

## The Psychology behind Evaluating Value of Character Education in the Tradition of the Sasak Tribes in Peresean Game

**Etika Vestia<sup>1</sup>, Era Wahyu Ningsih<sup>2</sup>, Nanda Saputra<sup>3\*</sup>,  
Rosmiati<sup>4</sup>, Suzanna Widjajanti<sup>2</sup>, Runi Fazalani<sup>5</sup>, Ida Bagus  
Benny Surya Adi Pramana<sup>6</sup>, Basariah<sup>7</sup>**

Received: 19- March -2023

Revised: 22- April -2023

Accepted: 12-May-2023

<sup>1</sup> STAI Darul Qur'an Payakumbuh, Sumatera Barat, Indonesia

<sup>2</sup> Akademi Bahasa Asing Balikpapan, Indonesia

<sup>3</sup> STIT Al-Hilal Sigli, Aceh, Indonesia

<sup>4</sup> Universitas Balikpapan, Indonesia

<sup>5</sup> Universitas Qamarul Huda Badaruddin Bagu, Indonesia

<sup>6</sup> Institut Agama Hindu Negeri GDE Pudja Mataram, Indonesia

<sup>7</sup> Universitas Mataram, Indonesia

Correspondence: Nanda Saputra, Department of Indonesian Education, STIT Al-Hilal Sigli, Aceh, Indonesia. Email: wen\_owen@yahoo.com

### Abstract

This research aims to describe the value of character education in the tradition of Sasak's *Peresean* game. The method used in this research is the qualitative descriptive method. This approach emphasizes the meaning, research is critical social theory related to everyday life. The approach used in this research is the critical social theory which has the principle that culture is text so that it can be read to understand what it means. Data collection is done by observation and literature study. Data analysis techniques are data reduction, data presentation, and conclusion and the results are verbally presented and systematic. The result of this research is the traditional game of Sasak tribes *peresean* is one of the traditional games which is still preserved until now. *Peresean* is a cultural product of Sasak tribes that have some values and character in education. As one of the art, the *peresean* game can survive in the modern era like *peresean* is very easy to do with all the sophistication of technology. The *Peresean* game is one of the identities of Sasak tribes who have shifted meaning and shape. The *Peresean* tradition of the Sasak tribes has some educational values such as discipline, hard work, creativity, religion, honesty, and democracy.

**Keywords:** values, education, character, traditions

### 1. Introduction

Lombok Island is one of the islands in the West Nusa Tenggara region, the island of Lombok has various traditions and cultures that are very strong and are always preserved by the people of the Sasak tribe. Lombok Island is an island that is very famous for its tourist and cultural destinations; it is not uncommon for tourists in Lombok to be interested in local attractions on Lombok Island, one of which is the *peresean* culture. Art from Lombok Island is a medium for men to test their toughness and courage.

The culture of each region is different and has its own characteristics. Purba et al. (2022) defined that culture contains values and norms, habits, and customs that regulate society in interactions with others and the universe (Herman et al., 2019). In this case, it means that culture has a product. For example, one of the cultures on the island of Lombok is the tradition of *peresean*. The *Peresean* tradition is one of the traditional arts of the Sasak people as an arena for showing Sasak youth (terune) agility competitions by using rattan as a club, ende (shield) as a protector, broomstick as a head covering and Sasak typical sarong.

The history of the development of Islamic culture on Lombok Island was carried out by kingdoms, especially in the Selaparang Kingdom. During Prabu Rangkesari's leadership, this kingdom reached its heyday, so that life resulted in culture developing very rapidly. This development is evident from the many royal officials adapting, composing, and even copying ancient Javanese literature into Sasak lontars. Among them are Lapel Adam, Kotamgama, Rengganis and Menak Berji. Not only that, but the poets also changed and adapted the teachings of Sufi Islam a lot. Adapted literary works appear in the lontars entitled Jatiswara, Lontar Nursada and Lontar Nurcahya. In addition, many Malay sagas have been changed and adapted, such as the Hikayat Amir Hamza, Lontar Yusuf and Hikayat Sidik Anak Ortim. Until now, these literary works are neatly stored in the West Nusa Tenggara (NTB) museum. Other studies also reveal the cultural, social and political conditions of the Sasak people in Lombok at that time. In the socio-political field, Lontar Kotamgama outlines the characteristics and attitudes of a leader, namely Danti, Danta, Kusuma, and Warsa. Danti means spit, which means, once it's thrown on the ground, it can't be licked again; Danta means elephant ivory, which means, once taken out, it is impossible to put it back in; Kusuma means flower, which means that the same flower cannot bloom twice; Warsa means rain, meaning, if it has fallen to the earth, it is impossible to rise again to become a cloud (Mastur, 2018).

This leadership value is acculturated in the daily habits and beliefs carried out in the life of the Sasak people. One form of this acculturation is manifested in *peresean* culture. *Peresean* traditional game is one of the cultural traditions that can be used to educate the next generation. Moreover, this tradition has been integrated into the social life of the Sasak people in Lombok.

*Peresean* is an art or local attraction of the Sasak people which is carried out by two men who use several weapons, namely rattan sticks and shields made of wooden boards that the committee has prepared. This art is an ancient tradition passed down by ancestors from the Sasak tribe on Lombok Island, West Nusa Tenggara Province, its existence still exists today and is preserved by the Sasak people. In this art, the men gather to test their courage and agility in fighting. Even though the *peresean* art contains elements of violence, this art has a message of kinship, education and peace.

The *peresean* tradition is a form of culture in the form of meaningful community behavior. In every area on the island of Lombok, the Sasak tribe always preserves the tradition of *peresean*. The *peresean* tradition, which is characteristic of the Sasak people, will continue to exist if community participates in preserving the *peresean* tradition. One form of community participation is the Panji Kartike Association. Youths founded the Panji Kartike Association to continue to preserve the tradition of *peresean* as the heritage of the Indonesian nation.

The *peresean* tradition is a performance that became a symbol of chivalry in ancient times on the island of Lombok. The tradition of *peresean* has the meaning of masculinity. The *peresean* tradition is one of the media or

contests for masculinity and culture as a symbol of virility for the Sasak youth on the island of Lombok. Through this *peresean* performance art, *pepadu-pedadu* are born who are brave, trained, have an unyielding spirit in the face of adversity. The *peresean* tradition for the Sasak people is a medium for training and fostering wannan (strengthening self-confidence), courageous character, big-hearted and sharp observations. There are three core strengths contained in the cultural behavior of the Sasak people through this *peresean* tradition, namely wiraga, wirasa and wirama.

Law Number 20 of 2003 concerning the national education system, in Article 3 states that national education functions to develop capabilities and form dignified national character and civilization in the context of educating the nation's life, aiming at developing the potential of students so that they become human beings who believe and pious to God Almighty, healthy, noble, knowledgeable, creative, capable, independent, and become citizens of a democratic and responsible (Silalahi et al., 2022). Education is a process of learning to be fully human (Herman et al., 2022).

Humans as cultural beings, and each individual have the potential as a creator of human culture, namely: creativity (mind), which produces knowledge, education, and philosophy; the taste that produces inner nobility, beauty, customs, art, social adjustment, justice, nationalism, and religion; and intention (will) which results in deeds, works, creations ideas related to various fields of life (Herman, van Thao and Purba, 2021). The Five Indras drive these three forces, which produce ethical and aesthetic values. For this reason, the demand for character education as mandated in the act above, must be pursued by exploring local cultural wisdom.

Responding to various complex problems in the nation, which often occur recently as one of the impacts of progress in the modernization era, thus, the cultivation of character education must be carried out in a systematic, serious and sustainable manner. This is important to strengthen the younger generation's character as the nation's next generation while still referring to national insights that reflect the nation's cultural values (Batubara et al., 2021). Not only that, by referring to the moral principles that exist in learning in general, character education can also be instilled through the nation's cultural values, which are reflected in regional culture and traditions (Divine, 2014). As is known, national culture is the culmination of the culture of a region throughout the archipelago. Therefore, the rich diversity of cultural customs owned by the Indonesian nation is one of the main assets for developing national character. The most important values of this cultural diversity are the values of tolerance and togetherness, which are manifested through artistic life. According to (Trisnawati et al., 2015), positive values in artistic life, such as tolerance and cooperation, can be packaged as a model of multiculturalism education, which can be used as an example in other areas in tackling inter-ethnic conflict (Purba et al., 2022). Based on the description above, the purpose of this research is to describe the value of character education in the tradition of the *Peresean* games of the Sasak tribe.

## 2. Method

The method used in this research is the descriptive qualitative method. This approach emphasizes meaning, reasoning, and explaining certain situations related to the events of everyday life (Herman et al., 2022). The approach used in this study is the critical social theory which has the principle that culture is text so that it can be read to understand its meaning. Meaning is tied to power, ideology, interests, and/or desires hidden behind

culture as text. Its actualization cannot be limited to certain sentences, words, and single texts but rather relations between texts or intertextuality. The search for the meaning of culture focuses on the connotative and denotative meanings obtained through deconstructive interpretation. This is done to analyze a traditional *peresean* game culture as a cultural symbol that contains character education. Data collection was carried out by observation and literature study with data analysis techniques, namely: data reduction, data presentation, and drawing conclusions whose results were presented verbally and systematically

### 3. Results



Figure 1. Sasak *Peresean* Tradition Performance

The *peresean* tradition is an activity carried out by Sasak people who have been carried out and left by their previous ancestors, *peresean* which fights between two men using a shield (*ende*) and a rattan stick. In the past, the *peresean* games were a way for men to express their emotions. The Sasak Tribe still preserves even this ritual activity to this day. Not only that, the *Peresean* game is a way for a man to test his guts and to show their dexterity and the strength of the fighters (*pepadu*). Accordance with the information explained by the chairman of the Sasak Tribe Traditional Krama Council, Lalu Ratmadji, revealed that the game is an event to actualize the dexterity of Sasak men, which is channeled by means of folk games that use physical violence. In this game, there are four levels, namely first, wrestling (*berampes*) this game is a type of wrestling game, second, *spend* is a game that uses the feet, then *fused* (*mesopok*) is a game with bare hands; the main target is the head, the last game is a kind of war who use shields and rattan weapons. At a certain level, this game becomes heavier and even more serious than other games, using sharp weapons, often called fighting (*begelepukan*) and even using spears called *dendengan* using sharp weapons with bending (Mastur, 2018).

*Peresean* is usually done at the time of performing the ritual. This traditional game of the Sasak tribe is usually accompanied by musical instruments such as flutes (*flute*), drums, gongs and so on. The musical instruments used are enough to excite the fighters. Or the *pepadu*, as for the song (*gending*) is played in the form of *papak gending*, which is played when welcoming the *pepadu* are able to play, then the *pemangkep gending*, which is played when accompanying the game, the last one is the *Pengalus gending* played when looking for players (Anar et al., 2020).

This traditional game of the Sasak tribe can be used to improve the quality of children's thinking at school,

because the tradition of this *peresean* game can contain elements of preparation and benefits for children to live a social life. The benefits of this traditional game are shaping the child's character in the following ways; mutual cooperation, honesty, hard work, persistence, fairness, never giving up, and sportsmanship. Furthermore, with these traditional games, children are able to practice their abilities in attitude, knowledge, dexterity and skills, which are often by the body and brain. Not only that, this Sasak traditional game can instill and develop aspects of religious, moral, cultural, social, language and motor values (Andriani, 2012).

Along with the times, society is increasingly changing, affecting the tradition of *peresean* games. As a result, *peresean* game traditions, past and present, are much different. In the past, *peresean* was carried out during certain ritual events as an arena for selecting people to be able to guard the kingdom and test the knowledge of each team's *kanuragan* before combat. However, now the tradition of *peresean* games is only to earn a living, to channel hobbies, and even to be pro-gan. This shift in the meaning of the nature of the game *peresean* is increasingly visible because many are held as performers in welcoming national holidays.

Hanapi (in Mastur, 2018) reveals that in the process of maintaining an inherited tradition. Similarly, Hanafi (in Mastur, 2018) describes that a process that maintains and inherits a tradition works in three awareness mechanisms, namely historical awareness (transference), eidetic awareness (understanding) and praxis awareness (behavior). Change and a movement orientation and practice of research can be studied with the theory of cultural and social change. Cultural change includes everything, including technology, art, science, philosophy and so on, but these changes do not affect the social organization of society. While social change is part of cultural change.

*Peresean*, as one of the cultures of the Sasak people, has similarities with the Gebug Ende Dance, which is held in Seraya Village, Karangasem, Bali. However, it is not known for certain whether the *Peresean* used to exist or whether the Gebug Ende dance existed first. However, it has a close relationship with a kingdom. The kingdom of Karangasem once expanded power to the Lombok region. The fall of the Pejanggi and Selaparang kingdoms in Lombok in 1692 made all provisions and governance in Lombok follow orders from the Karangasem kingdom of Bali (Sutama, 2018). The placement of the Karangasem royal troops in Lombok also brought Karangasem culture, including 8 (eight) religions, arts, social systems and so on, to the island of Lombok.

The other function is as a means of entertainment, where Gebug Ende is very popular with children to adults, and also as a spare time filler. As entertainment, Gebug Ende can be played by people outside Seraya Village in a show. However, traditional *Peresean* has become a profane art, and the Gebug Ende Dance is still preserved as a religious tradition with the aim of begging for rain (Gunarta, 2016).

Currently, the *peresean* tradition is used as a means of earning a living as support for the economy of the Saska people. Not only that but the celebration is also used as a gathering place between one citizen and another. This way, one can add friends and family among fellow *pepadu*, an appreciation for oneself. The *peresean* tradition is carried out because of a hobby or hobby, the *peresean* tradition is an art of a tourism object. The weapon used in the fight is a stick or a copyist, which is made of bamboo and used to beat fellow opponents and the shield, which is often used, is a square made of cowhide. So, the changes that occur affect the development and growth of every society. This causes the needs in the economy to soar higher and employment opportunities to become more difficult and even more difficult for the community to get them. The values contained in the *peresean*

tradition are about life values such as mutual respect among brothers, friendship, kinship, economics, beliefs, social, cultural and artistic values.



Figure 2. Traditional *Peresean* using *Gendang Beleq*.

#### 4. Discussion

The general public and academics have often discussed the value of character education. Education that often violates norms, such as a student reporting his teacher for reasons he doesn't like it, a teacher sexually assaulting his students and even fights between students are often found. All of that is like a daily spectacle for the community and is no longer commonplace. In the mass media, every news that comes out always discusses the problem of juvenile delinquency as students.

Character education is one of the efforts to educate children so that they can make wise decisions and then practice them in everyday life. As a result, they will make a good and positive contribution to the environment in which they live and even to society. Moral values that are carried out and based on the aim of shaping humans into fully human beings. Value is one of the values that helps people to be better, to live side by side with other people and their world (Learning to live together) to achieve perfection. Values involve various areas of life, such as oneself (Learning to be), relationships with others (others, family), coexist with nature, humans, and God. The cultivation of morality includes cognitive elements (consciousness, thought, knowledge), and psychomotor elements (behavior), effective elements (feelings).

One of the goals of character education is to improve the quality of results and processes in the world of education, which leads to the formation of noble character and character of integrated, intact and balanced students based on graduate competency standards (SKL). The context of character education in the context of other religions is to make a human aware of his true identity and ultimately be able to realize the happiness of life both physically and mentally. The Ministry of Education and Culture (Kemendikbud) has the opinion that the best solution to bring this nation is to return to its original goal. The efforts made by the Ministry of Education and Culture are reorienting the cultural values and character of the nation. Education is one of the best places to build the pillars of the nation's culture and character (Yaumi, 2014). The value of character education is constructed, namely, among others, culture, religion, Pancasila and the last is national education. The value of character education consists of 18 values, namely: honesty, religion, tolerant, disciplined, independence, hard work, creativity, democratic, curiosity, love to read, love of the homeland, love of peace, the spirit of nationality, respect for achievement, friendly/communicative, social care, environmental care, and

responsibility.

If it is traced that *peresean* games are often displayed, the traditional games of the Sasak tribe have several educational values contained in them, namely as follows: discipline, hard work, creativity, religion, honesty and democracy. The value of the character of discipline can be described when practicing skills in the game *peresean*. If there is no discipline, then later in the match, they will get the result whether he wins or not. Stevenson (in Yaumi, 2014) describes that discipline is one way to control oneself to encourage and direct all efforts, whether it will be successful or not. It can be seen from each team that they dare to present themselves as players even though they know what the risks will be.

Next is the character of hard work. Hard work is not only keeping oneself busy in an activity but working and fighting well and special. This hard work must be caused by a sincere impulse to love a culture they preserve to get extraordinary results to create a creation that will always be remembered for all time. Working hard will bring about change. Change is a common thing in human life. Next is the creative character described in the research, namely creativity in finding an opponent's weakness and protecting oneself. Creativity in playing *Ende* (shield) and looking for an opening to hit your opponent is a skill that will usually be cultivated with creativity and discipline in practice.

The religious character is described from various attributes, what is used by the players, and the purpose of the game. Thus, *pepadu* uses traditional clothes, namely cloth and headbands and does not use a single shirt. *Pepadu* will pray together before starting the performance led by the *tengaq* twins. Then at the start of the *gendingkun* game begins to accompany it. The religious character shown is a meaning contained in the *peresean* game: asking God Almighty for rain. This game is a form of willingness to sacrifice for a common goal before God. In a semiotic study, this cultural activity is a process carried out to communicate and interact with a sign (cultural activity) as a medium to achieve a goal.

The next character is honesty (*satya*) which is the main means of liberation; even though charity, *yadnya*, and *brata* promises of self can liberate, but *satya* is the most important (Nyoman, 1997). The honest attitude in the Sask Tribe tradition of playing games can be seen in honesty with the code of ethics of the game and being honest about admitting victory or defeat. The latter is a democratic character related to one view that everyone should be treated equally regardless of race. The equality of obligations and rights is one of the focuses for placing something in proportion and position. In *peresean* illustrates that by giving equal rights to all *pepadu*. As for the rules, they are the same, and the equipment is the same. The determination of the opponent to fight also considers the age and body posture so that it will be commensurate for the opponent to play.

## 5. Conclusion

The tradition of playing games for the Sasak tribe is one of the traditional games that is still preserved today. *Peresean* is a cultural product of the Sask tribe with several character values in the world of education. As one of the arts, the existence of the game *Peresean* is able to survive in the modern era as it is today, which is very easy to do with all the sophistication of technology. The *peresean* game is one of the identities of the Sasak tribe, which has a shift in meaning and form. The traditional *peresean* game of the Sasak tribe has several educational values contained in it, namely as follows: discipline, hard work, creativity, religion, honesty and

democracy.

## References

1. Anar, A. P., Dewi, N. K., Maulyda, M. A., & Nursaptini, N. (2020). Deskripsi varian permainan tradisional daerah Nusa Tenggara Barat. *Progres pendidikan*, 1(3). <https://doi.org/10.29303/prospek.v1i3.49>
2. Andriani, T. (2012). Permainan Tradisional Dalam Membentuk Karakter Anak Usia Dini. *Jurnal Sosial Budaya*, 9(1).
3. Batubara, A. K. S., Manurung, V. L., Simanjuntak, N. S. U., and Herman. (2021). Analysis on Aspects of Educational Values Found in an Indian Movie. *Central Asian Journal Of Social Sciences And History (CAJSSH)*, Vol. 2, Issue 8, ISSN: 2660-6836, PP. 04-16
4. Gunarta, I. W. A. (2016). Gebug Ende: Ritual Untuk Memohon Hujan. *Kalangwan: Jurnal Seni Pertunjukan*, 2(1).
5. Herman, Murni, S. M., Sibarani, B. and Saragih, A. (2019). Structures of Representational Metafunctions of the “Cheng Beng” Ceremony in Pematangsiantar: A Multimodal Analysis. *International Journal of Innovation, Creativity and Change.*, Volume 8, Issue 4, 2019
6. Herman, van Thao, N., and Purba, N. A. (2021). Investigating Sentence Fragments in Comic Books: A Syntactic Perspective. *World Journal of English Language*, Vol. 11, No. 2. PP. 139-151. DOI: <https://doi.org/10.5430/wjel.v11n2p139>
7. Herman, H., Shara, A. M., Silalahi, T. F., Sherly, S., and Julyanthry, J. (2022). Teachers’ Attitude towards Minimum Competency Assessment at Sultan Agung Senior High School in Pematangsiantar, Indonesia. *Journal of Curriculum and Teaching*, Vol. 11, No. 2, PP. 01-14. DOI: <https://doi.org/10.5430/jct.v11n2p1>
8. Herman, H., Sulistyani, S., Ngongo, M., Fatmawati, E., and Saputra, N. (2022). The structures of visual components on a print advertisement: A case on multimodal analysis. *Studies in Media and Communication*, 10(2), 145-154. DOI: 10.11114/smc.v10i2.5717
9. Mastur, M. (2018). Agresifitas sang petarung *peresean*: analisis psikososio-antropologis atas tradisi presean etnis sasak. *Fikroh*, 7(2), 1-32.
10. Nyoman, K. D (1997). *Sarasamusccaya* (1st ed.). Paramita.
11. Purba, R., Sibarani, B., Murni, S. M., Saragih, A., and Herman. (2022). Conserving the Simalungun Language Maintenance through Demographic Community: The Analysis of Taboo Words Across Times. *World Journal of English Language*, Vol. 12, No. 1. PP. 40-49. DOI: <https://doi.org/10.5430/wjel.v12n1p40>
12. Silalahi, D. E., Siallagan, H., Munthe, B., Herman, H. and Sihombing, P. S. R. (2022). Investigating Students’ Motivation toward the Use of Zoom Meeting Application as English Learning Media During Covid-19 Pandemic. *Journal of Curriculum and Teaching*, 11(5), 41-48, DOI: 10.5430/jct.v11n5p41
13. Utama, I. W. (2020). Penjor Sebagai Simbol Pencitraan Diri Umat Hindu Di Kota Mataram. *Ganaya: Jurnal Ilmu Sosial dan Humaniora*, 3(1), 51-74.
14. Yaumi, M. (2014). *Pendidikan Karakter Landasan, Pilar dan Implementasi* (3rd ed.). Prenadamedia Group.