

Implementation of nationalism value in *Ubrug*-based learning

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Abstract

This research aims to describe the instillation of nationalism values in *Ubrug*-based learning. The research approach used is descriptive qualitative research. The research results indicate that the *Ubrug* method or role-playing in instilling nationalism can enhance the students' nationalist attitudes. The *Ubrug* method or role-playing allows students to portray characters in the presented story. It enables them to extract the values contained in the performing arts, especially those related to nationalism, which is the goal of the learning process. Furthermore, the use of the Sundanese and Javanese Serang local languages continues to endure with the preservation of local wisdom, including folk theater like *Ubrug*. However, the use of the local language also faces obstacles in the staging of *Ubrug* within the school environment because there are students who are not native to Banten. Hence, they must learn and adapt to the local language used in the *Ubrug* theater performance.

Keywords: citizenship education; nationalism value; *Ubrug*

Introduction

Globalization is a social change resulting from advancements in science and technology (Nurhaidah & Musa, 2015). Globalization has both positive and negative impacts. The acculturation between Indonesian and foreign cultures challenges preserving the nation's identity (Marwanti, 2016). Globalization affects all aspects of life and can influence nationalism (Affan & Maksum, 2016). The influence of globalization is particularly evident among the younger generation, who are increasingly adopting foreign cultures that may not necessarily align with Indonesian culture (Maftuh, 2018).

We must address the degradation of moral values as soon as possible, and one way to do so is through character education. Therefore, there is a need to instill character values, including nationalism (Ratnawati, 2019). Nationalism is essential in the current era amidst the fading of nationalist values due to the influence of globalization and the infiltration of Western and Korean wave cultures among the younger generation. Instilling nationalist values will



shape the character and behavior of individuals who love their nation. Nationalism is a character trait a nation requires to instill pride and love for one's country. Nationalism characterizes the actions and beliefs of every society that will shape a nation (Widiatmaka, 2016).

The role of the education sector is crucial in instilling nationalist values in the younger generation. Education plays a highly strategic role in building moral values. Love for one's homeland and nation is cultivated through the educational process, expressed in shared living behavior within diversity for the nation's progress (Zamroni, 2011). Schools aim to educate the next generation and shape individuals with moral and noble character. One of the school's responsibilities is to instill character in students (Kurniawan & Awaluddin, 2018). Teachers play a significant role in molding students with character. Every teacher instills nationalism values in the learning process because it aims to shape students' character. Nationalism values that teachers have instilled must be implemented in daily life so that these values become ingrained in the students, resulting in behavior that loves their nation and country (Firmansyah & Kumalasari, 2015).

The importance of nationalism values in Indonesia has led the government to continually focus on instilling these values in students. Nationalism can be cultivated through various subjects, including Pancasila and Civic Education (PCE, PPKn in Indonesia). The content of Pancasila Education is an extraordinary legacy from the nation's founders, based on noble values (Sartika et al., 2022). Instilling nationalism can be achieved through various methods, including Ubrug-based learning. Education and culture are factors that can nurture nationalism. Therefore, education is crucial in instilling nationalist values to produce a characterful young generation (Tilaar, 2007).

Research has been conducted on the functions of Ubrug for the Banten community, including research by Seha et al. (2014) and Lasmana et al. (2022). In their research, they discussed various functions of Ubrug for the Banten community, such as its role in preserving the Banten regional language, preserving Banten's cultural heritage, serving as a medium for moral education, and conveying government program information. However, there are differences compared to previous research. In previous studies, the research subjects were members of the Ubrug art group Mang Cantel. In contrast, in this research, the subjects are students involved in the Pancasila and Civic Education learning process, intending to instill nationalism values in them. Based on previous studies, no specific focus has been on instilling nationalism values in Ubrug-based learning. Therefore, it is necessary to understand how to instill nationalism in Ubrug-based learning and identify any weaknesses encountered in instilling nationalism in this context.

This research explores the implementation of nationalism values based on Ubrug culture in PCE learning, focusing on the traditions, culture, and local wisdom of Banten society. Junio High School 1 Banjar, a leading inclusive school using the Merdeka Curriculum, is chosen for its focus on global diversity and uniqueness. The school's culture and art teacher, Nana Sumarna, actively introduces various cultures, demonstrating its ability to collaborate with local wisdom in education.

Method

This research focuses on instilling nationalism in Ubrug-based learning. The research employs a case study research method. Qualitative research describes and analyzes events, occurrences, and the thoughts of individuals or groups. Explanations leading to conclusions about an event are derived from multiple descriptions (Sukmadinata, 2015). Qualitative research can reveal and understand phenomena that are not well-known. This method can be used to gain insights into something relatively unknown (Strauss et al., 2009).

The research object of this research is Junior High School 1 Banjar. The data was obtained through interviews and direct field observations. The research sample consists of teachers involved in implementing nationalism-based values using Ubrug in the teaching of PCE,

selected through purposive sampling based on their experience, knowledge, and expertise in the field of research. Data collection methods may include interviews, observations, and document analysis.

The data analysis utilized the Miles & Huberman (2009), with qualitative interactive data analysis model, which was carried out through several stages: (1) data collection involved gathering all field-acquired data, including observations and interviews. (2) data reduction focused on the research's main objectives, (3) data presentation aimed to facilitate the research process, leading to optimal results. (4) concluding: conclusions will be credible and can address all research questions when they align with the available evidence.

It is important to validate research outcomes by discussing them with participants or other experts in the research field to ensure the validity and reliability of the research. Overall, conducting qualitative research on implementing nationalism values based on *Ubrug* at SMPN 1 Banjar involves careful planning, data collection, analysis, and validation to produce meaningful and valuable results.

Result and Discussion

The rapid globalization and advancement of information technology have led to various entertainment options that may be more appealing than traditional arts. The rapid pace of information and communication technology has become a powerful means of cultural diffusion and a more diverse choice of entertainment for the public. As a result, people are no longer interested in enjoying various traditional performing arts that were previously integral to community life. Entertainment offerings in the millennial era are highly diverse, including cable TV, internet streaming, and online gaming.

Indonesia is a unitary state of diversity in ethnicity, nationality, race, regional languages, traditions, arts, and religions (Ratnasari & Wardani, 2017). This diverse life presents a significant challenge in uniting the Indonesian nation into a cohesive force that upholds its differences and diversity (Digdoyo & Maududi, 2022). Cultural diversity has the potential to guide every community in the region to have a strong identity and character as Indonesian individuals within the framework of multiculturalism. Indonesia is a country with diverse cultures. The diversity of cultures reflects the identity of various community groups, each representing its respective place with its cultural characteristics (Lasmana et al., 2022).

The potential of art in each region has its characteristics, differences, similarities, forms, presentation structures, functions, and meanings contained within. As the nation's future leaders, the younger generation must have a sense of ownership and responsibility to preserve, protect, love, and reintroduce this art to future generations (Fujiawati et al., 2017). According to Ilahi, as cited in Apdelmi (2014), young people can be agents of change and social control. The youth, as the nation's next generation, must have a good attitude to bring about positive changes for the nation and the country. The youth will also determine the direction the nation will be led. The youth play a significant role because the essence of the nation's identity will be at stake in the hands of the youth as the nation's future leaders. Therefore, there needs to be a national awareness of pride in the culture we possess.

Local wisdom is the positive behavior of humans in interacting with nature and their local environment, stemming from the values of customs, religion, ancestral advice, or local culture that naturally evolve within a community to adapt to its local environment (Vitasurya, 2016). Local wisdom is essential to maintain proximity to schools and interact with most students (Pornpimon et al., 2014). The goal of integrated learning with local wisdom is not only to acknowledge and take pride in the existing local wisdom but also to enable students to actively participate in preserving their local wisdom as a heritage passed down by previous generations, to be safeguarded and preserved (Sibarani et al., 2021).

The province of Banten showcases a diverse culture in various events, including the traditional art of *Ubrug*. *Ubrug* is one of the ancestral cultural legacies of Banten that has endured and persisted to this day. Furthermore, *Ubrug* remains a form of entertainment with a

substantial following and audience (Bachtiar et al., 2014). *Ubrug* is a folk theater that conveys information or messages to the community by portraying aspects of real-life society. *Ubrug* also can depict a heterogeneous society's characteristics within its performances. The content of *Ubrug* is expected to provide information related to the general portrayal of society. Similarly, the purpose of *Ubrug* in society is to serve as a medium for conveying social messages while also providing entertainment for the community (Nurseha et al., 2014). According to *Mang Catel*, as cited in the research by Seha et al. (2014), Banten possesses a regional culture that serves as a distinctive and local identity. In *Ubrug* performances, traditional musical instruments are used, including instruments like "saron," "gong," "kecrek," "boning," "penerus" (small bonang), "gambang," "gendang kecil," and "gamelan." Traditional musical instruments are rarely utilized today. Some younger generations may need to be more familiar with Banten's traditional musical instruments.

Ubrug is a noble heritage of the Bantenese community, resulting from creativity, sentiment, and craftsmanship that once flourished. Efforts to revive *Ubrug* were documented by Mahdiduri and Yadi Ahyadi in the book titled "*Ubrug Tontonan dan Tuntunan Sebuah Awal Mengenal Seni Peran Tradisional Banten*" published by the Education Department of Banten Province in collaboration with the Nimus Institute for Science and Culture. According to Marim, vice-chairman of the *Ubrug Cantel Group* community, *Ubrug* derives from words like "gabrugan," "abrab," "grubug," and "ubreg." "Gabrugan" means utilizing actors according to their skills and abilities in playing a role. "Abrag" means empty or lacking content. "Grubug" means lying, while "ubreg" means seizing, noisy, joking, or being playful. The concept of *Ubrug* refers to a community comedy performance characterized by natural acting for ritual and entertainment purposes without scripted texts or rules. Musicians, known as "panjok" or "Nagoya," and female singers ("sinden") who accompany the *Ubrug* performance is positioned on the left front side of the stage. This arrangement aims to facilitate communication between the dancers and the puppeteer. The "panjok" sit while playing traditional musical instruments they have mastered (Seha et al., 2014).

Rahayu (2022) defines *Ubrug* as a traditional theater performance consisting of scripted plays accompanied by music, singing, and dance, delivered comedically. *Ubrug* is a traditional theater art unique to Banten, with a performance style that strongly emphasizes the actors or individuals conveying the storyline. It remains a popular form of traditional art appreciated by the people of Banten. This folk-art form is highly effective for instilling moral values in the younger generation and the broader community through the messages conveyed in dialogue, songs, or physical movements. Therefore, *Ubrug* performances are expected to continue to be appreciated by the public because they serve as an educational medium for the community (Lasmana et al., 2022).

According to Nana Sumarna, a figure in the arts from Pandeglang District, *Ubrug* is a folk theater unique to the Banten region. It incorporates elements of drama or storytelling and is supported by components such as traditional music (*karawitan*), humor, dance, and martial arts (*pencak silat*). *Ubrug* is performed in the Sundanese, Javanese, or Indonesian languages, specifically in the Banten dialect, during each presentation. The stories featured in *Ubrug* theater are mostly of the romance genre, with *pencak silat* as a prominent element. These stories revolve around a martial artist battling various forms of evil, including characters like *si Jambang*, *si Pitung*, *Jajaka Pecak*, *Kuda Belang*, and *Si Bodong*.

The art of *Ubrug* has experienced fluctuations in the number of its audience and enthusiasts. This has occurred because, with the availability of various entertainment options, the art of *Ubrug* has gradually been abandoned by the community. It has become increasingly rare to find performances of *Ubrug* (Shavab, 2018). The preservation and appreciation of Indonesian culture are the responsibility of the entire Indonesian society. At the end of 2009, local governments demonstrated their role in preserving the art of *Ubrug* by organizing a Festival of Folk Theater attended by all districts within the province of Banten. Through this event, both young and older people became aware that a traditional art form needs to be preserved and safeguarded (Shavab, 2018). According to Nana Sumarna, preserving culture is

the responsibility of all parties, including government institutions, which should also participate in preserving their respective regional cultures. This includes local government initiatives to preserve *Ubrug* culture through folk festivals, Indonesia's Independence Day celebrations, district anniversaries, and performances during the "*Seba Baduy*" event.

Traditional arts can serve as entertainment for oneself or others. The function of traditional art as entertainment lies in its ability to create a sense of happiness through the presentation of art itself, which is derived from specific conditions or events in a renewed form from the existing situation. Performing arts are presented in a way that is meant to be enjoyed and possesses an entertaining aesthetic quality (Lasmana et al., 2022). Traditional theater, often known as folk theater, plays a role as a part of the traditional cultural life of the community. Theater, as one form of art, serves as an educational tool. Its playful nature, acting, and other activities involved in theatrical performances make learning enjoyable and exciting (Padmodarmaya, 1990).

James Danandjaja suggests that folk theater or folklore serves as a tool for educating members of society, fostering a sense of solidarity, and providing a means to voice protests injustice (Ahyadi & Mahdiduri, 2010). In line with this, *Ubrug*, as a form of entertainment, can also serve as a tool for moral education. Through the messages conveyed in the conversations among the performers, character education is expected from an early age in the younger generation (Seha et al., 2014). The art of *Ubrug* is rooted in the values that shape the community's character. *Ubrug* serves as a means of character education through the messages embedded in the humor and performances during *Ubrug* shows.

Furthermore, after completing their work, the community eagerly anticipates watching the artistic performances of *Ubrug* as a source of entertainment. Additionally, *Ubrug* functions as a means of communication among the community, particularly within the Banten society. By using the local languages of *Sunda* and *Jawa Serang*, *Ubrug* is well-received by the community, ensuring its continued existence amid other forms of entertainment (Ahyadi & Mahdiduri, 2010).

Ubrug serves several functions. First, it is a part of ritual ceremonies, such as religious ceremonies after the harvest, and is often present during weddings. Second, it serves as a form of entertainment for the community. Throughout an *Ubrug* performance, the audience is entertained with humorous jokes and traditional music played on traditional Banten instruments. Third, it functions as a traditional means of communication. *Ubrug* has been used as a communication tool since the Dutch colonial period and continues to convey various messages to the community using the local languages of Banten, namely *Sunda* and *Jawa Serang* (Ahyadi & Mahdiduri, 2010).

Based on the interview with Mr. Suwanto, a teacher of PCE at junior high school in Banjar, the art of *Ubrug* has grown and thrived among the people of Banten from ancient times to the present day. In the past, *Ubrug* served more as a tool in their social life, providing entertainment for people tired from their work as farmers or as a ritual means to celebrate the success of their harvests, with stories often related to daily life. The story elements drawn from folk tales featuring heroism and bravery in *jajawaraan* performances became integral to it. The elements within *Ubrug* art are designed to be attractive and serve as a form of entertainment for the community. However, today, *Ubrug* is not only a form of entertainment but can also be utilized as a teaching method in the classroom. In addition to preserving the local language, *Ubrug* art can be used to instill nationalism in the learning process.

Local wisdom-based learning is crucially important to integrate into education, considering that the learning process in the classroom should ideally begin with the students' nearest or most encountered experiences. The values of local wisdom will assist students in comprehending each concept in the curriculum, ensuring that the knowledge they acquire is not limited to mere information but can also be implemented practically outside of school. Understanding local wisdom becomes a strategy to implement the noble values of local knowledge in their respective regions. Applying local wisdom in education is an effort to

achieve harmonious and sustainable learning. Integrating local cultural values means instilling character education values in students. According to Hariyanto as cited in Setiawan (2015), character education demands students to become complete individuals with character. Therefore, we must preserve local cultural values by integrating them into teaching models that teachers can apply during the learning process.

Nationalism is one characteristic that needs to be instilled in the learning process. The spirit of nationalism in a nation is imbued with five principles of nationalism, namely (1) unity in territorial, national, language, ideology, and state doctrine, political or governmental system, economic system, defense and security system, and cultural policy, (2) freedom of religion, speech, and expression, both orally, in writing, in groups, and organizationally, (3) equality in legal status, rights, and obligations, (4) identity and individuality, which includes self-esteem, pride, and affection for one's national identity and identity that grows from and aligns with its history and culture, (5) achievement, which is the aspiration to achieve prosperity, greatness, and humanity (Kartodirdjo, 1999).

The current young generation in Indonesia is facing a dilemma of technological advancement. Wahyudi (2020) explains that the current young generation is caught in the whirlwind of information technology hegemony. This whirlwind leads them to challenging choices, values changes, and behavior patterns shifts. The advancement of technology has resulted in the emergence and growth of moral degradation among the young generation. The challenges in the field of education in Indonesia are exceedingly complex. One of these challenges is addressing the increasing moral decay among students (Chotimah et al., 2022).

A nation's character is not inherited but instead cultivated through continuous efforts. The strength of individual character within a community reflects the nation's character. As a determining factor for a nation's strength, it is highly important to instill and foster the development of national character in the younger generation, who serve not only as the owners of the future but also as agents of change in the nation (Hidayah et al., 2023). Regarding character education, educational terminology refers to the process of collecting both knowledge and attitudes and behaviors. Education begins by building awareness, feelings, empathy, seriousness, knowledge, beliefs, and the formation of habits (Hidayah et al., 2023). At the school level, character education should be integrated into all subjects so that students can gain real-life experiences in practicing characteristics education (Rokhman et al., 2014). In line with the mandate to strengthen character education from the Ministry of Education and Culture, there are five main characters developed in the school learning environment: (1) religious, (2) nationalist, (3) independent, (4) cooperative, and (5) integrity (Chotimah et al., 2022).

In formal education, the cultivation of nationalism can be achieved through several subjects, with PCE being one of them (Apdelmi & Fadila, 2017). It is essential to nurture a strong sense of nationalism in the younger generation as they will lead the nation in the future. Considering the historical role of youth with a sense of nationalism in forming the Republic of Indonesia, it becomes evident how crucial this is (Alfaqi, 2016). Instilling a love for one's homeland is necessary for students to make them obedient and law-abiding citizens who adhere to societal norms. This love for the motherland is implemented in students through a comprehensive approach involving cultivating values and providing exemplary role models (Widyaningsih et al., 2014). Indonesian nationalism is integralistic, meaning it recognizes and respects the diversity within the Indonesian nation, including differences in religion, ethnicity, culture, language, and customs, while still holding steadfast to the motto "*Bhineka Tunggal Ika*" (Unity in Diversity). Indonesia is a pluralistic nation, and this diversity can be a fundamental asset in national development.

Character education at Junior High School 1 of Banjar focuses on cultivating values and character in students. Pancasila and Civic Education are crucial for instilling nationalism. The Ubrug or role-playing method, involving students actively engaging in stories, can cultivate a

sense of nationalism. Teachers serve as role models and establish habits during the learning process (Ali, 2022).

Integrating learning with local wisdom is one of the alternative models of education aimed at introducing, researching, and preserving Indonesia's diverse cultural heritage. Moreover, learning about local wisdom can enhance students' awareness, enabling them to recognize, respect, and appreciate cultural differences (Japar, et al., 2022). If not implemented and introduced to the younger generation, the cultural diversity will lead to the loss of Indonesia's cultural heritage since there will be no one to preserve it. Schools serve as one of the places to introduce Indonesian culture to students. In addition to introducing, learning, and preserving the nation's culture, researching Indonesian culture serves to instill nationalism in students during the learning process. With the advancement of technology in modern times, the values of local culture are rapidly fading into obscurity. This results in a diminishing understanding among students of local history and cultural traditions within society. Therefore, efforts should be made to find ways to collectively preserve and protect the diverse cultural heritage that Indonesia possesses. Education based on local wisdom is expected to create an education system that can provide meaning to life (Siahaan, 2018).

The integration of cultural content and context into the school curriculum is necessary. Learning within local culture's context is crucial because it contributes to improved learning outcomes. This improvement is achieved through activities that disseminate and enhance students' understanding of content in the specific cultural context, particularly local culture (Demmert Jr., 2011). Culturally based learning resources are of great importance when applied in 21st-century education. Various research outcomes on the impact of using culturally based learning resources on student learning outcomes have been conducted. Research by Rahmawati, et.al., (2018) demonstrated increased activity in the moderate category and learning outcomes in the good category when students engaged in culturally based local wisdom learning.

Similarly, in their research, Laksana & Wave (2015) showed satisfactory learning outcomes using culturally based local media. Learning activities increased, accompanied by a strengthened understanding of concepts. Based on observations of student learning activities, they fell into the active category, and their comprehension of concepts was high.

The cultivation of nationalism in Indonesian education involves customary practices like singing the national anthem and setting an example for students. Cultural-Based Learning (CBL) integrates art and culture into the learning process, enhancing students' appreciation of local culture and mastery of subject matter. *Ubrug* art, similar to sociodrama or role-playing, serves as entertainment and conveys national values through moral messages. In today's era of technological advancement, public interest in traditional arts may wane, but a regeneration pattern is crucial for preserving and conserving cultural heritage. Awareness of regional culture's significance is instrumental in preparing the next generation to continue traditional arts, especially *Ubrug* art in Banten.

The use of the *Ubrug* method to instill nationalism in the learning process has its strengths and weaknesses. Banten is a multicultural society consisting of various ethnic groups. Consequently, several regional languages are still in use among the majority of Banten's population. However, the predominant regional languages used by the people of Banten are Javanese Serang and Sundanese (Hadi & Masunah, 2022). Generally, preserving regional languages serves the purpose of conserving culture, functioning as an identity for a particular group or community, facilitating the identification of community members, and fostering a sense of kinship among communities. The use of regional languages in traditional art performances is inseparable because the essence of traditional art lies in its regional language.

In some cases, transliterating into the Indonesian language proves challenging. Preserving regional languages through traditional art can continue by providing ample space for the development and conservation of traditional art. Consequently, regional languages can still be preserved (Lasmana et al., 2022).

Ubrug, a traditional Indonesian art form, preserves regional languages like Sundanese and Javanese Serang, but its use in performances may not be appreciated by communities outside Banten. This challenges the art's application beyond the region. However, Ubrug can instill nationalism and promote local wisdom, preserving Indonesia's diverse culture. The Ubrug method creates an engaging classroom environment, but some students need help understanding the local language.

Conclusion

The teaching of PCE in school integrates local wisdom into classroom learning. The Merdeka curriculum signifies that the focus of learning is on the students. This means that students play a more active role in the learning process, and teachers only serve as the primary source of knowledge rather than as facilitators. Through *Ubrug*-based learning, creativity, motivation, and a sense of nationalism among students can be enhanced. Additionally, *Ubrug*-based learning is one of the efforts to preserve local culture. One of the challenges faced in implementing nationalism values through *Ubrug*-based learning in Pancasila and Civic Education is the use of the Sundanese language, which not all students can understand or comprehend.

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