

# Harmonizing Humanity: The Enduring Legacy of Performing Arts in Character Education Through Literary Anthropology

Intama J. Polii<sup>1,\*</sup>, Kamajaya Al-Katuuk<sup>2</sup>, Aulia Anggriani Waridin<sup>3</sup>

<sup>1</sup>Faculty of Language and Arts, Universitas Negeri Manado, Manado 95618, Indonesia

<sup>2</sup>Faculty of Language and Arts, Universitas Negeri Manado, Manado 95618, Indonesia

<sup>3</sup>Faculty of Language and Arts, Universitas Negeri Manado, Manado 95618, Indonesia

## ARTICLE INFO

### Keywords:

*Dames*;  
education values;  
local wisdom;  
preservation

### Article History:

Received : 15/03/2024

Revised : 21/05/2024

Accepted : 20/10/2024

Available Online:

30/11/2024

## ABSTRACT

Indonesia has a rich cultural diversity, but some traditions, such as the *Dames* performing arts of the Javanese Tondano community in Minahasa, are fading due to external cultural influences; therefore, preservation efforts are crucial to maintain this valuable cultural heritage and its role in fostering social harmony and character values. This research aims to determine the local wisdom values of the *Dames performing arts* in the Javanese Tondano community in Minahasa. The mixed marriage between the Tondano Javanese people and the native Minahasa people combines two different cultural tribes so that through performing arts, *Dames* can unite these two cultural tribes. Preservation in this research means creating and maintaining intangible cultural heritage from ancestors so that the community members can remember their cultural identity. We determine the artistic elements in academic studies through literary anthropology as a distinguishing tool in this research. The research methodology used is descriptive qualitative with data collection techniques through observation, interviews, and documentation. The results obtained in this research are regional wisdom values in four performing arts song lyrics *Dames*, namely: 1) values related to God, humility, and unity in the lyrics of the song *Now It's Even*, 2) values related to courtesy, honesty, and cooperation in the lyrics of the song *Salam We Are Together*, 3) values regional wisdom related to tolerance, harmony and love of peace in the lyrics of the song *Thank You*, and 3) regional wisdom values related to caring and strengthening in the lyrics of the song *Asaranu My goal*. Through these local wisdom values, the implications of the value of character education for students at school are also obtained.

**How to cite (in APA style):** Polii, I. J., Al-Katuuk, K., & Waridin, A. A. (2024). Harmonizing Humanity: The Enduring Legacy of Performing Arts in Character Education through Literary Anthropology. *OKARA: Jurnal Bahasa dan Sastra*, 18(2), 285-302. <https://doi.org/10.19105/ojbs.v18i2.12888>

## 1. INTRODUCTION

Indonesia has a diversity of cultures and traditions from Sabang to Merauke. Each region has its own culture, thus creating an identity for that region. However, a few cultures or traditions are starting to fade and be forgotten by local people. Therefore, it is necessary to implement cultural protection for preservation. One effort to continue preserving culture is to keep the culture inherited by ancestors from each region in Indonesia so that culture or traditions are maintained. Preservation attempts to repair, protect, and preserve the age

**Corresponding Author:** Intama J. Polii ✉ [intamapolii@unima.ac.id](mailto:intamapolii@unima.ac.id)

2442-305X / © 2024 The Author, Published by Center of Language Development, Institut Agama Islam Negeri Madura, INDONESIA.

This is open access article under the terms of the Creative Commons Attribution-Non Commercial 4.0 International (CC-BY-NC 4.0) license, which permits use, sharing, adaptation, distribution, and reproduction in any medium or format as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons licence, and indicate if changes were made. The images or other third party material in this article are included in the article's Creative Commons licence, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons licence and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this licence, visit (<https://creativecommons.org/licenses/by-nc/4.0/>)

of physical and non-physical information (Lagarensen et al., 2023; Makmur, Suadi, and Samsudin, 2021). Through preservation, culture can be saved and improved to create values that can be trusted by society or individuals.

A work of art born from the culture of a local community has local wisdom, which is the cultural identity of a nation that causes that nation to absorb and manifest itself in various areas of life. Culture is a collection of human activities related to life that is lived and provides value in an existing society (Lagarensen et al., 2023). Local wisdom is valuable as the cultural identity of a nation that is respected and considered reasonable by the local community. Human intelligence belonging to certain ethnic groups is obtained through community experience (Rahyono, 2009). Thus, the value of local wisdom has various values created, developed, and maintained by the community as a guide to their life. The value of local wisdom in the performing arts is rich and part of the community, which involves individual or group action in a particular place and time. Regional wisdom is how people act in response to changes in the physical and cultural environment (Istiawati, 2016). A conceptual idea, growth, and development that is related to life. Regional wisdom is a characteristic of the local community, preserving existing natural resources and becoming a public trust.

One local or regional wisdom is performing arts that express culture to convey cultural values and embody aesthetic norms that develop according to time and region in the form of performing arts that grow and develop (Setyoko, 2021). For this reason, performing arts are essential for the young generation as a form of exploration in expressing works of art. Local wisdom has high life value and is worthy of continuing to be developed and preserved as a coherent socio-cultural change. Past culture is continuously used as a guide for life. One of the performing arts that must be preserved is the *Dames culture* in Tondano Java, which is starting to fade and is being abandoned by the local community. Jawa Tondano (Jaton) is part of a local tribe in Minahasa that is majority Muslim. The people of Tondano Javanese village still practice the culture inherited by their ancestors from the land of Java in Minahasa and have blended in to become one with the surrounding community. It is one of the performing arts that the Tondano Javanese people in Minahasa still maintain.

*Dames* performing art is an art that reflects a song's poetry. *Dames* are related to religious elements in the form of song poetry and the value of local wisdom in performing arts. *Dames* has values: human relationship with God, humility and strengthening, courtesy, honesty, hard work, and caring. These values have a positive impact on the Javanese Tondano community in Minahasa so that they can live side by side with the native Minahasa community; this is proven by the existence of cooperation, mutual respect, and living in harmony and side by side with one another.

*Dames* art is a branch of traditional art for the community; this art has developed from generation to generation and is still related to powerful traditions and customs. Currently, *Dames performing arts* are rarely performed by people in Tondano Java; this is influenced by culture from outside the region and abroad. To maintain this local wisdom, preservation is needed to ensure that this performing art continues to be cared for and looked after by the local community. That can have promising implications for the surrounding community, particularly public Java Tondano. Implications Alone is something from possible consequences from deeds or good words.

Susetyo states that performing arts has several functions: religious, social, educational, aesthetic, and entertainment (Susetyo, 2007). In line with the preservation of local wisdom in the Javanese Tondano community in Minahasa, this research uses a literary anthropology approach as a theory in the study or a knife of distinction. According to

Endraswara (2013), literary anthropology is a reciprocal influence between the two elements of culture and literature. Ratna (2024) also stated that literary anthropology analyzes the understanding of literary works about culture. From the opinions of the two experts above, literary anthropology has become a bridge between the relationship between literature and culture. Culture cannot be separated from literature, so these two relationships are close. Endraswara states that literary anthropology research can focus on two things: researching ethnographic writings related to literature in aesthetics and researching literary works from an ethnographic perspective on the cultural aspects of society (Endraswara, 2013). Anthropology sees the cultural elements of society as groups of variables in interaction, while literature is a characteristic of the culture being studied.

Character education through literature and performing arts effectively instills positive values in the younger generation. Literature acts as a means of intellectual and emotional development, fostering human values and increasing feelings of empathy (Suryaman, 2010). Apart from that, literature is able to hone students' cognitive, affective, and psychomotor intelligence, thereby facilitating the process of internalization and application of expected values (Muassomah et al., 2020). On the other hand, performing arts, especially those based on tradition, help preserve cultural diversity while strengthening national character education (Yudiaryani et al., 2019). One example is the Gandrung dance, which represents character values such as tolerance, cooperation, discipline, and creativity, as well as fostering a sense of nationalism and appreciation for cultural diversity. By integrating literature and performing arts in the world of education, students are encouraged to play an active role in the learning process, transforming from mere passive recipients into subjects of national development. This approach also strengthens their love for their own cultural roots while equipping them with the ability to face global challenges confidently (Yudiaryani et al., 2019).

This research is also relevant to Ayu Nur Ringgo's research on *the form and function of the Dames Dance in Munjul Village, Kutasari District, and Purbalingga Regency*. *Dames* dance has several elements related to movement, music, make-up and clothing, props, dancers, chain patterns, and performance venues. The functions that influence society are dance as social entertainment and a channel for releasing the soul. Apart from that, *Dames dance* can also be used as a reflection of the aesthetic value of an activity. The following relevant research is from Yulianti regarding *the representation of Islam in the arts of Dames Laras Budaya, Bumisari Village, Bojongsari District, and Purbalingga Regency*. The form of the performing arts of the *Dames dance* is culturally based through the identification of music, poetry, and dance styles as well as *Dames equipment*, which is full of symbols and signs that can awaken spirituality oriented towards getting closer to God so that it has religious values.

This research discusses the *Dames* performing arts as a medium for character education based on local wisdom in the Javanese Tondano community in Minahasa. There is still a gap in previous research, which generally only focuses on dance forms and entertainment functions, while the value of character education in *Dames* has not been studied much. This research aims to reveal the form of *Dames* performances, the values of local wisdom in the lyrics of their songs, the role of *Dames* in character education, and the challenges of preserving them. The research results show that *Dames* contains religious values, politeness, cooperation, tolerance, caring, and social strengthening, which are important in shaping the character of society. However, this research is limited to one community in Minahasa, so it cannot be generalized to other areas. Apart from that, the method used is descriptive qualitative, so it does not measure the impact quantitatively.

Other limitations are the small number of informants and the lack of written documentation about *Dames*. Therefore, further research is recommended to cover a wider area and use quantitative methods. It is also hoped that future research will be able to develop a *Dames*-based learning model that can be applied in schools. Collaboration between academics, local governments, and indigenous communities is also important to support the preservation of these performing arts for the younger generation.

## 2. METHOD

The method used in this research was descriptive qualitative. Djajasudarma's qualitative research produces descriptive data in the form of written or oral data in language communities (Djajasudarma, 2006). This research's primary data source was poetry in *the Dames performing arts* as a form of local wisdom for the Javanese Tondano community in Minahasa. Data collection techniques involved observations in Tondano Javanese Village, interviews with people at the research location, and documentation in photos and videos. The data analysis technique used was divided into all the poems in the lyrics of the performing arts. *Dames* becomes a few stanzas later from the data obtained, and the data is then classified to present the data in the discussion.

## 3. RESULTS

### 3.1 *Dames* Performing Arts in Java Tondano

The *Dames* art performance in Kampung Jawa Tondano (KJT), North Sulawesi, reflects the unique combination of cultural values and ethnic diversity in the area. Timpal stated that Minahasa is one of the dominant ethnicities in North Sulawesi (Timpal, Makarau, and Wuisang 2017), while the KJT community itself, according to Arbie and Mantau (2012), is a multi-ethnic and multicultural community spread across North Sulawesi and Gorontalo Provinces. In this context, *Dames* art is a medium of entertainment and a means of preserving the religious-based cultural values that live in the Javanese Village community in Tondano. Djakaria (2018) emphasized that religious-based cultural values have an important role in forming people's character, which is then reflected in the *Dames* performance as an artistic expression full of religious, social, and cultural meaning (Djakaria, 2018). The art of *Dames* is a form of intercultural harmonization, strengthening the identity of the KJT community amidst ethnic and traditional diversity.

Local information is essential information a group holds based on where they live, culture, language, religion, ethnicity, or area of interest, which will change over time (Kurnia & Christiani, 2021). Marriage as a way of peace was initially carried out using local cultural ceremonies with procedures by Islamic law for the Javanese Tondano community in Minahasa. Meanwhile, in Minahasa, they adhered to local religious teachings called *aifuru*, *alfuros*, or *alful* by the Dutch colonialists before embracing Christianity. Before finding a bright spot, a marriage took place between Javanese Tondano and Minahasa people, who then tied sacred vows according to the teachings of Islam, which was the beginning of the formation of a new family. Lagarensen et al., (2023) states that marriage is an everyday activity in finalizing the implementation and determining a marriage in the elements of a ceremony with a purpose, time, place, and tools for its implementation. Of course, this marriage can unite these two communities so that they can continue to be together and accept each other. The marriage occurred between the proposal submitted by Kiai Mojo to Opo Sokomen to propose to his youngest daughter, who was beautiful and white. A man

represented by Kiai Mojo is a mainstay Senapati named Tumenggung Zees Panjang. A new generation was born from the marriage between Minahasa women and Kiai Mojo followers. Then, they passed down a culture from generation to generation. One of the cultures that exists and is still maintained today is the *Dames performing arts*.

*Dames* is a song intended for the bride on *Midodareni night* and sung in women's groups. As time goes by, *Dames* continues to survive. Among the people of Tondano Javanese Village, which has been passed down from generation to generation by their ancestors. The *Dames* show itself is generally intended for the farewell of a woman who is married or leaving her single life. *Dames are usually displayed at Midodareni (wedding) night* or called *Kobongan* in Javanese Tondano. According to one of the informants (Saleh Kangiden), *Dames*, as a medium, aims to encourage the bride so that she can feel happy on her wedding day. Providing entertainment not only to the bride and groom but also to the people who attended the event. *Dames* contain hopes, prayers, and affection to offer the bride. The *Dames* themselves have become a cultural heritage passed down from their ancestors. However, not all married people apply this performing art. This can be proven through several events in Java Tondano Village in Minahasa. The local wisdom values contained in *the Dames* performing arts should continue to be maintained by the local community because they have solid cultural elements from Javanese Tondano.

*Dames* is a traditional performance art presented by eight female dancers, accompanied by typical music featuring instruments such as the tambourine, *bedhug*, and *kendhang*. The performance is enriched by the collaboration of various art forms, including dancers, composers, puppeteers, and *sinden* (vocalists). The lyrics of the *Dames* performance poetry convey important wisdom values through distinct songs. For example, *Sekarang Telah Genap* imparts wisdom related to God, humility, and unity; *Salam Kami Beramai-ramai* emphasizes regional values of courtesy, honesty, and cooperation; *Terima Kasih* highlights the significance of tolerance, harmony, and the love of peace; and *Asaranu*, *Asaranku* expresses values related to caring and strengthening. Each piece of the performance is carefully crafted to reflect and preserve cultural wisdom.

### 3.2 Wisdom Values Related to God (Religious), Humility and Unity

These values emphasize faith, devotion, and obedience to God. They foster spiritual awareness and encourage individuals to live ethically and morally according to religious teachings. Examples include sincerity in worship, gratitude, and maintaining integrity in daily life. Then, humility is the quality of being humble and respectful. This includes recognizing one's limitations, respecting others without arrogance, and being open to learning and self-development. Humility fosters empathy, tolerance, and cooperative relationships within the community. Lastly is the value of unity, which reflects the values of togetherness and solidarity. This encourages harmony, cooperation, and mutual respect between different individuals or groups. Through unity, society works collaboratively to achieve common goals, strengthening social ties and national identity.

Wisdom values related to divinity (religious), humility, and unity are important foundations in the formation of human character with integrity. Zulkarnain explains that in applying the value of humility, a person must always be colored by truth, which comes from religious values and belief in God (Zulkarnain, 2017). This is in line with the views of Rahmi et al. (2020), who stated that moral education is an important element in education because it is through education that divine values and humility can be systematically instilled in students. Furthermore, Mardeli emphasized that education as a conscious effort should not



only be oriented toward achieving an ideal character but also directed at forming the character of the Indonesian nation that upholds the values of unity, integrity, and harmony in diversity (Mardeli, 2015). Thus, religious values, humility, and unity are closely interrelated in building a moral and civilized society.

**Table 1**

*Dames Song Lyrics: Sekarang Telah Genap*

Song Poetry	English Translation	Meaning
<i>Sekarang telah genap</i>	Now it's even	The bride's friends who come to provide entertainment together can only give their blessings.
<i>Waktu pun sudah sampai</i>	The time has arrived	
<i>Saudari bercerai</i>	Sisters divorced	We are poor because they cannot provide us with anything.
<i>Dari kaum pemudi</i>	From young women	
<i>Masuk ke kaum Ibu</i>	Enter the Mothers	The lack of a friend to give a gift to the bride and groom is because it is only temporary, so they hope for prayers and blessings from God after the bride and groom get married.
<i>Beban bertambah berat</i>	The load gets heavier	
<i>Teguhkanlah imanmu</i>	Strengthen your faith	The bride already has a life partner in the afterlife and is a good example. After marriage, you must love each other and always remember that love.
<i>Kuatkan ibadah</i>	Strengthen your worship	
<i>Pemudi temanmu</i>	Your young friend	Starting now
<i>Datang berkawan-kawan</i>	Come, friends	
<i>Apa kami beri</i>	What do we give?	Sisters make friends
<i>Miskin kami ini</i>	We are poor	
<i>Mas perak pun tak ada</i>	There isn't even any silver	A true friend
<i>Tapi itu fana</i>	But it's ephemeral	
<i>Sio ..., kami harap saja</i>	Sio ..., we hope so	Get involved too
<i>Tuhan meridhoi</i>	God bless you	
<i>Mulai masa ini</i>	Starting now	And have mercy
<i>Saudari bertemani</i>	Sisters make friends	
<i>Teman yang sejati</i>	A true friend	That's our call
<i>Turut turutanlah</i>	Get involved too	
<i>Serta berkasihanlah</i>	And have mercy	Sio ..., we hope so
<i>Itu seruan kami</i>	That's our call	
<i>Sio ..., kami harap saja</i>	Sio ..., we hope so	Don't forget it
<i>Jangan dilupakan</i>	Don't forget it	

In the song lyrics, as presented in Table 1, Divine values are related to belief in the existence of God. Religious values are manifested in a pattern of sincere worship or worship accompanied by a feeling of love for one. It can be proven that *Dames* contains divine values so that the bride and groom continue to carry out their obligations in worshiping the Creator because worship is a pillar of religion. This is also related to the marriages between outsiders with religious differences, such as the Javanese Tondano people and the Minahasa people or other tribes. The value of regional wisdom about God is related to worship, where the Tondano Javanese and Minahasan people live side by side but still worship according to their respective beliefs. Divine values mean always being grateful for God's blessings regarding sustenance, soul mate, and happiness in married life.

*Dames*, as a performing art with divine values, positively impact other sub-ethnic groups; this is proven by living side by side with each other, worshiping according to their respective beliefs without influencing each other. As a performing art with humble values, *Dames* teaches us to be receptive and open to one another. The value of humility shows an attitude that accepts what is, does not require other people to give everything they have, but must be humble about things as they are. The implementation of this attitude certainly

has an impact on other sub-ethnic groups in Minahasa, worshiping according to their respective beliefs. As a performing art with the value of unity, *Dames* teaches each other to prioritize a sense of family and help each other. Respect the differences of opinion of each person or group, do not forbid associating with anyone regardless of religious or cultural differences, be willing to make sacrifices for the common good, and always put the public interest before personal interests.

### 3.3 Regional Wisdom Values Related to Politeness, Honesty and Cooperation

Based on the table above, the values of politeness, honesty, and cooperation indicate the existence of very strong local wisdom. In regional wisdom, politeness reflects respectful behavior in social interactions, guided by local customs and etiquette. It includes using appropriate language, gestures, and manners when interacting with elders, guests, and community members. Politeness strengthens social harmony and shows respect for cultural traditions. Honesty is highly valued in many local communities. It means speaking the truth, being trustworthy, and acting with integrity in both personal and communal life. In regional contexts, honesty builds trust and ensures fairness in social and economic activities, such as traditional markets, communal farming, or village leadership. Cooperation, or *gotong royong*, is a core value in regional wisdom. It emphasizes working together voluntarily for the common good, whether in community projects, ceremonies, or disaster response. This spirit of mutual assistance fosters solidarity, reduces social gaps, and strengthens collective identity.

The values of regional wisdom, which include politeness, honesty, and cooperation, are reflected in various traditions of indigenous communities in Indonesia. Siswanto (2009) emphasized that the traditional architecture of South Sumatra not only shows local aesthetic beauty but is also full of values of politeness, honesty, and cooperation that have been passed down from generation to generation, which can now be used as a guide in the development of a sustainable built environment. In line with this, Mawaddahni (2017) revealed that the philosophy of life of the Kasepuhan Sinar Official Indigenous community is also rooted in local wisdom, which places politeness as the basis for social interaction, honesty in every action, and cooperation in preserving nature and community welfare. Teng added that the Bobeto concept in Kalaodi-Tidore is a real manifestation of harmonious cooperation between humans and nature, which is realized through ritual spaces that reflect mutual respect, politeness, and ecological balance (Teng, 2017). These three examples show that local wisdom values remain relevant in building an ethical, honest society that upholds the spirit of togetherness.

**Table 2**

*Dames Song Lyrics: Salam Kami Beramai-ramai*

Song Poems	English Translation	Meaning
<i>Maaf terdahulu menyembah nyanyi</i>	Sorry for singing in advance	This stanza conveys an apology for not being able to give anything other than just praying.
<i>Tua dan muda diharap sudi</i>	Young and old are expected to be willing	A leader from the Javanese village of Tondano created this poem. A group of young people came together to enliven the bride's sister's wedding.
<i>Syair karangan ketua kami</i>	A poem written by our chairman	The bride sat on the altar, decorated with colorful flowers,
<i>Di Kampung Jawa tempat kediaman kami</i>	In Kampung Jawa where we live	
<i>Salam kami beramai-ramai</i>	Our greetings are many	

<i>Pada hadirin hadir disini</i>	In the audience present here	wearing a beautiful wedding
<i>Berhimpun kami sampai ke sini</i>	Assembled we got here	dress. Her face, decorated with
<i>Untuk meramaikan perkawinan ini</i>	To enliven this wedding	jewelry such as buns, chains,
<i>Saudari duduk di atas hamparan</i>	Sisters sit on the bed	necklaces, and rings, was as
<i>Di atas mahligai bunga dikarang</i>	On top of the mahligai	graceful as moonlight. On the
<i>Berbaju sutra gilang gemilang</i>	flowers are arranged	wedding day, the bride and
<i>Emas dan perak intan cemerlang</i>	Dressed in brilliant silk	groom looked different. Happy
<i>Rupa saudari sudah berganti</i>	Brilliant gold and silver	congratulations and farewell. I
<i>Manis bercahaya bersinar putih</i>	diamonds	pray that you always live a
<i>Leher tergantung kalung dan rante</i>	Sister's appearance has	peaceful life, and may God
<i>Gelang di tangan sunting di konde</i>	changed	Almighty protect and accompany
<i>Selamat berbahagia selamat berpisah</i>	Sweet radiant white shine	you and give you health and a
<i>Diharapkan damai senantiasa</i>	Necklaces and chains hang	long life. The bride must always
<i>Harapkan tulung Tuhan Yang Esa</i>	from his neck	behave well. On the altar, the
<i>Umurlah panjang damai sentosa</i>	Bracelet on hand edit in bun	husband sits side by side, and
<i>Rupa saudari amat rupawan</i>	Happy happy goodbye	when the bride becomes a wife,
<i>Jangan saudari berhati rawan</i>	Hope for peace always	she is expected to obey her
<i>Di sebelah kanan raja sekarang</i>	Expect the tulung of the One	husband.
<i>Memerintah saja saudari seorang</i>	God	Gatherings that come from
<i>Kami bernyanyi beramai-ramai Saudari dari lingkungan ...</i>	May you live long and	every neighborhood. Expecting
<i>Harap tulungan Tuhan rabani</i>	peacefully	prayers from God creates a
<i>Selamat tuan bersuami isteri</i>	Sister's appearance is very	family of love and grace that
<i>Huu Ya Allah hu Ya Rabbi</i>	beautiful	accompanies the married
<i>Tambahi rahmat atas habibi</i>	Don't be vulnerable, sister	couple. A prayer request for
<i>Saudari untung tiada rugi</i>	To the right of the king now	continued grace from God and
<i>Mendapat suami orang berbudi</i>	Just order one sister	gratitude when the bride finds a
	We sing together with sisters	virtuous husband with good
	from the neighborhood ....	morals.
	Please help God Rabbani	
	Congratulations, sir, husband	
	and wife	
	Huu Oh Allah hu Oh Rabbi	
	Add grace to Habibi	
	Sister, profit, nothing to lose	
	Get a virtuous husband	

Based on Table 2 above, the values of politeness, honesty, and cooperation indicate the existence of very strong local wisdom. Regional wisdom values are related to politeness, honesty, and cooperation towards other people, such as attitudes that are usually aimed at behaving politely towards others and older people. Politeness is related to an orderly



attitude or behavior by the customs or norms that apply in daily interactions between people, having an attitude of mutual respect, speaking kind words, and being humble. In the "*Maaf terdahulu menyembah nyanyi dan harap tulungan Tuhan rabani*." (previous sorry lyrics, worship singing and hoping for God's help, Rabani) explains that someone's apology is a sign of respect and good wishes. Politeness can be defined as the behavior of a person who upholds the values of respect and noble character. Furthermore, "*Rupa saudari amat rupawan jangan saudari berhati rawan*." (your appearance is stunning, so do not be too careful) to express accuracy and suitability or anything that suits the situation. Honesty is based on efforts to be oneself in words and deeds. Our greeting lyrics *are together*, and *we are decorated*, and *coming here* is a form of cooperation. This form of collaboration is a form of social interaction to achieve a goal. The lyrics Lirik *berhimpun kami sampai ke sini untuk meramaikan perkawinan ini* (of our gathering here to enliven this marriage) express the form of harmony in unity. Harmony has a variety of patterns that form a whole and harmonious whole, so this poem explains harmony, which is realized through togetherness.

### 3.4 Regional Wisdom Values Related to Tolerance, Harmony and Love of Peace

Tolerance in regional wisdom refers to the acceptance and respect for differences, whether in religion, ethnicity, customs, or opinions. Despite diversity, many local communities uphold values that encourage living side by side peacefully. Traditional ceremonies, local deliberation processes (*musyawarah*), and communal activities often teach and reinforce tolerance by promoting mutual respect and understanding. Harmony reflects the balance and peaceful coexistence between individuals, communities, and even between humans and nature. In many traditional societies, maintaining harmony (*rukun*) is considered essential for social stability. Practices like *adat* councils or consensus-based decision-making aim to resolve conflicts and maintain a harmonious environment within the community. Love of peace in regional wisdom emphasizes the importance of avoiding conflict and seeking non-violent solutions to problems. Many local traditions prioritize dialogue (*musyawarah-mufakat*) and mediation over confrontation. Ceremonies of reconciliation, peacemaking rituals, and traditional laws (*hukum adat*) reflect a collective desire to maintain peace and foster unity within and among communities.

Regional wisdom values have an important role in building tolerance, harmony and love of peace among diverse communities. Mutmainnah and Purnomo emphasized that the application of local wisdom values in Kayen Kidul District, Kediri Regency, has proven effective in fostering an attitude of tolerance towards differences in beliefs, thereby creating harmonious relations between religious believers (Mutmainnah & Purnomo, 2020). In previous research, Mutmainnah and Purnomo also showed that the actualization of local wisdom values in Jambu Village played a significant role in maintaining religious harmony, creating an atmosphere of harmony, and strengthening the sense of love and peace among the community. In line with this, Haryanto revealed that the Tengger community in Malang, East Java, uses local wisdom as the main basis for maintaining religious harmony, ultimately contributing to forming a peaceful, harmonious, and mutually respectful social environment (Haryanto, 2014). These three examples show that local wisdom in various regions of Indonesia continues to act as a social glue that maintains peace and harmony in the life of a pluralistic society.

**Table 3***Dames Song Lyrics: Terima Kasih*

Song Poems	English Translation	Meaning
<i>Terima kasih banyak banyak</i>	Thank you very much	In this verse, we thank the audience who came on Midodareni night as a final farewell. I hope God will give you mercy. When many people pray, more blessings will be given to health so you can get a gift from God. Saying goodbye is a form of farewell. There is nothing that can be provided apart from prayers and hope.
<i>Hai hadirin sekalian</i>	Hi ladies and gentlemen	
<i>Kami hendak bermohon pulang</i>	We want to ask to go home	
<i>Sebab sudah larut malam</i>	Because it's late at night	
<i>Yang salah harap dimaafkan</i>	Please forgive any mistakes	
<i>Kiranya Tuhan turunkan rahmat</i>	May God send mercy	
<i>Banyak untung banyak berkat</i>	Many profits, many blessings	
<i>Dalam menanggung beban yang berat</i>	In carrying a heavy burden	
<i>Mudah-mudahan sehat walafiat</i>	Hopefully, you will be healthy and safe	
<i>Saudari beroleh nikmat</i>		
<i>Selamat tinggal selamat tinggal</i>	Sister received a blessing	
<i>Hai sekalian kita ucapkan</i>	Goodbye goodbye	
<i>Sekarang kita berpisah</i>	Hey guys, let's say it	
<i>Tak ada yang kami berikan</i>	Now we part ways	
<i>Hanya tolong kami doakan</i>	We didn't give anything Just please pray for us	

Based on the table above, the local wisdom values of tolerance, harmony, and love of peace have very strong ties. The meaning of tolerance, which respects other people's differences, in the lyrics "*tak ada yang kami berikan hanya tolong kami doakan.*" (*we have nothing to give, only please pray*), has the sense of differences of opinion from an economic and social perspective because we cannot provide anything other than prayer. Tolerance is a person's attitude to get used to others and provide truth for the differences contained in a bond of human rights. To ensure the situation remains safe and secure, continually cultivate an attitude of loving peace and avoiding conflict. As in the lyrics, *hai sekalian kita ucapkan sekarang kita berpisah dan dalam menanggung beban yang berat mudah-mudahan sehat walafiat saudari beroleh hikmat* (*hi everyone, we say now we are parting ways and in carrying a heavy burden, hopefully in good health, sister will gain wisdom*) which has meaning, namely giving prayers and hopes to others as a form of love and peace. Harmony between religious believers is based on tolerance, mutual understanding, and mutual respect in the experience of spiritual teachings and cooperation in social life. The existence of this lineage is essential because harmony is a factor in the attitudes and behavior of religious communities.

*Dames* performing arts teach harmony to other people who have differences, so religion ideally functions as an integrative factor. In reality, relations between religious adherents in Minahasa and Tondano Java have been very harmonious. They still respect each other among the people, and this attitude of harmony is often demonstrated through meetings and friendly relations between religious communities, such as during the yearly Ketupat holiday celebration. *Dames* performing arts have their meaning of love and peace in the song's message to love each other, whether in terms of similarities or differences. Efforts to pray for each other and give good hope to others are demonstrated by the attitude of prioritizing harmony and tolerance that Minahasa people and other sub-ethnic groups often express.

### 3.5 Regional Wisdom Values Related to Caring and Strengthening

Caring in regional wisdom highlights the deep sense of empathy, concern, and responsibility toward others within the community. Traditional societies often promote caring through collective actions like *gotong royong* (mutual assistance), where community members help one another in times of need—whether during harvest, building homes, or handling family celebrations and funerals. This value also extends to caring for the environment, as seen in customary laws (*adat*) that protect forests, rivers, and agricultural land to ensure sustainability for future generations. Strengthening refers to efforts to reinforce bonds among individuals and groups within a society. Regional wisdom encourages strengthening social ties, unity, and solidarity through communal rituals, traditional gatherings (*kenduri*, *selamatan*), and consensus-based decision-making (*musyawarah*). These practices aim to maintain social cohesion, resolve conflicts peacefully, and empower the community as a whole to face external challenges. Strengthening also involves reinforcing cultural identity and passing down traditions, values, and wisdom from generation to generation.

Regional wisdom values have an important role in forming caring characters while strengthening the social resilience of society. Santika emphasized that integrating Balinese local wisdom values in education can form a profile of Pancasila students who have strong character and integrity, reflecting concern for each other and the surrounding environment (Santika, 2022). A similar thing was expressed by Iswatiningsih, who showed that the implementation of character education based on local wisdom in schools not only forms a young generation with noble morals but also fosters high social awareness among students (Iswatiningsih, 2019). Meanwhile, Suryana, Darna, and Pajriah revealed that community assistance in strengthening local wisdom values in Dokdak Village made a real contribution to improving the economy and welfare of the community, showing that strengthening local values also had a positive impact on the independence and social care of the community at large (Suryana, Darna, and Pajriah 2022). Thus, local wisdom becomes an important basis for fostering a sense of caring and strengthening the social and economic resilience of the community.

**Table 4**  
Dames Song Lyrics: *Asaranu Asaranku*

Song Poems	English Translation	Meaning
<i>Asaranu asaranku</i>	Your story is my story	This stanza contains
<i>Mbaya moka maka lelön</i>	Everything is sad	an expression of
<i>Saku mina burung</i>	If I were a bird	unbearable sadness.
<i>Kutimerbango jao</i>	I'll fly away	If he could leave, he
<i>Menesele karia</i>	Sorry friend	would go far away to
<i>Taan wo kumuramo</i>	But anyway	a better place where
<i>E ngenang itu linelean</i>	Remembering what was given	he would not feel sad.
<i>Maan sia mame si mama</i>	Even though his mother is crying	He expresses regret;
<i>Reikmokasusahmu karia</i>	It won't be difficult, friend	however, he must
<i>Taan nate nitumo kiniitan</i>	Because the heart is the only	accept everything that
	thing that follows	happened and remain
<i>Ndoon patuari lumelo peemi</i>	Oh bro/sis please remember	grateful for what he
	here	was given. The feeling
<i>Taan kolelon kumo</i>	Because I will love you	is so deep. Even
<i>Uremo ta reik minatoan</i>	Long time no see you	though he cried in
		front of Mother, that
		was his fate. You
		won't feel difficult

---

<i>Katego karia ko tumeleu nyaku</i>	How dare you leave me	because your heart
<i>Reikmo ketuannu sapa mamuali</i>	Don't know what happened	follows those words.
<i>Kumadewek mokan</i>	I live alone	Sympathy for him,
<i>Reik malo patuari</i>	I haven't seen you anymore	who is feeling sad
<i>Patuariku meimo tamarengo</i>	My brother, let's go home	when he is not with
<i>Terusen nokan woondo kasin</i>	Later tomorrow	his family (want).
<i>Tamesawangan karben reik mawendu</i>	Help each other so we don't get	When that meeting
	tired	occurs, he will show
		affection towards her.
		He was blaming
		someone for having
		the heart to leave him
		alone. Reminding him
		while he was there of
		what happened and
		what happened to him
		made him sad
		because he hadn't
		seen him for a long
		time. Then, invite him
		to come back again.
		I'll continue my work
		tomorrow because he
		will help so she
		doesn't feel tired and
		sad.

---

Based on the local wisdom values of caring and strength contained in the song's lyrics, this shows the existence of togetherness. This poem is usually sung when Tondano Javanese people work together at weddings. Apart from that, they also use this poetry to relieve fatigue when they work in the garden. Sung as a form of strengthening each other or reinforcing each other. *ndoon patuari lumelo peemi taan kolelon kumo*, which means love, also contains the value of caring between humans manifested by efforts to help other people's difficulties. Watching can make us relate to other people. Therefore, people who prioritize other people's needs and feelings over their interests are caring people. Caring starts from feelings, but that doesn't mean it's just feelings; caring encourages behavior that emerges as a manifestation of these feelings. Caring is an attitude and action that always wants to help people, especially those closest to them.

*Dames* performing arts is a medium that conveys the message of caring for other people and not looking at how appropriate other people are in assisting, but the most important thing is watching. *Dames* performing arts are a medium for conveying that every dying person should give him encouragement and strength. The Javanese Tondano people demonstrate this with a one-hearted attitude and deep feelings to share with others, whether they are grieving or have been hit by a disaster. Usually, people will work together to help, responding to this by feeling and trying to help other people's difficulties with deep feelings and providing support for their challenges.

### 3.6 Preservation of Local Wisdom of *Dames Performing Arts*

Preserving local wisdom in the performing arts of *Dames* is a strategic step in maintaining the community's cultural identity while strengthening the sense of nationality. Woodward (1997) emphasized that performing arts venues can be used as innovation to strengthen national identity by making local wisdom the main basis in every traditional arts

performance, including *Dames*. In this context, the use of digital literacy, as stated by Ulumuddin et al. (2018), is also an important instrument in preservation efforts because it allows wider documentation, distribution, and access to the *Dames* performance so that the cultural values contained therein remain preserved and known to the younger generation. Therefore, preserving the *Dames* performing arts is not only about maintaining tradition but is also an effort to build collective awareness of the importance of preserving cultural heritage as part of the nation's identity.

Preservation is defined as protection from damage and keeping it protected and intact from various dangers (Aghisni & Saefudin, 2022). Preservation is regulated in regional regulations to pay attention to local cultures, such as religious values and beliefs, norms in society, and customs of a local community. The preservation referred to in this article means preserving local culture and efforts to preserve and protect an intangible cultural heritage inherited from ancestors. Intangible cultural heritage or oral traditions through the *Dames* performing arts in the Javanese Tondano community in Minahasa provide extreme cultural values. Based on the four-song lyrics presented by the author, *Sekarang Telah Genap*, *Salam Kami Beramai-rami*, *Terima Kasih*, and *Asaranu Asaranku*, provide the wisdom values in each of these poems.

Every lyric in the *Dames* performing arts reflects the cultural background and customs of the Tondano Javanese people who live alongside the indigenous Minahasa tribe. Through performing arts, *Dames* also reminds the community that they must live in harmony with the people around them, help each other, and respect each other's differences. The local wisdom values contained in this performing art have remained. They are still embedded in the Javanese Tondano community in Minahasa, but the *local community* no longer widely applied the *Dames* performing art. Sudiarti, one of the changes that influences patterns in people's lives is changes in existing culture. Realizing this, it is necessary to re-initiate the people in Tondano Java about the performing arts of *Dames*. Millennial society or children today are very familiar with the influx of culture from outside, so some are starting to forget or no longer know about the cultural heritage of their ancestors. In response to what is happening now, support is needed from indigenous cultural communities so that they can continue to introduce culture and implement what is part of the identity of the Tondano Javanese people.

### 3.7 Implications of Character Education

The *Dames* performing arts have an excellent impact. Students are taught character education values, which are applied to local wisdom values, creating a very positive effect. First, in every activity, students are accustomed to praying, praising the Creator, and diligently worshipping. Second, students are accustomed to being humble towards others and showing good manners at school. Third, students are accustomed to prioritizing unity and helping each other. Fourth, students are taught to prioritize honesty, not cheating during exams, and always giving a definite reason when doing something, such as being late to school or not doing an assignment. Fifth, students are equipped with the knowledge to behave politely towards fellow friends, older people, and teachers at school. Sixth, students prioritize honesty, admitting mistakes, and avoiding lies. Seventh, students are equipped with an attitude of cooperation, being more social and interacting with friends, rather than being selfish or self-serving. Eighth, students are accustomed to getting along with each other and making good decisions. Lastly, students are accustomed to instilling a caring attitude towards each other and providing mutual encouragement.



Based on the research results that have been presented, it can be concluded that *Dames* performing arts has a significant role in transforming local wisdom values into a medium for character education. The values contained in the lyrics of the *Dames* song, such as religious values, politeness, honesty, cooperation, tolerance, harmony, love of peace, caring, and social empowerment, consistently support the research hypothesis that *Dames* can be an effective means of shaping the character of the young generation in the Javanese Tondano community. The research results show that *Dames* is not only a ceremonial cultural heritage but also has an educational dimension that is able to strengthen the moral, spiritual, and social values of students and the general public.

This finding is in line with Suryaman's (2010) point of view, which states that literature and performing arts are effective mediums in instilling human values and empathy. In addition, the research results support the views of Muassomah et al. (2020), who stated that integrating art into education can increase students' cognitive, affective, and psychomotor intelligence. In the context of *Dames*, this performing arts strengthens cultural identity and becomes a means of character learning that enriches formal and non-formal education. These findings also strengthen the concept of Yudiaryani et al. (2019), stating that traditional performing arts play an important role in maintaining cultural diversity and strengthening national character education.

The implications of the results of this research cover the fields of education and social and cultural preservation. In an educational context, *Dames* can be used as teaching material in local and extracurricular content curricula, especially in character education learning based on local wisdom. Socially, the values in *Dames* encourage the creation of a harmonious and tolerant society and uphold the value of mutual cooperation. Meanwhile, in the context of cultural preservation, *Dames* is a relevant medium for reintroducing traditional values to the younger generation in the midst of globalization, which tends to erode local culture. This effort to revitalize the performing arts is also key in strengthening the cultural identity of the Javanese Tondano community in Minahasa.

Based on the results of this research, a new understanding that can be drawn is that *Dames* is not only a ceremonial performing art but also an educational instrument that functions as a bridge between cultures. *Dames* reflects the harmony between Javanese and Minahasan culture, teaching universal values that are inclusive and relevant in various social contexts of modern society. Thus, this research opens up opportunities to develop a character education approach based on arts and other local cultures to strengthen the integration between formal education, culture, and the formation of national character in the future. Based on the results of this research, a new understanding that can be drawn is that *Dames* is not only a ceremonial performing art but also an educational instrument that functions as a bridge between cultures. *Dames* reflects the harmony between Javanese and Minahasan cultures, teaching universal values that are inclusive and relevant in various social contexts of modern society. These findings align with previous research on performing arts as a medium for character education. For instance, Arifin and Karen (2024), examined how Javanese *Wayang Kulit* serves as a medium for transmitting moral and philosophical values, emphasizing cultural integration and identity formation; this research delves into the profound significance of Javanese shadow puppetry, or *Wayang Kulit*, in preserving and promoting Javanese cultural heritage. *Wayang Kulit* is not merely a traditional art form; it is a dynamic and resilient force that continues to breathe life into Javanese culture. The research underscores the profound cultural importance of *Wayang Kulit*, serving as a living archive of Javanese traditions, myths, and history. Similarly, Malihah and Kumalasari (2019) highlighted the role of *Wayang Kulit* in fostering discipline

and communal values among students. These studies, like our research on *Dames*, support the notion that traditional performing arts are not merely artistic expressions but also serve as effective pedagogical tools in character education.

However, while prior research often focuses on localized impacts within a specific cultural setting, this study expands the discussion by emphasizing *Dames* as a medium for intercultural dialogue, bridging Minahasan and Javanese traditions. Unlike *Wayang Kulit* and *Gamelan*, which primarily serve a singular ethnic or regional identity, *Dames* offers a unique example of cultural synthesis, fostering mutual understanding between different ethnic groups. This research, therefore, opens up opportunities to develop a broader character education approach based on arts and other local cultures, strengthening the integration between formal education, culture, and national identity formation in the future.

#### 4. CONCLUSION

The performing arts of *Dames* from the Javanese Tondano community in Minahasa contain various important local wisdom values. The song *Now It is Complete* conveys religious values, humility, and unity. The song *Salam Kami Beramai* teaches politeness, honesty, and cooperation, while the song *Thank You* emphasizes the values of tolerance, harmony, and love of peace. Apart from that, the song *Asaranu Asaranku* contains the values of caring and strengthening each other. The people of Kampung Jawa Tondano still apply these values daily. However, some of the younger generation are starting to forget this performing art due to the influence of foreign culture. Therefore, preserving *Dames* is very important so that this intangible cultural heritage remains alive and known to future generations. Apart from that, the application of character values in *Dames* in schools has also been proven to positively impact student character formation. This research has several limitations, such as the scope only focusing on the Javanese Tondano community in Minahasa, so the results may not necessarily apply to other regions. The research method used is descriptive qualitative, so it has not measured the character's impact quantitatively. The data obtained is also limited because the number of informants is small, and not all people are still active in preserving the *Dames* tradition. For future research, it is recommended that studies be conducted in other communities with similar arts and use mixed methods to measure character's impact more clearly. Further research can also develop a traditional arts-based character education model that can be applied in schools. The involvement of local governments, traditional leaders, and educational institutions is also essential in supporting the preservation of *Dames* art.

#### Acknowledgment

I would like to express my sincere gratitude to my colleagues at State Manado University (UNIMA), whom I could not mention one by one, for their invaluable support in seeking research data and assisting in data analysis. Their contributions have been instrumental in shaping this study's findings. I also appreciate the general support provided by the head of the Language Center of UNIMA in proofreading and refining the manuscript.

#### Availability of Data and Materials

Due to ethical considerations and participant confidentiality, all the data generated and/or analyzed during this study are not publicly accessible. However, they are available from the corresponding author upon reasonable request.

#### Competing Interests

The authors declare that they have no competing interests. This ensures clarity and transparency, confirming that no financial or non-financial conflicts affect the research.

### Funding

The author(s) received no financial support for the research, authorship, and/or publication of this article.

### Authors' Contribution

Intama J. Polii conceived and designed the research, developed the main conceptual framework, and wrote the manuscript. Kamajaya Al-Katuuk contributed to data collection, performed the data analysis, and provided critical insights into the interpretation of findings. Aulia Anggriani Waridin assisted in data collection, contributed to data visualization, and reviewed the manuscript for clarity and coherence. All authors read and approved the final version of the manuscript.

### Authors' Information

INTAMA J. POLII is a lecturer at the State University of Manado with a strong academic background in literature, anthropology, and education. His research interests focus on the intersection of performing arts and character education, mainly through the lens of literary anthropology. With years of experience in higher education, he actively contributes to scholarly discussions on culture, tradition, and pedagogy.

Email: [intamapolii@unima.ac.id](mailto:intamapolii@unima.ac.id); ORCID <https://orcid.org/0000-0003-4613-8200>

KAMAJAYA AL-KATUUK is a dedicated researcher and lecturer at the State University of Manado. His expertise lies in cultural studies, educational development, and qualitative research methodologies. As a research partner, he plays a significant role in data collection and analysis, ensuring a comprehensive exploration of the performing arts' role in shaping character education.

Email: [alkatuukkamajaya@gmail.com](mailto:alkatuukkamajaya@gmail.com); ORCID <https://orcid.org/0000-0001-6636-5879>

AULIA ANGGRIANI WARIDIN specializes in humanities and social sciences. Her academic focus includes integrating traditional arts into modern educational frameworks. As a co-researcher, she contributes to data interpretation and manuscript refinement, ensuring the study's clarity and relevance in academic discourse.

### REFERENCES

- Aghisni, S. S., & Saefudin, E. (2022). Kegiatan Preservasi Preventif Naskah Kuno Berbasis Kearifan Lokal: Studi Kasus Tentang Preservasi Preventif Naskah Kuno Berbasis Kearifan Lokal di Situs Kabuyutan Ciburuy Kabupaten Garut. *Nautical: Jurnal Ilmiah Multidisiplin Indonesia*, 1(5), 400-407. <https://doi.org/10.55904/nautical.v1i5.332>
- Arbie, R., Rosijanih, & Mantau, M. (2012). Apresiasi Masyarakat Terhadap Bahasa dan Sastra Jaton di Sulawesi Utara dan Gorontalo sebagai Wahana Pembentukan Karakter. In *Makalah disajikan pada Seminar Bulan Sastra dan Bahasa 2012* (pp. 1–12). Fakultas Sastra dan Budaya Universitas Negeri Gorontalo. <http://repo.unsrat.ac.id/352/>
- Arifin, A., & Karen, L. (2024). Resilient Traditions: Exploring the Cultural Meaning of Javanese Wayang Kulit in Heritage Preservation. *Jurnal Ilmu Pendidikan dan Humaniora*, 13(2), 106–120. <https://journals.ristek.or.id/index.php/jiph/article/view/76>
- Endraswara, S. (2013). *Metodologi Penelitian Antropologi Sastra*. Yogyakarta: Penerbit Ombak.
- Djajasudarma, T. F. 2006. *Wacana: Pemahaman dan Hubungan Antar Unsur*. Bandung: PT Refika Aditama.
- Djakaria, S. (2024). Pola Pengasuhan Anak dan Proses Internalisasi Nilai Budaya Berbasis Ajaran Islam di Kampung Jawa-Tondano. *Al-Qalam*, 24(1). 151-163. <https://doi.org/10.31969/alq.v24i1.447>
- Endraswara, S. 2013. *Metodologi Penelitian Sastra*. Sleman: Media Pressindo.
- Haryanto, J. T. (2014). Kearifan Lokal Pendukung Kerukunan Beragama pada Komunitas Tengger Malang Jatim. *Analisa: Journal of Social Science and Religion*, 21(2), 201–213. <https://doi.org/10.18784/analisa.v21i02.15>
- Istiawati, N. F. (2016). Nilai-Nilai Kearifan Ekologis Masyarakat Adat Krui Sebagai Alternatif Sumber Belajar IPS SD-SMP di Pesisir Barat Lampung. *Konstruktivisme: Jurnal Pendidikan dan Pembelajaran*, 8(2), 173–186. <https://doi.org/10.35457/konstruk.v8i2.48>

- Iswatiningsih, D. (2019). Penguatan Pendidikan Karakter Berbasis Nilai-Nilai Kearifan Lokal di Sekolah. *Satwika: Kajian Ilmu Budaya dan Perubahan Sosial*, 3(2), 155–164. <https://doi.org/10.22219/satwika.v3i2.10244>
- Kurnia, L. T., & Christiani, L. (2021). Preservasi Kearifan Lokal Naskah Pararaton Ken Arok dan Ken Dedes: Studi Naskah pada Novel Arok Dedes. *BACA: Jurnal Dokumentasi dan Informasi*, 42(1), 57–66. <https://doi.org/10.14203/j.baca.v42i1.704>
- Lagarense, B. E., Tombeng, M., Kadamehang, G., & Londar, M. (2023). Analisis Upacara Adat Perkawinan Tanimbar Sebagai Atraksi Wisata Budaya di Kabupaten Maluku Barat. *Jurnal Ilmu Pariwisata*, 2(1), 139–157. <https://stpmanado.ac.id/jurhos/index.php/jip/article/view/51>
- Makmur, T., Suadi, D., & Samsudin, D. (2021). Kajian Preservasi di Indonesia. *UNILIB: Jurnal Perpustakaan*, 12(1), 54–69. <https://journal.uui.ac.id/unilib/article/view/17866>
- Malihah, E., & Kumalasari, K. (2019). Wayang Kulit as a Medium for Learning Character. In *International Conference Primary Education Research Pivotal Literature and Research UNNES 2018 (IC PEOPLE UNNES 2018)* (pp. 53–58). Atlantis Press. <https://www.atlantis-press.com/proceedings/icpeopleunnes-18/55913330>
- Mardeli, M. (2015). Problematika Antara Politik Pendidikan dengan Perubahan Sosial dan Upaya Solusinya. *Tadrib: Jurnal Pendidikan Agama Islam*, 1(2), 239–255. <https://jurnal.radenfatah.ac.id/index.php/Tadrib/article/view/1049>
- Mawaddahni, S. (2017). Filosofi Hidup Sebagai Wujud Kearifan Lokal Masyarakat Adat Kasepuhan Sinar Resmi. *Local Wisdom*, 9(1), 90–102. <https://doi.org/10.26905/lw.v9i2.1976>
- Muassomah, M., Abdullah, I., Istiadah, I., Mujahidin, A., Masnawi, N., & Sohrah, S. (2020). Believe In Literature: Character Education for Indonesia's Youth. *Universal Journal of Educational Research*, 8(6), 2223–2231. <https://doi.org/10.13189/ujer.2020.080605>
- Mutmainnah, F., & Purnomo, P. (2020). Aktualisasi Nilai-Nilai Kearifan Lokal dalam Pemeliharaan Kerukunan Umat Beragama Desa Jambu. In *Seminar Nasional Kahuripan* (pp. 56–60).
- Rahyono, F. X. (2009). *Kearifan Budaya dalam Kata*. Jakarta: Wedatama Widya Sastra.
- Ratna, N. K. (2004). *Teori, Metode & Teknik Penelitian Sastra: Dari Strukturalisme Hingga Postrukturalisme: Perspektif Wacana Naratif*. Yogyakarta: Pustaka Pelajar.
- Santika, I. W. E. (2022). Penguatan Nilai-Nilai Kearifan Lokal Bali dalam Membentuk Profil Pelajar Pancasila. *Jurnal Pendidikan dan Konseling (JPDK)*, 4(4), 6182–6195. <https://doi.org/10.31004/jpdk.v4i4.6472>
- Setyoko, A. (2021). Seni Pertunjukan Indonesia. *Angewandte Chemie International Edition*, 6(11), 951–952.
- Siswanto, A. (2009). Kearifan Lokal Arsitektur Tradisional Sumatera Selatan bagi Pembangunan Lingkungan Binaan. *Local Wisdom: Jurnal Ilmiah Kajian Kearifan Lokal*, 1(1), 37–45. <https://doi.org/10.26905/lw.v1i1.1365>
- Suryaman, M. (2010). Pendidikan Karakter Melalui Pembelajaran Sastra. *Jurnal Cakrawala Pendidikan*, 1(3). [https://www.academia.edu/download/102741132/pdf\\_31.pdf](https://www.academia.edu/download/102741132/pdf_31.pdf)

- Suryana, A., Darna, N., & Pajriah, S. (2022). Pendampingan Penguatan Nilai-Nilai Kearifan Lokal bagi Masyarakat Kampung Dokdak untuk Peningkatan Perekonomian Masyarakat. *Prosiding Hapemas*, 3(1), 203–209. <http://conference.um.ac.id/index.php/hapemas/article/view/3771/2166>
- Susetyo, B. (2007). *Pengkajian Seni Pertunjukan Indonesia*. Semarang: Sendratasik FBS Unnes.
- Teng, I. (2017). Bobeto Sebuah Nilai Kearifan Lokal Pembentuk Ruang Ritual antara Manusia dengan Alam di Kalaodi-Tidore. *Local Wisdom*, 9(1), 12–22. <https://doi.org/10.26905/lw.v9i1.1863>
- Timpal, G. A. J., Makarau, V. H., & Wuisang, C. E. V. (2017). Wale Budaya di Tondano. “Implementasi Arsitektur Vernakular Minahasa”. *Jurnal Arsitektur DASENG*, 6(1), 50–60. <https://doi.org/10.35793/daseng.v6i1.15365>
- Ulumuddin, M. A. (2018). The Influence of Using Two Stay Two Stray Technique Towards Students’ Reading Comprehension in Narrative Text at the First Semester of the Eighth Grade of SMPN 20 Bandar Lampung in the Academic Year of 2017/2018 (PhD Thesis). UIN Raden Intan Lampung. <https://core.ac.uk/download/pdf/295423459.pdf>
- Woodward, K. (1997). *Identity and Difference*. London: SAGE.
- Yudiaryani, Y., Pudjasworo, B., Prasetya, H. B., & Widodo, T. (2019). Contributing to the Actualization of Performing Arts to Improve Education National Character. In *2nd International Conference on Arts and Culture (ICONARC 2018)* (pp. 194–197). Atlantis Press. <https://www.atlantis-press.com/proceedings/iconarc-18/125911195>
- Zulkarnain, Z. (2017). Pendidikan Karakter Sebagai Sarana Pembangunan Nilai Kerendahan Hati dan Nilai Toleransi Tinjauan Al-Quran. *Waskita: Jurnal Pendidikan Nilai dan Pembangunan Karakter*, 1(1), 61–76. <https://doi.org/10.21776/ub.waskita.2017.001.01.4>