



Performing Sere Bissu Maggiri as Character Education Content for the Bone Community

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Abstrak

Pertunjukan Sere Bissu Maggiri merupakan pertunjukan tari tradisional berasal dari suku Bugis Bone yang teletak di Sulawesi Selatan. Pelaku kesenian dari pertunjukkan tersebut adalah Bissu merupakan laki-laki berpenampilan wanita dari Komunitas Bissu Bone. Tujuan penelitian ini mendeskripsikan nilai-nilai pendidikan karakter masyarakat Bone terefleksi dalam pertunjukan Sere Bissu Maggiri. Menggunakan metode kualitatif dengan desain penelitian fenomenologi. Hasil penelitian menunjukkan Pendidikan Karakter pada masyarakat Bone dalam Pertunjukan Sere Bissu Maggiri terdapat nilai-nilai karakter terdapat Tuhan, terhadap diri sendiri dan terhadap sesama dari tiga nilai tersebut menjadi acuan dan pedoman bersikap sebagai masyarakat Bone dengan Bone kota beradat. Menjunjung tinggi nilai moral bersikap dan menghargai kesenian leluhur mempertahankan dan terus dilestarikan.

Kata Kunci: Pendidikan Karakter, Sere Bissu Maggiri, Bone

Abstract

The Sere Bissu Maggiri performance is a traditional dance performance originating from the Bugis Bone tribe located in South Sulawesi. The performers of the show are Bissu, men dressed as women from the Bissu Bone Community. The purpose of this study is to describe the character education values of the people of Bone as reflected in the Sere Bissu Maggiri performance. Using qualitative methods with a phenomenological research design The results of the study show that character education in the Bone community in the Sere Bissu Maggiri performance contains character values that include God, oneself, and others, with the three values becoming a reference and guideline for behaving as a Bone community in a civilized city. Upholding moral values, behaving and appreciating ancestral arts, and maintaining and continuing to be preserved

Keywords : Character Education, Sere Bissu Maggiri, Bone

Introduction

Culture refers to various aspects of life, including ways of behaving, beliefs, and attitudes, as well as the results of human activities that are unique to certain

communities or population groups (Najah & Malarsih, 2019, p. 13). Traditional art culture has a vital role as a driving force for the cultural progress of citizens to achieve progress in the line of progress of

traditional cultural life (Sumarto, 2019, p. 151).

Bone Regency has a unique cultural diversity and aesthetic that honors, respects, and protects the culture of their ancestors. These beliefs are driven by several factors, including the area of residence, heredity, culture, and history related to the life of the community itself (Misdayanti, 2021, p. 4). The majority of the people of Bone are devout adherents of the Islamic religion; their lives are always colored by all-religious circumstances. Even so, the capital of Bone Regency, Watampone, has places of worship for followers of other religions, such as the Church. This situation has a positive impact on religious life because they respect and appreciate one another (Bone.go, 2019).

The works of art in Bone Regency from the past have become part of the cultural heritage. The existence of Sere Bissu Maggiri in the area of the Bugis Bone tribe was first thought to have existed since the reign of the first Bone king who had the title To Manurunge, and what has survived to this day is the main actor of the Sere Bissu Maggiri art who is in the Bissu Community of Bone Regency.

The Bissu Bone community in South Sulawesi has rich traditions and culture, one of which is the Sere Bissu Maggiri performance. Dance performances include sacred ceremonies that are believed to provide safety and happiness for the Bissu Bone community and people in the Bugis Bone area. Members of the community are Bissu. Bissu comes from the word *bessi* or *mabbessi*, which means clean, holy, and does not menstruate. Their existence as a continuous thread, the ancient Bugis oral tradition, is one of the riches of the archipelago's cultural diversity (Lathief, 2004, p. 2).

Sere is a Bugis language that means dance; *Bissu* itself is the title of a dancer; and *maggiri* means stabbing using the property of the dance, namely badik or keris. Sere Bissu Maggiri is a type of dance originating from the Bugis Bone tribe that

is often an important aspect of traditional rituals carried out in the Bugis tribe. Sere Bissu Maggiri is danced by men who dress as women. Dancers who wear traditional female Bugis clothing with complete accessories and make-up like women are called *Bissu*.

Cultural values are something in the form of values that have been embedded and agreed upon by the community in the form of habits as a form of behavior and response to a situation after or before it occurs (Ramadinah et al., 2022, p. 84).

Character education can be carried out and transmitted through various artistic activities at school (official), in the family (informal), and in the community. Art education must be able to form a "personal" who is aware and able to preserve and develop his cultural environment with the power of his creativity (Sugiarto, 2013, p. 54). Through character education, the values of character education can be found in the Sere Bissu Maggiri performance for the Bissu community in Bone district, starting from the pre-show process, the performance, and the post-show aftermath.

Previous research Andi Hesti Ferawangsah (2019) Sere bissu in the process of *Maccera Tappareng* Lake Tempe, Tempe District, Wajo Regency, the formal object of Serving Forms of Sere' Bissu in the Maccera Tappareng Ritual, Tempe Lake, Tempe District, Wajo Regency The two functions of *Sere' Bissu* in the *Maccera Tappareng* Lake Tempe process are Tempe District and Wajo Regency. The similarity of the material object in Sere Bissu Maggiri lies in the research location in the Wajo area, while the research analysis will be carried out in Bone.

The difference also lies in the formal object of the previous researcher, Andi Arham (2021), in his dissertation studying the material object Sere Bissu Maggiri with the title The Symbolic Meaning of the Bissu Dance in the *Mattopang Arajang* Ritual in Bone Regency. This research uses the same material object as the Bissu dance

at the same research location and in the Bissu Bone community; the difference is from the formal object to examining the symbolic meaning in the form of the presentation of the Bissu dance in the *Mattopang Arajang* ritual.

In this study, the focus on the Sere Bissu Maggiri performance was only on the *Mattopang Arajang* activity. This study focuses on material objects, namely the Sere Bissu Maggiri Dance; whereas previous researchers focused on material objects for Bissu performers, the lack of study of Sere Bissu Maggiri is the main basis for researching the dance. Making research aimed at Character Education for the Bone community in the Sere Bissu Maggiri performance in Bone Regency. Based on the description above, it can be concluded that Sere Bissu Maggiri is interesting enough to be used as an object of study in research analysis. The researcher looks at a formal object that has never been studied by previous researchers, namely studying the Character Education Values of the Bone people, which are reflected in the Sere Bissu Maggiri performance in the Watampone area, Bone Regency, South Sulawesi.

Research Method

The research approach is a conceptual and procedural plan for research that includes steps from assumptions to detailed methods of data collection, analysis, and interpretation. This study uses qualitative research data types. The qualitative research method, according to Creswell, "develops dynamically through open questions, where interview data, observation data, documentation data, and audio-visual data are processed using textual analysis of the interpretation of themes and patterns (Creswell W. John, 2013, p. 24).

The research is entitled "Performance of Sere Bissu Maggiri as a Content of Character Education for the People of Bone". Bogdan and Taylor define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior.

Using a research design that is used to describe related research, namely phenomenology, Phenomenology, according to Polkinghorne (Creswell, 1998), describes the meaning of a life experience for some people

about a concept or phenomenon which was chosen as the design in the research through phenomenal design for experiences and phenomena in artists, apart from actors in the arts of the Bugis Bone tribe.

The focus of this research is Sere Bissu Maggiri in the Bissu Community as its material object. The formal object of this study focuses more on the character education values of the Bone people in the Sere Bissu Maggiri performance. This research focused on dance artists in the Bissu Bone community in Bone Regency. The performers consisted of *Puan Matoa* (Head of the Bissu Bone Community), *Pasere* (dancer), dancer/musician accompaniment, and members of the Bissu Bone community who supported the research.

There are two research data sources, namely primary data sources carried out by directly observing the process of the Sere Bissu Maggiri performance. Conducting direct interviews with Puan Ancu is the title of *Puan Matoa*, the highest structure in the Bissu Bone community, commonly referred to as the leader of the Bissu Bone community or a member of the community. Bissu includes both dancers and musicians. *Puan Matoa* elder to the Bissu Community as the first informant, and the community involved in the presentation of the dance as the second informant, and to the local government as a supporting informant regarding the data information needed in this study. Secondary data was obtained from a literature review and documents related to the art of Sere Bissu Maggiri.

Data Collection Techniques Data collection in this study was carried out by observation. In this research, the researcher acts as an instrument as well as a data collector.

The procedures used in data collection are: (1) Library Studies (2) Observations, (3) Interviews, and (4) Documentation

Data Validity Techniques In this study, the triangulation used was the source triangulation proposed by Denzin and was

carried out by comparing the results of research on the audience, the people of Bone Regency, and the results of observations of the Sere Bissu Maggiri performance, which were strengthened by the results of interviews with Bissu Sere Community Performers Bissu Maggiri and Sere Bissu Maggiri players. This is done to re-check the results of research in the field by comparing observed data and interview data to check the validity of the data obtained.

Data analysis Data analysis techniques were carried out by referring to views (M. B. Miles & Huberman, 1994). According to Milles and Huberman, in the data analysis process, there are three analytical activities: data reduction, data presentation, and drawing conclusions. The data obtained will be reviewed using an Ethnopedagogical study. According to Rustaman, quoted by Albaiti, ethnopedagogy is an educational practice based on local wisdom that originates from the cultural values of an ethnicity and becomes a standard of behavior (Al-Baiti, 2017). Assessing the character education of the Bone community includes the character values of the Bone I community in the Sere Bissu Maggiri performance.

Result and Discussion

Sere Bissu Maggiri is a type of dance originating from the Bugis Bone tribe that is often an important aspect of traditional rituals carried out in the Bugis tribe. Sere Bissu Maggiri is danced by men who dress as women. Dancers who wear traditional female Bugis clothing with complete accessories and make-up like women are called Bissu. Sere is a Bugis language that means dance; Bissu itself is the name of a male dancer who looks like a woman; and Maggiri is defined as stabbing. Sere is a Bugis language that means dance; Bissu itself is the name of a male dancer who looks like a woman; and Maggiri is defined as stabbing (Ansaar, 2017).

Sere Bissu maggiri is found in a variety of maggiri. This shows that Bissu's

supernatural powers or invulnerabilities are sacred and also something supernatural, extraordinary, impressive, and important. The last variety of the Sere Bissu Maggiri performance is a sacredity that occurs beyond normal human capabilities. If a normal person stabs a sharp object in his body, it will definitely cause puncture marks and wounds on the body until they bleed. However, the opposite is not the case with the Sere Maggiri variety danced by Bissu. They did not suffer any injuries, not even any marks, when sharp objects were stabbed in their bodies.

Sere Bissu Maggiri, which was previously used as a dance to welcome guests or parties in the royal family, is also used in traditional spiritual rituals, such as Mattompang Arajang. Mattompang Arajang is a ritual performed to purify heirlooms. This ritual is still routinely carried out every year. Along with the times, Sere Bissu Maggiri can now be performed outside the Kingdom of Bone. Sere Bissu Maggiri often performs outside the Sulawesi region and even abroad. The show provides additional income for the Bissu Bone Community actors. Performing Arts are activities that display a work of art. Work is the result of the creative and contemplative work of an artist. A work of art has ideas and values that are consciously embodied in a symbol to be communicated to the audience. The things that will be analyzed from the process of performing Sere Bissu Maggiri are pre-show (things prepared by performers and dancers), performances or performances on stage, and after performances (such as returning all the dance support elements that help on stage).

A. Bissu Bone Community

The main actor of the Sere Bissu Maggiri performance is the Bissu Bone Community in South Sulawesi. The Sere Bissu Maggiri performance has a uniqueness to it, namely the art of the members of the Bissu Bone Community; the dancers are Bissu. Bissu are a traditional human group believed by the Bugis people to be holy people, have

supernatural powers, be shamans and advisors in the kingdom, and also serve as mediators connecting humans on earth with creatures in the sky (upper world) and creatures that live on the seabed (underworld) (Rachmat, 2021, p. 90). Bissu, based on their existence outside the boundaries of gender, that is, neither men nor women, also cannot be considered effeminate or transgender, because Bissu' have characteristics and ways of dressing according to their community." Bissu played an important role at court as custodians of heirlooms, leaders of religious rituals, and performers of spells (Imram et al., 2017, p. 66).

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The Bissu Maggiri dance performance includes a sacred ceremony that is believed to provide safety and happiness for the Bissu Bone community and people in the Bugis Bone area. There are three titles given to members of the Bissu Bone Community, including *Puan Matoa* (Title for the leader or head of the Bissu Bone Community) named Bissu Ancu, *Puan Lolo* (Second title for the leader of the Bissu Bone

Community) named Itha, and *Bissu Pasere* (Degree for Bissu Bone Community dancers), which was given to seven dancers, namely Andira, Bella, Idha, Santi, Midia, Yuyun, and Jesika. The total number of members is approximately 20. Although the number of members of the Bissu Bone Community has decreased in recent years, this has not discouraged them from continuing and preserving the art of Sere Bissu Maggiri.



Figure 1. Doc. with the Bissu Bone Community
(Source: Rahmadani, April 1, 2023)

B. The Process of Performing Sere Bissu Maggiri in the Bissu Bone Community.

Process of Performing Sere Bissu Maggiri in the Bissu Bone Community Pre-show, activities Before carrying out the Sere Bissu Maggiri performance based on interviews conducted by researchers with the main informant, namely *Puan Matoa*, pre-show, the first thing is that *Puan Matoa* determines the pasere (dancers) and musicians. The next step is to routinely practice before staging performances for pasere (dancers) and musicians, prepare the supporting elements of dance equipment both from the property, and determine the color of the costume to be used. All dancers prepare makeup independently, and lastly, before performing, all dancers must clean themselves (ablution) and always pray with the dancers and musicians before carrying out the dance performance. In the performance/implementation, Sere

Bissu Maggiri has five kinds of movements consisting of *Sere Alusu*, *Sere Bibbi*, *Sere Mangko*, *Sere Lemma*, and *Sere Maggiri*. Sere Maggiri motion is located at the end of the dance performance. While dancing the motion Sere Maggiri, Bissu stabs his body with a dagger. Several points of the body that are stabbed using a dagger include the neck, stomach, temples, wrists, and near the eye area.



Figure 2. Maggiri eyes
(Source: Rahmadani, April 1, 2023)

After the dance performance, at the end of the Sere Bissu Maggiri performance, the entire Bissu Bone Community always prays together for the smooth running of the dance performance. After the dance performance, they do photo documentation together. Usually, several spectators or researchers who are interested in studying come to them backstage to do photo documentation, video, conduct interviews, or ask some questions about the object of research. The final step for the Bissu Bone community in the performance is to clean up or return all the dance props, both the properties used in costumes, accessories, and other dance supports.

C. The values of character education for the bone community in the performance of Sere Bissu Maggiri

Character education Character education is a continuous learning process for both young and adult generations to learn to become

individuals who are moral, virtuous, critical, and responsible (Yuni Sriana & Yanuartuti, 2020, p. 41). Character education is expected to provide goodness in it so that it becomes a reference as a generation of a cultured nation, having traditions so that it does not escape the moral values of its ancestors.

Cultural values are the concepts of most members of a society about what they consider appropriate, valuable, and important in life and serve as guidelines that give direction to the lives of community members (Koentjaraningrat., 1979, p. 190). The values of Character Education for the Bone Community are reflected in dance performances. Character education in the art of Sere Bissu Maggiri contains the values of character education, which contribute to forming character in Bone society. The researcher used the values of character education according to Asmani (Asmani, 2011, pp. 36–40), grouping the values of character education as follows: The value of character education is its relationship with God; the value of character education is its relationship with oneself; and the value of character education is its relationship with others.

- **The value of character education is its relationship with God**

Religious in nature means that all one's thoughts, words, and actions strive to always be based on belief in God and religious teachings (Nawatri, 2015, p. 17). The value of character education is its relation o God, which is found in the pre-show. Before carrying out the performance, the dancers prepare themselves by reciting the remembrance of God Almighty and performing ablution. This activity is carried out before wearing a dance costume. This attitude involves the creator before starting activities with God Almighty. The attitude of the Bissu Community actors at the pre-show has been applied

in the Bone community before doing work: to win themselves by reciting, remembering, and asking forgiveness from the creator.

The value of character education is its relationship with God, which is found at the beginning of the show. One dancer enters the stage by carrying incense to the left side of the front end of the stage, to the left side of the back corner, then to the right back, walking to the front of the front right corner, and finally to the center of the stage by asking permission from the gods to carry out dance performances in that place.

The custom of the people of Bone when *massalama mender bolla* (congratulations on boarding a new house) is the same as the pattern found at the beginning of the performance of Sere Bissu Maggiri: there is an elder or religious figure in the Bone community who starts reading a prayer, continues carrying incense, walks around to the corner of the house, and stops at *possibolla* (the center of the house is on one pillar of the house) before entering the new house and asking permission, with the hope that it will be given smoothness, become a comfortable home, and given blessings in life in the new home. *Mabbarasaji* (before getting married, thanksgiving, and aqiqah), the people of Bone also carry out these activities with the same intention of asking for permission to be given smoothness before carrying out the event, which makes it different from *massalama mender bolla*. *Mabbarasaji* incense used for *Mabbarasanji* does not surround the house or place and is only kept at one point.



Figure 3. The start of the show

(Source: Rahmadani, April 1, 2023)

The value of character education relates to God, which is found after the performance. After the Bissu Maggiri dance performance, all supporters, both Pasere (dancers) and musicians, pray together, give thanks, and smooth the performances that have been shown on stage. After the performance, part of the custom of the Bone people, which is carried out in daily life and in community activities, is to give thanks for activities that have gone smoothly.

• The value of character education is related to oneself

The value of character education is related to oneself; the movements that are pulled by the dancers consist of five variations. Of the five variations, there are three variations that have educational values, namely *sere alusu*, *sere bibbi*, and *sere maggiri*. *Sere alusu*, this movement uses Alusu (a plait made from palm leaves). This movement plays on this property. Based on the explanation from the speaker, *Puan Matoa* (the head of the Bissu Bone Community), this movement symbolizes good speech for oneself and others so that they do not look at social strata, do everything, and speak softly and gently. This symbolizes the soft tone of voice or speech style of the Bone people (not speaking in a high tone).

Sere bibbi is a movement using both palms, like pinching oneself. Both hands are on the left and right, and the position of each index finger and middle finger is holding the sheath, or *lipa sabbe*, while moving to open and close to the front and sideways, moving to the left and right. *Sere bibbi* has the meaning of self-introspection on mistakes and shortcomings before seeing one's own shortcomings, symbolized by a gesture like pinching oneself. *Sere bibbi* refers to the attitude of the people of Bone toward

seeing their shortcomings and realizing the mistakes they have made by pinching themselves. Sere maggiri is the culmination of the Sere Bissu Maggiri performance using a dagger to stab several points on the body, namely the maggiri temples, eyes, neck, navel, and eyes. The movement is to reject things that are not good from these four points. In interpreting Bone society, the eye is a kindness given by the creator, but it can be self-defeating if it is misused by seeing negative things that are not good, causing disaster for oneself. The same is the case with the temple, where one thinks, the navel, which symbolizes a place to store food, and the neck, where food falls. Some of these points are to reject bad things that can harm ourselves.

- **The value of character education is its relationship with others**

The value of character education is its relationship with others, as contained in the movement of Sere Bissu Maggiri. Before performing the show, the dancers practice together, prepare the supporting elements of the dance, and work together with the dancers and musicians. From the performance until after the performance, the Bissu Bone community collaborated so that they could provide the best and most satisfying dance performances to the audience of the Sere Bissu Maggiri performance. In addition to the performance process, there is movement in the dance that has the value of character education in its relationship with others, namely, *Sere lemma*.

Sere lemma the movement of the hand motif that interprets polite and polite behavior among others and does not look at social status and moves gently. If *sere alusu* symbolizes the speech, *sere lemma* symbolizes the deed, the behavior of the people of Bone to behave politely and politely in their daily lives. Become a civilized guideline as a moral value to be applied.

Conclusion

The Sere Bissu Maggiri show has character education values, and Bissu, as the main actor, comes from the Bissu Bone Community in the Watampone area, Bone Regency, South Sulawesi. Those who are considered not in accordance with the identity of female dancers because Bissu is a calabay (transvestite) and dances in women's costumes are the main actors of the arts who still maintain their ancestral artistic heritage, namely the Bissu Maggiri dance. Having a role in shaping character education in society, there are three character values: God, towards oneself, and towards others. These three values become a reference and guideline for behaving, speaking, and thinking as people of Bone with the identity of Bone as a civilized city. Uphold moral values and appreciate ancestral arts; maintain them and continue to be preserved.

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