in developing skills. Some entrepreneurs do not prepare the next generation well; it is proven that there is almost no successor generation in Balige at that time continuing high education of textile technology tutoring. As a result, business processing by the next generation is not better than that of its predecessor, while the challenges it faces are far more complicated.

METHODOLOGY

This qualitative research was carried out in Balige with a case study approach (Yin, 2014) and a positive sample collection. The research analysis unit was a stakeholder that consisted of Mrs. Triyanti during the Ulos weaving subjects, Mr. Misron's craft, and Agus and Yesi as the community. Data collection techniques with observation, in-depth interviews and literature study. Data validity uses source triangulation and data analysis by interactive model analysis (Milles and Huberman, 1984).

RESULT AND DISCUSSION

Ragi Hotang Ulos is the best-selling woven fabric in Balerong Balige Market, Toba Samosir Regency, North Sumatra. It is because besides being widely used for traditional ceremonies; tourists also prefer it. "Tourists buy these woven fabrics for souvenirs," said Siahaan, a trader at the Balerong Balige Market as quoted by Antara news agency. The colors of Ragi Hotang Ulos cloth, red, black and white make it in high demand. Moreover, this typical Batak woven fabric in the form of a scarf has its features which are a symbol of affection. The manufacturing process takes a long time also gives added value. Through the touch of an expert hand, it is increasingly beautiful, strung together with motifs of artwork. Other Ulos traders mentioned the same thing, Boru Panjaitan, who claimed that the sale of woven scarves for the Batak traditional procession process tended to increase every year. In addition to various customary processions. Ragi Hotang Ulos is also used as a popular fashion material for both women and men. It can be used as men's suits, generally worn at party events.

Ulos weaving learning included in the craft subjects in Balige has taken place in 1990. Ulos weaving becomes a typical learning or particular identity in Balige among the tutoring in Balige. Technically, the learning of Ulos weaving in tutoring is carried out with various learning methods such as lectures and discussion of Ulos weaving theory, mentoring methods when practicing in Ulos weaving studios and project methods or assignments. In the implementation of the lecture method, the delivery of Ulos weaving learning theory is conducted orally to the community. Classical learning is carried out with a group discussion model by involving the community in the discussion topics discussed. The mentoring method was carried out when the people practiced Ulos weaving in Ulos studio. The mentoring process is that the teacher directs the correct way to weave Ulos, then helps people who experience difficulties when the community is in the process of weaving Ulos. In this mentoring process the teacher can provide character education to the community where the community learns about patience, tenacity, consistency, responsibility, and persistence from the initial process to the end of the study (Honggopuro, 2002; Rizali, 2000; Harjonagoro, 2008; Kartosoedjono, 1950; Soetarno, 2002).

In general, the Ulos weaving process starts from the community looking for inspiration for Ulos motifs that will be made in a blank paper called the Molani. After that, the community moves the pattern then Klowong (giving the night) followed by Nerusi. The next process it to give color to the motif that has been made then lock the color with HCL and sodium which is called the term Nemboki. The next process is to give natural dyes from nature followed by dipping into the colors provided. The last process is Nglorot (giving candles/night on Ulos cloth). The learning method applied in the learning of Ulos weaving by the teacher is the

assignment method. At this stage, the community is assigned to make crafts and entrepreneurship Ulos. Ulos weaving as one of the compulsory lessons at Di Balige has essential benefits in addition to character building as well as developing local wisdom so that Ulos continues to be known as Indonesia's original heritage.

It was stated by Agus the Ulos weaving community with Yesi who argued that in addition to being useful for increasing individual capacity, Ulos weaving lessons could shape attitudes and behaviors that were in line with the values and norms prevailing in society. The purpose and objective of learning Ulos weaving as part of the learning of local activities are fundamental to be taught to students in the area where the community lives. Learning the local content of Ulos weaving is also an effort to recognize, understand, and inherit the values of regional characteristics to students as well as the cultivation of cultural values following the students' environment. The representation system means thinking and feeling functioning to mean something (Primadata and Haryono, 2018).

To be able to do this requires the same background understanding of concepts, images, and ideas (cultural codes). The meaning is nothing but construction. Humans construct constructs very firmly so that a meaning looks as if natural and irreversible (Prihanto and Haryono, 2018). The meaning is constructed through a system of representation and fixed through code. This code is what makes people in the same cultural group understand and use the same name, which has gone through a social convention process (Hall, 1997; Mulder, 1996). In learning Ulos weaving, the teacher transfers knowledge about Ulos from philosophy, types, Ulos characters, motives to the technicality of making Ulos. Through such activities, teachers have indirectly produced the meaning of Ulos as a representation. People know the idea or idea of Ulos weaving that can shape the character of society through the process of thinking and reflection in the community itself. The meaning of the content of the philosophical values of good that exist in Ulos can be an alternative source for the formation of the character of society.

Character growth does not come by itself but must be formed, developed and deliberately built. Thus, through this CBT activity the community, especially students of tutoring will be formed according to the school vision. The school's vision is to be students who are intelligent, superior, and brothers. Intelligent character means, intelligence is holistic (intact), namely intelligence: intellectual, emotional, social, and spiritual coherently. Superior character means, a person who has integrity; professional; able to use responsibility correctly; able to use freedom appropriately; and actively involved in the community, nation, state, and church. The last one, having the character of brothers means, being plural, inclusive, fair, democratic, cultured, solidarity, and having a sense of spirituality. Also, through this CBT activity, the community is directed to be able to identify themselves better, how to deal with problems without having to run away from reality, how to respect others and differences, nationalists, responsiveness, and being able to be grateful. They can become mature, healthy, and ready to face the challenges of the growing age.

CONCLUSION

Ulos Balige weaving learning through theory and practice represents character education based on the character of local wisdom. The community can internalize the meaning of philosophical values that are full of the value of life's wisdom contained in Ulos motives and

colors for the explanation of the mentor and the study of literature. Also, the community can learn Ulos Balige weaving practices through the guidance of community teachers can demonstrate the value of patience, consistency, tenacity, responsibility, confidence, and perseverance in everyday life.

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