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Character Values of Children's Moral and Spiritual Education through Sayyang Patu'du

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ABSTRACT: The cultural procession of Sayyang Patu'du (Dancing Horse) in correlation with the values of moral and spiritual character education in the Polewali Mandar (Polman) area of West Sulawesi Province. This research is expected to increase knowledge and insight regarding traditional processions in Sayyang Patu'du performances in the community. Procession Sayyang Patu'du cultural or artistic performance is a type of traditional art of the Mandar people which has the spirit of Islam and is oriented towards understanding the values of moral and spiritual character education for prospective children in the future. This study uses a descriptive qualitative approach. Data collection was carried out by direct observation at the research location (Observation), conducting interviews with several sources (Interview), collecting documentation and literature (Library research). Analyzing data with descriptive qualitative analysis techniques, the stages are data reduction, data display, and conclusion. The results of the study show that the procession in the performance of the Sayyang Patu'du traditional art is one of the cultural products that functions as a means of preaching the spread of Islam in the Mandar lands, especially in the Polewali Mandar and Majene Regencies. Sayyang Patu'du's traditional art contains the values of character education for children in an enlightening future perspective.

Keywords: Values, Character Education, Sayyang Patu'du.

1. INTRODUCTION

In the midst of globalization and digitalization which is marked by the entry of the current industrial revolution 4.0, it is a global phenomenon that collaborates cyber technology and automation technology devices. The Industrial Revolution 4.0 is known as the "Cyber Physical System", which is an information technology system that has worked automatically with the support of increasingly sophisticated computerization. Of course, all of these advances in information and communication technology have their advantages and have a positive impact on accelerating work in all fields, but they also bring negative excesses to the millennial generation if they are not fortified with moral and spiritual education character values as a shield so that our children are able to master online-based technology without straying far from negative effects such as becoming more individualized, addicted to watching pornographic videos, gambling games, forms of fraud, intolerance, narcotics, learning to become terrorists and various other negative impacts and criminality. Social reality and facts through social media and mainstream information (television) clearly every time presenting news of the involvement of the younger generation in the criminal black valley through murder, persecution, rape, drugs and a number of other criminal cases as well as acts of moral decadence cannot be separated from the influence of information technology which not balanced with the level of piety and faith and regardless of local wisdom as well as moral and spiritual education character values which should be a shield in family life and

their environment (Thaba, 2015).

It is our responsibility now as parents, educators (teachers) and the environment should be more wise and creative in taking advantage of existing opportunities and opportunities through information technology to develop character values of moral and spiritual education based on Pancasila as a way of life to further maximize wisdom. local heritage that is still preserved in an area as ancestral heritage that needs to be preserved from time to time (Kadir & Thaba, 2019).

As a big and strong country known for having a noble civilization and high manners, Indonesia is also populist as a haven for foreign tourists because of the privileges of its various cultures that amaze almost all regions spread across the province, along with its regional arts which are a source of foreign exchange in addition to being able to act as filters from foreign cultures flooding into the homeland via the internet penetrate space and time from day to day. It is the role of parents and educators at all lines and levels, especially the government not only to encourage how the young millennial generation is interested in loving their culture and art as local wisdom, but also to fund it as a form of preserving the cultural heritage and traditional arts of their respective regions.

Only in this way is it able to reduce the negative impact on advances in information technology and always involve the millennial generation, especially students in every momentum of traditional art performances which also teach character values of spiritual moral education so that children always think positively, love their own culture so that it is not easy tossed around in surfing the waves of cyberspace and able to sift through good information (Kadir, et al., 2021).

In that context, one of the important factors that can be utilized in an effort to encourage the strengthening of moral and spiritual education character values for students is through the procession of the *Sayyang Patuddu* art performance, as so far it is still the pride of the people in the Mandar area of West Sulawesi Province.

2. A BRIEF BACKGROUND SAYYANG PATUDDU

Sayyang Patuddu's cultural performances have been known since the 16th century. At that time, Islam had become the official religion of the kingdom in the land of Mandar during the reign of King IV of the Balanipa kingdom, namely Mara'dia Kanna Pattang Daengta Tommuane. Sapri (54 years), a source who is also a cultural observer in the Polewali Mandar area, explained that during the reign of King IV Mara'dia Kanna Pattang Daengta Tommuane, around 1605 – 1633, it was the Kadi (in charge of Religion and Culture) of the Kingdom. Balanipa's name was Puang Joleng. According to Sapri, this Puang Joleng besides serving as Kadi Royal was also a special Koran teacher for the children of the Mandar aristocrats, including the son of King Balanipa. When the king's son who was learning to read the Qur'an at Kadi Puang Joleng wanted to finish his reading, Mara'dia (King) Balanipa ordered his Kadi to hold a Mappatammaq ceremony (completion / completion of the Qur'an) which was marked by a traditional procession, where the king's son climbed horses accompanied by tambourine drumming troops (Qasidahan) to be paraded around the village and witnessed by the community. Intermittently then the Mappatammaq Al Qur'an activity or also called "Qoroan Kayyang" better known as the show "*Sayyang Patuddu* " or the Dancing Horse, where this event lasim is held to coincide with the Maulid celebration or commemorating the birth of the Prophet Muhammad SAW.

However, in line with the cycle of time, another opinion or opinion emerged saying that the performance of the *Sayyang Patuddu* cultural procession was becoming known to a wide circle of people in Mandar, especially to local people in Polewali Mandar Regency (Polman), popularized by a Sufi named KH. Muhammad Thahir or better known as "Imam Lapeo". (1838 – 1952). As great Ulama in his time, Imam Lapeo was not only known in the land of Mandar as great Ulama but was also trusted by the community as Waliullah with various advantages.

Regarding the history of *Sayyang Patuddu* in his relationship with this great Ulama, according to a source in Campalagian, Imam Lapeo began introducing and presenting the *Sayyang Patuddu* performance after returning from the Holy Land of Mecca to perform the Hajj around the 1900s. It is said that when Imam Lapeo was in the sacred land of Mecca, he observed for a long time several camels that could carry people or a number of pilgrims by means of the camels bending their bodies so that everyone could easily go up and down on their high backs. Furthermore, this person, guided by a camel owner, was paraded around the Arafah field on the Jabal Rahmah hill. For great Ulama like Iman Lapeo, the moment the behavior of a camel who was good

at bowing and standing up carrying his mount left a deep impression on his heart and inspired him to return from the holy land to do the same for a horse that many ride in the Mandar area. As a human being who has many advantages over the average human being, there is no difficulty for Imam Lapeo to train a horse and become a motivational tool for children in his area of Polewali Mandar so that after finishing completing the Qur'an they will be invited to ride a horse and be paraded around the village. as a sign that the child is proficient at reading the Qur'an. This rare event that has become a tradition and culture in the Polewali Mandar area is then transformed into an adult and is known as the cultural procession performing *Sayyang Patuddu* or the Dancing Horse.

3. SAYYANG PATUDDU ART PERFORMANCE

The procession of the traditional *Sayyang Patuddu* (Dancing Horse) art performance can only be witnessed in the area of Polewali Mandar Regency, Majene Regency. It is not surprising that these two areas, namely Polewali Mandar and Majene are easy to find as groups and individuals work as trainers and owners of *Sayyang Patuddu*.

Recognizing the potential of the *Sayyang Patuddu* art performance procession, both as a cultural instrument that has a positive impact on the character values of children's moral and spiritual education as well as a means of developing Sy'ar Islam in society and in boosting the coffers of Regional Original Income (PAD) in the sector tourism, by their respective regional governments, making the performance of the *Sayyang Patuddu* traditional art an annual calendar and contested, there are at least 2 (two) momentums where the procession of the *Sayyang Patuddu* art performance has been scheduled and has become a regular procedure (Protap) every year to be displayed and contested namely to commemorate the anniversary of Majene district or Polewali Mandar district as well as commemorating Islamic holidays such as the birthday of the Prophet Muhammad SAW.

In this regard, the Head of the Majene Regency Culture and Tourism Office, Drs. Rustam Rauf M.Si explained that one of the traditional arts that was given priority by the Majene Regency Government was the *Sayyang Patuddu* Show. To the researcher who interviewed him (December 2022) at the Tourism Office, that his party always maintains and preserves this traditional art by scheduling the *Sayyang Patuddu* performance festival to enliven Majene's anniversary every year in addition to participating in festivals both internal and external events. The external referred to here is to include traditional Mandar arts in certain events which are often held outside the province of West Sulawesi or on the island of Java, as well as introducing *Sayyang Patuddu* in the show. Furthermore, Rustam Rauf described his experience when accompanying the team from the *Sayyang Patuddu* group in Majene Regency to take part in the prestigious National Archipelago Cultural Parade at the State Palace on August 19, 2009. The cultural performance celebrating the 63rd Anniversary of Indonesian Independence deserves to be remembered and made the people of the Province proud. West Sulawesi, because of *Sayyang Patuddu's* attraction, won 1st place where the prize was handed over directly by the 7th President of the Republic of Indonesia Soesilo Bambang Yudhoyono to the Governor of West Sulawesi Anwar Adnan witnessed by Vice President M Yusuf Kalla, a number of State Ministers and Government officials as well as other important guests.

As a measure of its success, it beat hundreds of other types of art from various regions, said Rustam Rauf, by the Provincial Government of West Sulawesi, which was explained by each regency area, to carry out guidance and preservation of the *Sayyang Patuddu* art as an ancestral heritage to always be displayed in the community. It is not surprising that the *Sayyang Patuddu* art is always displayed apart from being on the program agenda of the regional Culture and Tourism Office such as commemorating regional anniversaries and welcoming the birthday of the Prophet Muhammad SAW in Mauludan activities, as well as in incidental events welcoming regional guests, national figures who visit both official and personal and other social organizations.

In empires, through the observations of researchers in the Polewali Mandar and Majene Regencies, the *Sayyang Patuddu* art performance is still a favorite among the people. Moreover, it has been common and has been held for a long time until now, that if a child has completed reading the Qur'an (qatam al-Qur'an), his family or parents must carry out the *Sayyang Patuddu* art performance procession ceremony. This kind of activity, which they call the Mappatamma mangaji event, has become a separate culture for the majority of residents in Mandar and has become a separate prestige for the family. In fact, they feel ashamed (masiri) of

themselves and their families if a family member (child) has finished reading the Qur'an and then there is no procession ceremony for the *Sayyang Patuddu* art performance. In other words, the family's prestige and social status will be raised if you organize a *Sayyang Patuddu* performance to be shown around the village in the community. In the past, if a family was negligent about this kind of activity, the authority of the family immediately disappeared, moreover if they were quite well off, of course they did not want to be abused or stigmatized, and their blessings would be lost. Maybe they are afraid of being cursed or that they will be labeled as having lost their blessings, so every family whose child completes khatam of the Qur'an feels that there is a moral responsibility that must be fulfilled, namely carrying out the *Sayyang Patuddu* performance procession. Therefore, in reality in society this kind of activity always takes place which is commonly called the mappatamma program (Thanksgiving for the completion of the child's khatam in the Qur'an).

Not infrequently, this community-based *Sayyang Patuddu* performance activity is always presented in an attractive and creative way by each family so that it becomes an interesting entertainment and spectacle agenda in the Mandarin community from year to year. The phenomenon of the *Sayyang Patuddu* performance procession aside from entertaining the people who witnessed it, there are also moral and spiritual education character values in the *Sayyang Patuddu* performance. In addition, there is also a process in the stages of training sayyang (horse) through perseverance and patience so that the horse dances skillfully by moving its legs and head when listening to the rhythm of tambourine music (Qasidahan) which is played by a tambourine music group while chanting the blessings of the Prophet Muhammad SAW. Therefore, the *Sayyang Patuddu* art performance is also classified as a type of dancing art because it is capable of presenting an interesting spectacle in which a very attractive horse sways by playing its two forelegs alternately or soaring into the air and shaking its head to the rhythm of the tambourine music which is being pounded and rhythmically. . In addition, if the horse stands still for a moment in that place, it is a sign that he is inviting someone who is riding him to do an attraction. Usually the attractions are performed by a girl on a horse's saddle, in a standing position performing very gentle dance movements by moving her hands and fan, which describes the tenderness of every Mandar girl even though she is in a somewhat harsh environment. Accordingly, the *Sayyang Patuddu* performance is considered capable of presenting interesting artistic spectacles to members of the public from the past to the present.

In the context of *Sayyang Patuddu* as a performing art in Indonesia, none other than because it comes from an ethnic environment (ethnic group) such as Mandar with its traditional art, namely *Sayyang Patuddu*. hereditary regarding behavior, has enormous authority to determine the existence of art, especially for performing performing arts. Meanwhile, Hadi (2012: 9) explains that, performing arts are an expression or human expression that is presented or performed through a certain medium, so that as an expression or artistic expression is not without reason but contains a specific purpose or context. Performing arts such as dance, music theater and so on, are always in touch with the public as spectators. Performing arts have realized that this art is actually meaningless without an audience, listeners, observers who will give appreciation, feedback or responses. The performance is a form that is presented in a tangible form that can be seen and heard. Besides that, the performance includes various aspects that can be seen and heard in the order that underlies a performance art embodiment in the form of motion, sound and appearance. These three aspects merge into one whole in their presentation, such as in the *Sayyang Patuddu* art performance.

If we examine further the procession of the *Sayyang Patuddu* art performance from the aspects of Art and Aesthetics, then the two are united like pieces of a coin, which are intertwined with one another. . Art is an extrinsic element that is used as a material object. Meanwhile, aesthetics is an intrinsic value as a formal study. Both give the price of a creation and at the same time the value of a work. Djelantik (1999: 15), reveals that all artistic objects/events contain three fundamental aspects, namely: form, content, and presentation. The researchers also found these three elements in the procession of the *Sayyang Patuddu* art performance. Among them:

First, in the aspect of form, it creates a visualization that is so attractive and beautiful to look at from the attractiveness of the traditional Mandar dress (costume) worn by both the two horse guides who are also the trainers, the two *Sayyang Patuddu* riders, namely a child, whether male or female. women (pessawe) and their companions (totamma), the clothes worn by the tambourine musicians (parrawana) as well as the costumes and accessories worn by the Dancing Horse (*Sayyang Patuddu*), all appear in contrast but are

integrated and harmonious in their movements and steps even though they are interspersed with the attractive movements of the horses. The pleasure of moving his feet, stomping accompanied by a head shake he even jumped into the air while nodding his head. As for the Acoustic Form, it can be seen from the poetry of the Islamic Religion with the tambourine drum music of the qasidahan type and the tones that arise as a result of the beating of the hands when tapping or beating the tambourine drum while dancing along the road as a procession route in the *Sayyang Patuddu* performance.

Second, in terms of content, what is meant by content is related to what is felt or internalized as the meaning of an artistic form, for example messages from Islamic poetry which are propaganda sung by the tambourine music group (Parrawana) alternately and accompany *Sayyang Patuddu*.

Third, in the aspect of presentation. it is meant how this art performance is presented to the audience, with an attractive performance and the creation of a charming, beautiful collaboration between the music and the attractive movements of *Sayyang Patuddu*. This aspect of the presentation was paid close attention to by coach *Sayyang Patuddu* along with the musicians so that the audience along the way was amazed and enthusiastic in enjoying the course of the show.

4. METHOD

Research on the *Sayyang Patuddu* art performance is observational research or direct observation in the field by looking at how the trainer and owner of *Sayyang Patuddu* diligently teaches his horse to dance, how is the training process so that he can synergize with the trainer. In addition, the researcher conducted in-depth interviews with both the owner and trainer *Sayyang Patuddu* about his interest in exploring this profession, with patience and perseverance, the training process, family and environmental support, performance processions every time he received an order from the family as a tenant, also in its relation to students who have just finished reading the Qur'an to other substantive questions such as the extent of the role and impact of the *Sayyang Patuddu* performance in increasing the character values of moral and spiritual education of students.

In addition, the researchers also conducted interviews with a number of resource persons such as humanists and artists who understand the procession of the *Sayyang Patuddu* art performance, educators, community and religious leaders as well as government officials and community members. That's why this research also developed where some of the data we obtained through the interviews were processed in a qualitative descriptive manner. Even though through literature research (library research) it is still lacking due to a lack of researchers if not one can say a scarcity of books studying scientifically about the *Sayyang Patuddu* performance procession, we still need to support this research, which is descriptive qualitative in nature. This means that this research is focused on scientifically examining the data contained in the field (Observation) and through interviews (interviews) with a number of sources, including searching for literature that is relevant to the theme of this research, then presented and analyzed descriptively qualitatively, to be further documented.

In the procession of the *Sayyang Patuddu* art performance, there are many factors that must be considered by the trainer before *Sayyang Patuddu* is truly presented as an interesting spectacle in the community. Just like a ship's captain, before crossing the ocean, he has to check all sailing equipment, so does the coach *Sayyang Patuddu* first coordinate with the family having the celebration, especially the child who will ride *Sayyang Patuddu* in a procession of performances to be paraded around the village and watched by the community throughout travel route. Including checking the horse physically and mentally, the costumes used with all the accessories and variations, the readiness of the tambourine music group (parrawana) that will accompany *Sayyang Patuddu* as a completeness of the performing arts so that it looks attractive and vibrant. And of course the rafal prayers - special prayers that are always part of the ritual procession so that safety, security and comfort on the way during the performance procession run smoothly and successfully.

5. CHARACTER VALUES OF CHILD SPIRITUAL MORAL EDUCATION

Based on the description above, it can illustrate that the procession of the *Sayyang Patuddu* art performance clearly contains character values, as said by Helen G Douglas (in Muchlas et al (2019: 41) that character is not

inherited, but something that is built continuously from day to day. day by day through thought and deed, thought by thought, action by action. This shows that character values can also be strengthened by correlating with moral and spiritual education processes. Why not, because of the change and progress of a nation, especially in the field of moral education and Spirituality is always inspired and driven by the emergence of superior individuals. In other words, these individuals certainly have the ability to build integrity and have faith. It can be said that this nation was free from colonialism because of the emergence of superior individuals, with integrity, morality and faith. (spiritual). In that context, creating a moral and spiritual personality is not instantaneous but requires processes and dominant factors that drive changes in a child's personality both internally and externally which affect child development. And the most inherent factor in its correlation to the formation of children to become individuals who have moral and spiritual values are environmental factors that are conducive to both appearing in family internalization and informal education other than school, such as giving lessons to recite the Qur'an until they finish reading the Qur'an and being recited through the *Sayyang Patuddu* performance procession.

Morally, intellectually and psychologically that every child born has their own uniqueness and superiority so that they will get more added value if the child finishes reading the Qur'an and then holds a traditional cultural event through the *Sayyang Patuddu* art performance. Through the procession of the performance, it will leave an impression on his life and give a distinct impression to the child in a far-sighted perspective, how he is honored and honored by his family through the *Sayyang Patuddu* art performance, as is the tradition of the Mandar people after finishing reading the Qur'an. In the Appatamma' ceremony.

In reality, through observations, observations and interviews in the field, that the *Sayyang Patuddu* performance contains a number of elements as character values of moral and spiritual education such as elements of honesty, discipline, hard work, independence, creativity, responsibility and national spirit. The character values of Moral and Spiritual Education are where morals are closely related to matters of wisdom and justice. Moral also teaches about life behavior that tends to be good, while spiritual leads to right or wrong actions.

According to the Big Indonesian Dictionary (KBBI), morals are defined as morals, character or morals. While spiritual is a term that describes a close relationship with or is psychological (spiritual, inner). On another meaning, spiritual is related to something unknown or uncertainty in life. This can be interpreted that spiritual is related to things unseen or unseen. When simplified, spiritual is also interpreted as an effort to look inside the mind. (Liputan6.com, 2022). In relation to the character values of the Child's Moral and Spiritual Education contained in *Sayyang Patuddu*, there is a relationship between the child and the Almighty through reading the Qur'an until he finishes it and believes it internally. This belief grew bigger and carried over into adulthood after being ceremonially carried out through the procession of *Sayyang Patuddu* performance as a traditional ethnic Mandar art full of moral and spiritual values. Therefore, *Sayyang Patuddu* is synonymous with Islamic symbols which contain the values of Honesty, Discipline, Hard Work, Independence, Creativity, Responsibility and National Spirit. These elements are the character values of Moral and Spiritual education which the researcher will describe as follows; a) Honesty, can be interpreted as straight-hearted, not cheating, as said by Witarsa Rahmat Ruhyani (2021), honesty is an urgent matter. About honesty, Moh Hatta once said, "It is better for us to be friends with stupid but honest people. A contemporary Islamic thinker, Fazlur Rahman (1979), said that actually Muhammad bin Abdullah was not well known by Arab society at that time, except because he behaved Honest. In the values and characters of the *Sayyang Patuddu* show, it is manifested that children have been instilled with the need for honesty in social life and trying not to lie, seen from the treatment of parents to their children by giving advice in Mandarin *Da Muala Mua Tania Anummu*, which means don't take other people's things. if not yours, another thing that parents emphasize on children is instilled not to lie and always do good.

b). Hard work, is a child's activity that is carried out with full responsibility and earnestly without being tired or stopping in the middle of the road before getting the expected results. Thus the child will always try to work until the target is achieved and always prioritize or pay attention to the satisfaction of the results in every activity carried out.

They try to compete in a healthy manner with their recitation friends by being diligent and disciplined in learning to read the Qur'an and following all instructions from their recitation teacher (being cooperative). The

target is to dream of completing reading the Qur'an soon to be ceremonially through the *Sayyng Pattudu* performance.

c). Independent, even though we as social beings always need help or assistance from other people but on the one hand we must be independent as one of the goals to be achieved in the process of life so that we are not dependent on other people, even if it is family. This independence is instilled in children from a young age to try to learn to empower themselves which requires effort to stimulate their attitude, life needs, mindset and behavior. And one form of children's independence training is for the process of empowering themselves so that they can quickly recognize their identity and their community through the *Sayyng Patuddu* performance. *sayyng pattudu* by sitting upright on a horse without being accompanied by both parents, independence is clearly visible in the child's self and soul not to whine or cry when the performance process takes place where the child as a character becomes the center of attention of the people around him.

d). Creative, creative is the ability of a child to create something in the form of ideas and ideas as well as works that are new and interesting than those that have already existed. Creativity is something that is important for children and is a very influential element in their future success.

4 According to the Big Indonesian Dictionary, the word creative means creativity or the ability to create. Creative or Creativity shows a person's way of thinking in solving problems. Creative starts from thinking to find ideas that can be simple at first but effective in solving problems. In other words, children's creativity can be further developed through the *Sayyng Patuddu* performance, because in the *Sayyng Patuddu* performance, in addition to providing fun and being a vehicle for children to develop ideas, their ideas and work also implicitly teaches the value of innovation to be more creative in the future.

e). Responsibility, responsibility is an attitude or behavior to do something seriously and ready to be willing to take all the risks and actions. According to the Big Indonesian Dictionary, the responsibility for circumstances must bear everything, the function of accepting the burden as a result of the attitude of one's own party and other parties. Thus, responsibility includes human behavior to be aware of the actions and obligations that must be carried out. This attitude and responsibility can be divided into responsibility to God Almighty, responsibility to oneself, responsibility to the family, responsibility to society and responsibility to the nation and state.

Theoretically, an attitude of responsibility will be formed in line with the growth and development of the child which is entrenched in his heart accompanied by his own will to carry out an obligation. There is nothing wrong with the *Sayyng Patuddu* performance where children will be responsible for themselves as well as for their families by trying to finish reading the Qur'an (Qur'an). Thus one of the responsibilities of the child is to seriously complete his informal education through reciting the Koran for later in a traditional procession in the form of the *Sayyng Patuddu* cultural performance.

f). National spirit, national spirit is a condition or situation in which a person shows awareness to submit the highest loyalty to the nation and country, Muchlas et al (2019:52). The national spirit is also synonymous with the concept of nationalism and patriotism. This national spirit needs to be instilled in every child so that they have a spirit and values of nationalist and patriotic character since childhood as a form of devotion to love their homeland, nation and country more.

There are many activities as a way for children to be introduced from a young age so that they have a national spirit imprinted within them. In addition to formal education, such as being used to participating in flag-raising ceremonies at schools, marching ahead of the commemoration of the Independence of the Republic of Indonesia, participating in scouting, also through traditional processions in the *Sayyng Patuddu* cultural performance, it is inevitable for children to have a national spirit and spirit.

6. CONCLUSION

The procession of the *Sayyng Patuddu* art performance, otherwise known as the "Dancing Horse" is a performing arts attraction at certain moments such as the procession for completing the reading of the Qur'an (Appatamma'), the commemoration of the birth of the Prophet Muhammad (Maulidan), the weddings and other religious ritual activities in the Mandar area, particularly in Polewali Mandar (Polman) and Majene districts, West Sulawesi province. The Mandar ethnic community together with their Government, from the past until now, are still diligently caring for and preserving these traditional cultural values which are full of

religious elements. The local government even programs this art performance activity every year through the Culture and Tourism Office.

In addition to the elements of religious spiritual values, also the values of character education, especially early childhood and youth through the *Sayyang Patuddu* art performance which is carried out in the momentum of finishing reading the Qur'an (Appatamma') or during a wedding procession. Likewise, it contains elements of traditional culture which must always be preserved as cultural values because from there the character values of the moral and spiritual education of students can be fostered and directed according to the talents and tendencies of the child.

The character values of Moral and Spiritual Education are referred to in the performance art of *Sayyang Patuddu* where a child will remember the momentum procession and it is very difficult to forget it. Instead it becomes a benchmark for the child to achieve future success with pride and prestige in society. The child's sense of optimism to try to get up and achieve, cannot be separated from the results of enlightenment from an early age that after finishing reading the Qur'an the family is ceremoniously presenting the performing arts *Sayyang Patuddu*. This activity is also a motivation for other members of the community to race to finish reading the Qur'an until it is finished.

The phenomenon of the procession of the *Sayyang Patuddu* art performance, in addition to entertaining the people who watched along the way, also contains moral and spiritual education character values for children that are inherent in this traditional cultural offering, including the elements of Honesty, Hard Work, Independence, Creativity, responsibility and national spirit.

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