

CHARACTER EDUCATION'S DIALECTICS BASED ON ART AND CULTURE IN THE APPROACH OF CULTURAL STUDIES

Ediwar^{1*}, Elizar², Wahida Wahyuni³, Admiral⁴, Ninon Syofia⁵, Nurmalena⁶

^{1,2,3,4,5,6}Faculty of Performing Arts, Institut Seni Indonesia Padang Panjang, Padang Panjang, West Sumatra, Indonesia

* ediwarchen@gmail.com

PAPER INFO	ABSTRACT
Received: May 2023 Revised: June 2023 Approved: June 2023	Background: Dialectics of character education based on local culture is conducted through the approach of cultural studies in order to comprehend meanings resulted symbolically from the phenomena of local culture. The process of character education based on local culture is a process that gives an individual the ability to give meaning toward his/herself and his/her environment. Aim: The researchers would like to analyze character education's dialectics based on art and culture in the approach of cultural studies. Method: Literature studies related to character education studies based on local culture in Minangkabau were carried out through written and oral sources or primary and secondary sources. Qualitative methods with a multidisciplinary approach were used. Field data collection was managed in an 'etic' and 'emic' manner. The data were then analyzed using Miles and Huberman techniques. Findings: The attitude of West Sumatera government that launches the program of "back to <i>nagari</i> (village) and back to <i>surau</i>" is a proper space to rebuild an old culture that is still relevant and is developed in the society toward modern culture. Islamic culture that initially evolves in the <i>surau</i> should be able to be developed with bringing religious mission. The art of local people that lives and evolves in <i>sasaran</i> is also resurrected with bringing the mission of Minangkabau customs.
KEYWORDS	<i>character education, local culture, cultural studies</i>
	© The author(s). This work is distributed under the terms of the Creative Commons Attribution-ShareAlike 4.0 International License (CC BY-SA 4.0)

INTRODUCTION

In cultural studies approach, education cannot be separated from culture because one of educational objectives is to learn about the culture (Darmadi, 2018; Kim, 2020), and culture is the basis in forming human's personality expected to be started from education at home through the strong family bond (Hermino & Arifin, 2020; Rohidi & Roheni, 1994). Family gives the basis for behavior, character, and moral formations to children (Karimova & Saidullaeva, 2020). The main family that consists of father, mother, and children is the closest environment that has great influence in the development process of children's intelligence in order to make them be functional as the intact human beings according to the philosophy of a nation.

Local culture is defined as the whole of value, moral, norm, and belief systems, and it is the idea embraced by a society/nation and underlying someone's behavior as themselves, society members, and the citizen of a country (Barker, 2004; Samovar et al., 2014). Culture arranges someone's behavior particularly related to something considered as correct, good, and beautiful.

Issue faced nowadays is the occurrence of the uncertainty of nation's identity and character that results on the disorientation and the ignorance of local cultural values; the limitedness of integrated policy set in actualizing the essential values of local culture; the shift of values in nation's and state's life when the dialogue between local culture and global one occurs; the lack of awareness toward local cultural values; and the increase of global culture lovers as the result of the weakening of people's perception and appreciation toward local culture – named as identity crisis.

Furthermore, people's (Indonesians) life change process from agricultural people into today industrial people aiming at global culture results on the weakening of family's bond and function and the occurrence of a kind of moral emptiness in children development education. Art and culture that grow among village people start to be forgotten and they are replaced by the interest toward all instant technological development. Village and its people are not the place that produces the event of art and culture creativities anymore but they have become the consumers of art and culture offered every time through modern technology that are sometimes too far from village social context. This is then becoming an issue particularly with the weakening of today young generation's characters.

Research by Suhartini et al. (2019) revealed that applying local wisdom to character education necessitates the willingness of regional leaders to be implemented by their regional apparatus, schools, families, and communities in order to manifest students' characters since the social construction of student behavior is carried out through a simultaneous dialectical process in externalization, objectivation, and internalization.

Other research by Tohri et al. (2022) studied the urgency of character education for students in East Lombok. The results unveiled that it is imperative to develop character education based on Sasak ethnic local wisdom in East Lombok elementary schools.

The mentioned research have discussed the implementation of character education through local wisdom. Conducted in different areas, the researchers then interested in analyzing the issue in their own region, Minangkabau. Therefore, they would like to analyze character education's dialectics based on art and culture in the approach of cultural studies in Minangkabau. The study is expected to provide a wider range of knowledge regarding the implementation of cultural elements on character education.

METHOD

The focus of the research is to examine character education based on local culture in Minangkabau. Character education is not solely a learning method, but relates to other fields, such as social, cultural, artistic, and others. Literature studies related to character education studies based on local culture in Minangkabau were applied through written and oral sources or primary and secondary sources. Qualitative methods with a multidisciplinary approach were used. Field data collection was managed in an '*etic*' and '*emic*' manner. The '*etic*' approach technique was carried out directly to the field, by preparing questions according to the formulation of the problem set. The '*emic*' approach was held through interviews with informants with the capacity releevant to research problems. The next stage was the presentation to convey scientific statements based on the data obtained into accountable written form. The analysis, then, was conducted by implementing the steps Miles and Huberman

(2014) used, consisting of three activity lines simultaneously, including data collection, reduction, display, and conclusion.

RESULTS AND DISCUSSION

The Influence of Global Culture toward Young Generation's Character

The development of information and communication technology that are initially coming from the western world and able to simplify the relationship between human with the outside world has penetrated Indonesian people's life principles. A human can enjoy various events happened in the world through communication and information media with modern technology such as television, internet, videos in various media players, and so on then called and known as the cyber world. Now, mushrooming film, VCD, handphone, and internet will impact Indonesian people's culture and life. This can be a very dangerous threat if it is not filtered and differentiated which one is a foreign culture that can be adopted and which one that cannot.

If the today real condition of half of Indonesian people in general, is seen and reviewed, it results in a fact that people's absorption toward global culture is faster than local culture. The real proof of the globalization effect can be seen from fashion style and language style particularly in young generations who have changed, and all of those are achieved because of the progress of global information and communication technology.

Muslich (2022) stated that the decadence of Indonesia as nation and state is not only caused by the economic crisis but also by moral crisis (and identity crisis). Therefore, nation's economy collapses; corruption, collusion, and nepotism that do harm to nation tyrannize freely. Disadvantageous deeds in question are a hassle, vandalism, rape, alcohol or liquor, and even murder. Such condition particularly moral crisis happens because education committee of a country is not successful in preparing its young generation. This education committee has forgotten education objective namely developing knowledge, attitude, and skill simultaneously and in balance portion. Education committee has given the biggest portion of knowledge but forgotten about attitude/value and behavior developments in the learning process. The education committee is highly underestimated subjects related to character – art formation.

The tendency toward negative behavior becomes more clear and obvious namely criminal act, violent act, free sex behavior and many other behaviors that are far from ethic value and noble character. It's not only occurred on people who live in the big cities but also those who live in the small villages. There is an impression that young generation as the protégés loses role models or figures that can be imitated and followed. If the young generations lose guide or role models in their environment, it will result on the increase of many negative behaviors such as violent behavior, dishonesty, theft, identity crisis, pretend life on campus, the decrease of work ethos, sexual misappropriation and egoism among the young generations. Many people said that the young generations are losing their self identity –experiencing an identity crisis – or no longer showing character as Indonesian people that uphold eastern cultural values; they tend to choose to live and behave based on foreign culture especially western culture.

In that concerning condition, educational observers, educators, and other scientists have started to realize the importance of character building as nation's potential integrated into education word since the last few years. That character building can be conducted in many ways and one of them is through comprehending moral values in the culture. Yasraf Amir Piliang (2012) stated that nation's character building in the constellation of people and today

culture must be seen as an endless process because nation's character is not something finish, permanent, and unchangeable; but it is always in the process of becoming in the ebb and flow of social, political, economical, and cultural changes.

Building nation's character is defined as building positive, constructive, and productive characteristics in developing human's and nation's quality generally and avoiding negative characters that will block and damage them. The character is the internal or mental characteristics of an individual or group although those characteristics are only able to be perceived through something with external characteristics such as action, behavior, and habit (Ratna, 2014).

The character is related to personal characteristics that have sustainable, steady, and repetitive traits. When those personal characteristics become patterned, relatively stable, and unchangeable, they build a kind of character structure. Every patterned characteristic that builds character will give individual and group (nation) a kind of satisfaction. Every action that maintains those characteristics forms something called as character defense. The character, on one side, can change because of external influence. However, on the other side, it tends to be maintained and protected from the threat of destruction.

Looking at the today situation and condition that is quite apprehensive, the government needs to take initiative to prioritize the character building of young generations as the strategic step in the education world. One of the government steps is the release of Presidential Decree Number 87 the Year 2017 about the Strengthening of Character Education. That presidential decree explains about the importance of the strengthening of character education for young generations in which educational movement is supposed to be the part of responsibility under an education unit in order to strengthen learners' characters through the harmonization of heart, feeling, mind and sport with the involvement and cooperation between education unit, family, and people as the part of or the National Movement of Mental Revolution (*Gerakan Nasional Revolusi Mental*, GNRM).

That Indonesia government movement is the reflection of national development mission that positions character education as the first mission of eight missions namely the actualization of strong, competitive, noble, and moral nation's character based on Pancasila, characterized by the diverse nature and behavior of Indonesian people who is faithful and devoted to God Almighty, virtuous, tolerant, cooperative, patriotic, dynamic and science-oriented. Such thought contains a meaning that in one side there are various nation's cultures and potentials and on the other side, there is a global culture that must be build based on the strength and uniqueness of local culture and then developed into competitive thinking framework based on local excellence in collaborative and peaceful culture. The creativity and innovation in local cultural context are developing innovative value that offers consumers with new and innovative values (Balitbang, 2014).

An educational process as a follow-up action to give young generations or individual ability that can give meaning toward their selves and their environment is a kind of interactional process among every concerned party. As the perfect creature created by God, humans can materialize their humanity that differs from animal world because human is the creature that needs education. Without education, it is impossible for humans to materialize their humanity. That educational process occurs in people's cultural life because culture is the result of interaction among its members of society that is then passed down from one generation to next

generation while having the process of change. Therefore, education and character education are related and inseparable. According to Lickona in Nyoman (2014) states that character education with its various variants emerges along with general education.

Next, Mulyana (2004) explained that education as the media for humanizing the humans bound to two important missions namely harmonization and humanization. As harmonization process, education is concerned on positioning humans as the creature that have harmony with their ecological habitats. Humans are directed to be able to meet their biological needs such as food, drink, clothes, house, family, and other biological needs in the good and correct ways. In that kind of process, education is required to be able to direct humans in the ways of selecting and sorting values according to humans' biological nature. Similarly, education as humanization process directs humans to live in accordance with moral principles because essentially, humans are moral creatures. Humans' morality deals with God, fellow humans, and environment. In this case, education should not reduce the learning process solely for the interest of one aspect of humans' ability but it must be able to balance between moral and intellectual needs.

Therefore, value and education are two things that cannot be separated one and another. When education tends to be treated as the media of knowledge transfer as believed by most cognitivists, there is also the propagation of values that at least leads to the values of intellectual truth. Similarly, when educational events are heavily loaded with the learning of technical skills such as what has been done by many formal and non-formal vocational schools, in which there is the learning process of values that contains what is correct – incorrect, good – bad, beautiful – not beautiful.

Education is not only a media for the transfer of knowledge but also a media for character building starting from thinking pattern, psychological pattern and attitude. Therefore, the awareness about the redevelopment of character building in schools is needed to be raised. Muslich (2022) defines a person with the character as someone's natural characteristic in responding situation morally, manifested in real action through behaviors that are good, honest, responsible, respectful, and other noble characters.

Furthermore, the sustainability of people's effort in preparing their young generation to a better direction in the future is characterized by the inheritance of culture and character that have been owned by the nation. Education as inheritance process for young generation and as the cultural development process for nation's character can improve the quality of people and nation's life in the future. This is emphasized by the content of that 87 Presidential Decree namely PPK (or in English translated into Character Education Development) is conducted by applying values found in Pancasila involving religious, honest, tolerant, disciplined, hard-working, creative, independent, democratic, curious, patriotic, nationalist, respectful, communicative, peaceful, caring, and responsible values.

Besides that Presidential Decree, another important step is by instilling character education through art appreciation learning whether it's in the form of music or dance or traditional music or theater/literature or else. Art appreciation learning can be used as the entrance in planting moral, religious, honest, sacrificial, caring, psychological, democratic, polite values. The main functions of traditional art are softening the mind, increasing humanity and social care, developing cultural appreciation, distributing ideas, growing imagination, and improving expression creatively and constructively.

Dialectics of Character Education Based on Local Culture

For Minangkabau people, an educational room that is quite important is to uphold the philosophy of *Alam takambang bakeh baguru* that becomes the basic value of life guidance in order to make them always thinking and learning from experience (Navis, 1984). From their experience interacting with their nature, they see regularity and alteration that bring them to the expression of *Patah tumbuhan hilang baganti, maambiak contoh ka nan sudah, maambiak tuah ka nan manang*. The meaning of this proverb is not about Minangkabau people submitted to nature but it is about their effort to reveal the nature's secrets for the sake of their interests and it is represented by the proverb *Alama takambang jadi guru*.

In the daily life, Minangkabau people's character is guided by the principle contained in the concept of *Raso jo pareso* (sense and introspection) and implemented according to the concept of *Alua jo patuik* (plot and decency) and *Talatak sesuatu pado tampeknyo* (put something in its right place). There is a proverb *Raso dibaok naiak pareso dibaok turun* (in English, it's translated literally into sense is brought to the top, introspection is brought to the down). The meaning of the proverb is *Raso dibaok naiak* is that every expression made must be considered in the brain (logic) first. The meaning of proverb *Raso dibaok naiak* is that every thought needs to get the consideration of *raso* (Sense) first. Everything is implemented according to *Alua jo patuik*, structure and propriety consideration (ethic and religious norms) so everything is on its proper place. That is the meaning of expression *Raso jo pareso* that becomes the basic of character building philosophy of Minangkabau people. Since everything is implemented according to plot and decency (culture and religion), there is harmonization in Minangkabau people's life.

Character education before the entrance and development of Islam in Minangkabau was centered in *Rumah Gadang* and *Sasaran*. In this character education based on local culture, there is a hereditary objective that engages the young generation into becoming people of a custom and character and in Minangkabau language, it is said that *Tahu nan ampek, tahu di ereng na jo gendeang, tahu di bayang kato sampai* (Mulyadi, 1994). Character education taking place in *Rumah Gadang* is generally conducted for women, and men learn more about everything in *Sasaran* while learning several artistic skills.

Furthermore, when Islam evolves in Minangkabau, generally there is a dialectics of character education between Minangkabau custom and education brought by Islam believers. Islamic teachings have been able to bring change toward the social structure of Minangkabau people whether in the area of Pagaruyung kingdom or in the customary government of villages (Yunus, 1960). At first, a governmental structure in custom was only lead by the group of customary leader called as *niniak mamak*. However, after the development of Islam, the leadership of Minangkabau people becomes three factions namely the faction of *niniak mamak* (customary people), the faction of *alim ulama* (religious people), and the faction of *cadiak pandai* (intellectual people) (Ediwar et al., 2010); while people who are in the outside of these factions are called as common people faction (Abizar et al., 1984).

In Minangkabau, Dialectics (dialogue) occurred between custom and Islam – the pattern of two – shows that the dialectic process happened in the past resulted in open conflict or civil war occurred on 1821-1837 and known as Paderi war. This monumental event resulted in the birth of a new paradigm – new value – known as *Adaik basandi syarak, Syarak basnadi*

kitabullah (custom based on Islam, Islam based on *kitabullah* namely Al-Qur'an and hadist). This event also resulted in the appearance of new social group – the pattern of three, known as the *angku-angku* faction in addition to *parewa* faction and *surau* faction. Navis (1984) stated that *parewa* faction, *surau* faction, and *angku-angku* faction are social groups that have different orientations – the relationship of these three factions is not good enough. *Parewa* and *surau* factions live in the rural areas and *angku-angku* faction only lives limitedly in the city area (Navis, 1984). *Angku-angku* faction is a social group that's relatively more moderate than *parewa* and *surau* factions – this faction starts to get in touch with outside or modern culture.

Since ancient times, the order of life of the Minangkabau people has been felicitous because it is based on comprehensive values, customary norms and the Islamic religion, in one customary expression “*Adat Basandi Syarak, Syarak Basandi Kitabullah*.” *Adat* and *syarak* are the strongholds of life in the world and the hereafter for character education in Minangkabau. As stated in the petatah “*kesudahan adat ka balairung, kasudahan syarak ka akhirat*” (the settlement of *adat* takes place in the *balairung* [*rumah gadang*], the completion of religion in the hereafter). This *mamangan* implies the firmness of the Minangkabau people's stronghold which is embodied in *adat* and the solidity of the Islamic shield which is fenced in by *syarak*.

The function of Islamic and customary teachings in strengthening character education is analogous to the Minangkabau people as the function of the *batu sandi* ((stone joint) which is used as the basis for a pillar of a traditional house as well as playing an important role in strengthening the establishment of the pillars of the house. Without this 'joint', the building will falter. This underlies the prominence of the expression “*Adat bersendi syarak, syarak bersendi Kitabullah*” (Ediwar et al., 2010, 2021).

Customary values in character education hint at all worldly nuanced deeds, which are manifested in the character and social attitudes of the community so that character education creates secular concepts to meet the needs of entertainment and traditional ceremonies. Whereas religious values connote all actions that have Islamic religious nuances as preparation for life in the world and the hereafter, so that the creativity of character education delivers concepts that have Islamic nuances in Minangkabau, such as *Dikia Rabano*, *Indang*, *Dikia Mundam*, *Barzanji* (*Qasidah Barzanji*), *serta Salawat Dulang* is also a medium for Islamic da'wah (Ediwar et al., 2010). An empathic approach that emphasizes cultural values and the adaptability used by Islamic scholars in character education is very effective in the context of Islamization, namely being introduced to language that is easily accepted (Azra, 2017; Hanani, 2002).

The above dialectic process reflects the occurrence of dialogue or clash of ideologies between the customary group and religious group. Basically, these two groups have the same custom and the same religion namely Islam. The differences between these two groups give impacts to a cultural expression that is able to be read through art object of these two groups. Character education conducted through art can be comprehended as a cultural expression that relates closely to cultural system of Minangkabau (particularly Luhak Nan Tigo area) people. *Tabuik*, *dabuih*, *indang*, *salawaik dulang*, *barzanji*, and *gambus* are Islamic cultural expression that comes from a various background of Islamic culture. *Tabuik* is the colossal drama that narrates the tragedy or murder of Husein Ibn Ali –the grandson of Prophet Muhammad SAW– killed in Karbela field by the soldiers of Yazid bin Mu'awiyah. For Syi'ah group, that bloody event is always commemorated every year on 1-10 Muharam (one of the months in the Islamic

calendar) by carrying *Tabuik* coffin. That *tabuik* has the body of a horse with wings, the head of a woman and there is an umbrella with accessories in the upper part of it. This event is commemorated as the symbol or expression of sorrow of Syi'ah group toward the death of Husein ibn Ali who they consider as the one who will continue the prophetic duties after the reign of Ali bin Abi Thalib (Sastra, 2015).

Minangkabau culture has dialectic-dichotomic characteristics namely the fact that Minangkabau custom that is matrilineal and Islam that is patrilineal can co-exist although the philosophies of these two are different. Suryadi stated that the dialectic characteristic of Minangkabau people's behavior and thinking concept is the product of the difference between these two systems. If there is a group of people whose way of life is conceptualized based on the combination of these two different systems, it will definitely bring a dialectics materialized in their behaviors and thinking concepts (Suryadi, 1995). Since the philosophical background of these systems is different, philosophically, art and culture in Minangkabau are separated by demarcation line between customary art and religious art. Even though Islam has entered and had many influences in Minangkabau, the customary elements are still difficult to be blend into Islamic values, even in several sides, there is a paradox between Minangkabau social system and social system in Islamic teachings

One of prominent differences is a matrilineal line in Minangkabau culture and patrilineal in Islamic teachings. According to Suryadi, historical line of Islamic entrance to Minangkabau describes that initially these two systems did not want to co-exist, precisely can be said that they want to erase one and another. Paderi War (1821-1837) is one of the historical proofs that describes how hard the conflict between these two systems is. That conflict line continues even until now namely the conflict between the older group and younger group. Nowadays, in villages, it can be seen that there is still the conflict between the older generation and younger generation though it's in the lowest intensity (Suryadi, 1995). The implication of the dialectics between custom and religion in several areas is that sometimes customary figures and religious figures have different views on character education through art.

This difference of view is the result of Wahabi teaching influence that opposes custom prioritizing more on worldliness. For customary people, local culture or custom is the part of their culture that cannot be forgotten and erased. The religious people of Wahabi followers regard half of customary regulations as regulations that can inflict negative images and contradict with Islamic ideology that they believe its truth. Principally, Minangkabau custom and Islam cannot be united in an integration; both of them exist in different realities –that conflict is actually eternal. Max Weber said that the result of each case depends on the qualities of individuals and groups from that conflict characteristics. However, the final result of that conflict is the certain social selection of the kind that is most adaptable with the condition. In this thing, it's considered that people as the whole is a complex balance of contradictory groups (Campbell, 1981).

Basically, the conflict is the part of dialectics in Minangkabau people that affect the character of the younger generation (children and nephew), whether from a cultural perspective or religious perspective. The appearance of conflict in that condition is due to the collision of culture and civilization that alternately instill their influence from political, cultural, and religious aspects.

Furthermore, Wahabi influence succeeds in materializing the conformity between theologians' social prestige and their status in the customary hierarchy. The form of that conformity can be seen in the leadership structure in tribe level or in higher level – village. Leadership structure in the level of tribe consists of *niniak mamak* (known as *datuak*), *pangulu*, *imam*, *katik*, *manti* (scholars) dan *dubalang* (security). In the level of village, it can be seen the concept of Minangkabau people's leadership concept known as the term of *tali tigo sapilin* dan *tungku nan tigo sajarangan* (in English, it's translated pragmatically into three pillars of leadership) – also known as the pattern of three that consist of three elements of leadership namely *niniak jo mamak* (customary people), *alim jo ulama* (religious people), and *cadiak sarato pandai* (intellectual people), and for detail and clear explanation, see the following diagram.

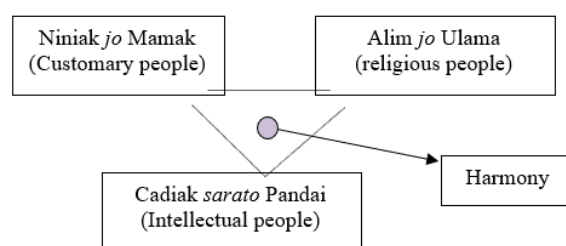


Figure 1. The Leadership Concept of *Tali Tigo Sapilin* and *Tungku Nan Tigo Sajaringan* (Sastra, 2015)

The diagram above can tell us that harmony and balance are formed from the dialectic process of the pattern of three (*niniak jo mamak*, *alim ulama*, and *cadiak pandai*). The resulted differences are according to the main duty, function, and authority of their positions and all three of them unify these differences becoming harmony. The formation of the three-way pattern is symbolically referred to with the concepts of *tali tigo sapilin* and *tungku nan tigo sajarangan* (a rope made of three strands, a stove supported by three stones), and it gave rise to a new and different musical concept, or reality (Sastra, 2017; Sastra et al., 2021). This pattern of three always meets in various social activities that give character education toward Minangkabau younger generation. Those meetings happen in three places namely *sasaran*, *surau*, and *rumah gadang*.

Similarly, *surau* education and Islamic culture have been able to deliver the children of Minangkabau into becoming *orang nan sabana orang* (the people) who have good and noble heart and religious (in today language called as people with character). It means that *sasaran* education and *surau* education has been able to produce a generation that has national intellectuality. *Sasaran* education and *surau* education are similarly the proverb of *aur dengan tebing, sandar menyandar keduanya* (translated pragmatically in English into) in completing the personality of the nation next generation (Sastra et al., 2021).

In its ideal concept, it was quite amazing the processes of character education in Minangkabau in the past. They were the ones that became the activators of character education with local cultural characteristics (art-culture, customs, and religion) in their own villages so all children of the village became able to answer all social challenges in the various contexts of ceremony or event in their villages.

The process of life maturity such above explanation is only experienced by old people or senior citizen whose ages is around 40 until 80 years old nowadays. However, for today, it also applies an old adage namely “*sekali air besar, sekali tepian berubah*” that means some changes cannot be avoided. The majority of women under 40 years old does not experience the process of maturity in that Minangkabau concept. Moreover, for they who live on the outside of Minangkabau area, their defenses, attitudes, and personalities do not have the Minangkabau conceptual basis. This fragile life defense is the one affected bluntly by globalization. Its logical impact is that nowadays the layer of supporters and activators of customs, arts, and culture based on Minangkabau local culture becomes minority group that lives in the big global current.

It means that the wider the traditional people interact with other people, the bigger the possibility of the dialectics of old and new elements. It simply can be said that culture always changes accompanying the changes happened to people's life needs, whether caused by the penetration of foreign culture into that culture itself or the existence of new orientation in the internal circle of that culture supporting people (Sairin, 1992).

Our problem nowadays is how to resurrect the life vitality of character education according to the spirit of today era in the limitation of its supporters' cultural attitude. In this case, it definitely must be designed the exact strategy in order to give a new breath so the feature of character education based on traditional local culture is still able to survive in following the change of time.

CONCLUSION

Based on the above discussion, it can be concluded that character education is efforts designed and implemented systematically to help learners in understanding about identity with human's behavioral values related to God Almighty, their selves, fellow humans, environment, and nation. And these are materialized in thinking, attitude, feeling, word and deed based on the norms of religion, law, manners, culture, and custom. Therefore, character education is beneficial and necessary for the community: children, young adolescents, adults and the elderly. In addition, the provision of character education is not only for formal education in schools but also for all levels of society.

West Sumatera government launching the program of 'back to *nagari* (village) and back to *surau*' is a proper space to rebuild an old culture that is still relevant and is developed in the society toward modern culture. Islamic culture that initially evolves in the *surau* should be able to be developed with bringing religious mission. The art of local people that lives and evolves in *sasaran* is also resurrected with bringing the mission of Minangkabau customs.

A global culture that produces new culture seems to be able to penetrate the gaps of eastern cultural life including Minangkabau culture. To fight against that global culture, the group of anti-global culture often launches campaigns about the influence of western culture toward the destruction of young generation's moral namely imperialism. Global culture, in the case of modern art (music, dance, theater, film, and so on) is as if becoming the initial point of traditional local cultural destruction that impacts on younger generation's character.

Those identity and personality are reflected in almost the entire areas and layers of societal, national, and state life found in the world of art, custom, building, and so on. The phenomenon

of identity crisis is started with the existence of cultural dialogue among regions and among nations. Next are the mutual influences of popular and modern western cultures.

REFERENCES

- Abizar, A., Rivai, R., Bustamam, B., Latif, K., Burmawi, B., & Bakaruddin, B. (1984). *Tata kelakuan di lingkungan pergaulan keluarga dan masyarakat setempat di daerah sumatera barat*. Direktorat Jenderal Kebudayaan.
- Azra, A. (2017). *Surau: Pendidikan Islam tradisi dalam transisi dan modernisasi*. Kencana.
- Balitbang. (2014). *Paradigma baru strategi kebudayaan Indonesia*. Balitbang.
- Barker, C. (2004). *The Sage dictionary of cultural studies*. Sage.
- Campbell, T. (1981). *Seven theories of human society*. Clarendon Press.
- Darmadi, H. (2018). Educational management based on local wisdom (Descriptive analytical studies of culture of local wisdom in West Kalimantan). *JETL (Journal Of Education, Teaching and Learning)*, 3(1). <https://doi.org/10.26737/jetl.v3i1.603>
- Ediwar, Din, M. A. O., & Zakaria, Z. (2010). Kesenian bernuansa Islam Suku Melayu Minangkabau. *Jurnal Melayu*, 5, 227–249.
- Ediwar, Jufri, Sahrul, N., Minawati, R., Irdawati, & Yurnalis. (2021). Creative industry of the making of Gandang Tambua musical instrument based on traditional technology. *Review of International Geographical Education Online*, 11(5). <https://doi.org/10.48047/rigeo.11.05.259>
- Hanani, S. (2002). *Surau: Aset lokal yang tercecer*. Humaniora Utama Press.
- Hermiono, A., & Arifin, I. (2020). Contextual character education for students in the senior high school. *European Journal of Educational Research*, 9(3). <https://doi.org/10.12973/EU-JER.9.3.1009>
- Karimova, M. O., & Saidullaeva, A. R. (2020). Pedagogical basis of the use of universal and national values in the spiritual and moral education of children in the family. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 17(7), 8547–8555.
- Kim, D. (2020). Learning Language, Learning Culture: Teaching Language to the Whole Student. *ECNU Review of Education*, 3(3). <https://doi.org/10.1177/2096531120936693>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative analysis: A methods sourcebook*. SAGE Publications, Inc.
- Muslich, M. (2022). *Pendidikan karakter: Menjawab tantangan krisis multidimensional*. Bumi Aksara.
- Navis, A. A. (1984). *Alam berkembang jadi guru: Adat dan kebudayaan Minangkabau*. Grafiti Pers.
- Ratna, N. K. (2014). *Peranan karya sastra, seni, dan budaya dalam pendidikan karakter*. Pustaka Pelajar.
- Rohidi, & Roheni, T. (1994). *Pendidikan dalam pendekatan kebudayaan*. IKIP Semarang Press.
- Sairin, S. (1992). Beberapa catatan tentang perubahan kebudayaan Minangkabau. In M. Zed (Ed.), *Perubahan Sosial di Minangkabau*. Universitas Andalas.
- Samovar, L. A., Porter, R. E., McDaniel, E. R., & Roy, C. S. (2014). *Intercultural communication: A reader*. Cengage learning.

- Sastra, A. I. (2015). *Konsep Batalun dalam penyajian Talempong Renjeang Anam Salabuhan di Luhak Nan Tigo Minangkabau* [Doctoral Dissertation]. Institut Seni Indonesia Surakarta.
- Sastra, A. I. (2017). The aesthetics of a three-way pattern: The musical concept of Talempong Renjeang and the social system of the people of Luhak Nan Tigo Minangkabau. *Jurnal Humaniora*, 29(1). <https://doi.org/10.22146/jh.v29i1.22566>
- Sastra, A. I., Sriwulan, W., Caniago, E., Muchtar, A., & Haris, A. S. (2021). Lareh Koto Piliang: Systems of governmental power and bronze music in the study of the concept of musical aesthetics in Luhak Nan Tigo Minangkabau. In *Music Scholarship* (Issue 2). <https://doi.org/10.33779/2587-6341.2021.2.124-137>
- Suhartini, S., Sekarningrum, B., Sulaeman, M. M., & Gunawan, W. (2019). Social construction of student behavior through character education based on local wisdom. *Journal of Social Studies Education Research*, 10(3).
- Suryadi. (1995). Dialektika adat dan agama dalam sastra lisan Minangkabau. *Horison: Majalah Sastra Dan Budaya*.
- Tohri, A., Rasyad, A., Sururuddin, M., & Istiqlal, L. M. (2022). The urgency of Sasak local wisdom-based character education for elementary school in East Lombok, Indonesia. *International Journal of Evaluation and Research in Education*, 11(1). <https://doi.org/10.11591/ijere.v11i1.21869>
- Yunus, M. (1960). *Sedjarah pendidikan Islam di Indonesia*. Pustaka Mahmudiah.