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Transformation of local wisdom values through the Merdeka Belajar principle in the Buru Island community

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Abstract: The people of Wamlana Village believe that teaching based on local wisdom will support the character of the younger generation in the era of globalisation. This study aims to explore the values of local wisdom in a theoretical form converted into a form of practice by using the cycle of independent learning based on local wisdom for character building. The method used is a qualitative case study. This study uses interview guidelines, documentation and observation, analysis techniques in the form of data collection, data reduction, data presentation, and drawing conclusions. The results of the study found that the application of independent learning can (1) raise awareness of the preservation of local culture, (2) shape the character of students, (3) build local culture, and (4) strengthen identity.

Keywords: transformation of local wisdom; freedom of learning; communities of Buru Island.

Introduction

Buru Island is one of the third-largest islands in the Moluccas after the islands of Seram and Halmahera. This island has a black history, one of which was during the New Order era, Buru Island was used as a place to use political prisoners (*political prisoners*) G30SPKI 1965-1979 (Irwanto, 2016, p. 4). The people who live on Buru Island uphold customs and culture. Local wisdom includes various components, including knowledge, behaviour, dance, literature, and traditional arts, which the ancestors make and believe organise, teach, educate, and form a harmonious society. Local wisdom as a philosophy of Indonesian society teaches the right way of life, wisdom, law, and spirituality that links God and humans to the relationship between humans and nature occupied by the local community (Pesurnay, 2018, p. 6).

The presence of culture amid society to build, organise, and maintain both objects and local arts which are believed to positively impact society (Raeff et al., 2020, p. 4). Local wisdom contains values that can change understanding, thinking and behaving. This is believed to influence doing so to avoid certain actions (Iriaji et al., 2021, p. 136). The people on Buru Island believe that holding fast to customs can provide peace and prosperity given by the ancestors (*dato*) and the power. Therefore, all actions must be sourced from custom (Masniati et al., 2021, p. 304).

In addition to the positive impacts as well as the negative influences of globalisation that can be realised together, especially the waning of values contained in local wisdom, the more dominant impact of technology, and the advancement of pop culture that propagates in today's youth (Ketut et al., 2018, p. 92). Responding to these problems, an important role is needed including (1) schools, as reinforcement of knowledge and design to support local wisdom insight, (2) the family, in charge of educating and teaching values that are adopted and practiced in everyday life, (3) social, a form of practice that aims to form the character of each child (Dewantara, 2013, pp. 70–74). The presence of independent learning, which Nadiem Makarim pioneered to revive local wisdom in the current young generation's scope of learning, will impact individuals and the surrounding community. The formation of the character of students through independent learning is described in the Pancasila profile as follows; (1) fear of God almighty, and noble morals, (2) global diversity, (3) independent, (4) cooperation, (5) critical reasoning, and (6) creative (Pamungkas & Sudigdo, 2022, p. 159).

Freedom in learning aims to form (1) personality, including spirituality, sense of responsibility, honesty, independence, and firmness. (2) social care, in the form of adaptive, cooperation, obedient to ethics and norms, and communicative, (3) literacy, including critical and intelligent thinking, (4) leadership which indicates being able to be innovative and creative, democracy and initiative, and (5) citizenship includes love for the motherland, anti-corruption, radicalism. Intimidation, sexual harassment, nationalism and global diversity (M. Jannah et al., 2021, p. 748).

The role of parents is to form character, guide, educate various knowledge, supervise and protect their children to be in line with what is desired and the values in local wisdom can be used as guidelines in educating children, one of which is manners, skills, cooperation, mutual help, and love for the homeland (Wulandari et al., 2019). Values in local wisdom can guide individual character (Rosala & Budiman, 2020, p. 318). Schools, teachers, and families are at the forefront of promoting participation in organising learning activities based on local wisdom in the curriculum and extracurriculars to support character formation (Pornpimon et al., 2014, p. 631).

The influence of globalisation, which is getting stronger, erodes the values and meanings of local culture in the community. Therefore, this research raises the question of what kind of changes in cultural forms are compatible and can be used as a guide for people on Buru Island in forming character according to the Pancasila profile criteria.

Method

This study uses a qualitative approach with a case study model. Case studies focus

on exploring an event, activity, or process of individual or group events in depth (Creswell & David Creswell, 2018). This research was conducted in Wamlana Village, Fena Liesela District, Buru Regency. This research lasted for three months. The informants in this study combined traditional leaders, the community, teachers and students. Data was taken based on observations to observe community development in teaching local wisdom, interviews regarding history and meaning in local wisdom that can be used so that it can be transformed to the younger generation, and documentation related to the application of local wisdom values in supporting the character of the younger generation in Wamlana Village. Data analysis uses qualitative analysis according to the Miles & Huberman concept, including: data collection, data reduction, data presentation, and conclusion (Miles, Huberman, & Saldana, 2018). This research aims to explore the values of local wisdom in a theoretical form converted into a practical form using the independent learning cycle and examine the impact of local wisdom-based learning on the formation of the character of the younger generation.

Finding and Discussion

Findings

Buru Island is the third largest archipelago after Seram in Central Maluku and Halmahera in North Maluku. Traditionally and historically, Buru Island is a king's archipelago divided based on land authority, starting from Petuanan Misrete from the north and Petuanan Liesela from the northwest to Petuanan Fogi from the south. Based on historical explanations, the development of Islam began to take place on Buru Island, starting from Misrete Village and continuing to Namlea and several other islands around Maluku. Based on custom, Misrete Village is also known as the first village to have a king on Buru Island before the Dutch era. Misrete is also known as Puji Malacca (International Market) as evidenced by the presence of the VOC Gusten Fort. Therefore, Misrete is not called a village, but the country of Misrete by residents.

Picture 1: The Form of the Gusten Fortress in the Country of Misrete



Personal documentation, April 15, 2022.

Formerly, the King of Misrete in the Dutch era did not want to meet the Magi or the Dutch for religious reasons and did not want to appear in front of them for more specific reasons. Therefore, the King divided several customary territories so those who represented the King of Misrete met with the Dutch then (W/Religious leader Mr. Damat Waikabo/10/04/2022).

Then it is broken down again into several divisions of power: Palumata, lumaiti, Hukumina, Burulat (W/Traditional Leaders, Mr. Umar Waikolo & Abdullah Leslesy/2/03/2022). The King in Buru is different from the King in Java. The kingdom of Buru does not have a temple; it is better known for its vast area of customary land. Therefore, the distribution of customary territories is measured by the land area of each

region or *petuanan*, which includes several villages. After the division, the King gives freedom to act, but must not be separated from communication between the centre and the division of power (W/Religious leader Mr. Damat Waikabo/10/04/2022).

One of them was in South Buru, precisely in Fogi. The King ordered taxes to be arranged in Dutch Blasten/Blasting, which were managed and then delivered to Misrete on foot because there were no vehicles at that time. Seeing that the journey was quite far from south to north, the King decided to manage the tax/blasten in Fogi as soon as there was a trip to Misrete, and then it was given to the King. Therefore, after discussing taxes, the King of Misrete appointed Anton Lesnusa as King in the southern part of Buru to guard the tribute or inheritance there (W/Religious leader Mr. Damat Waikabo/10/04/2022).

Wamlana Village is the centre of the Fena Liesela sub-district, Buru Regency. This village houses several villages including: Waspait, Balbalu, Lemanpoli, Reheriat, Waedanga, Waekose, Waelana-Lana, Waenibe, Waereman, Wamana Baru and Wasi. The people's trust in Petuanan Liesela includes: Islam, Christianity and Hinduism. On the coast, there are more Muslims than Christians and Hindus, while in the highlands there are more Christians and Hindus than Muslims. However, this is not a problem; rather, some differences create a sense of brotherhood, or Kai Wai in the local language. (W/Burhan Waikabo/20/12/2022).

The appointment of Liesela as a traditional *petuanan* area was directly chosen by the King of Misrete. This shows that Petuna Liesela has a fairly large area of land from the coast to the central highlands of Buru. The various clans occupying Liesela's territory must follow the King's orders; therefore, the King holds a *saimbara* to choose a clan leader in Liesela's *petuanan*. The *saimbara* carried out is "moving sand from one place to another." The sand is divided into two parts: wet sand and dry sand. The first clan chose wet sand while the second clan chose dry sand. The end of this *saimbara* was won by the first clan, so this clan was the one who took the lead in the Liesela customary *petuanan* area (W/Religious figure Mr. Damat Waikabo/10/04/2022). There are several roles of traditional leaders on Buru Island:

- a. King and Deputy King: Serves as the highest chair in customary law, knows the land area of each clan, knows history, determines the boundaries of each land area, and oversees all clans in their area.
- b. Head of Soa/Tribe: Is the highest person in each clan. His job is to report to the King what the people convey. There are 7 Soa Heads in 24 clans in Petuanan Liesela
- c. Mr. Territory: His job is to assist the Kapala Soa in various matters, especially those related to customary land or the land area of each clan
- d. Marinyo: The person assigned to beat the *tifa* at traditional meetings (W/Burhan Waikabo/10/04/2022).

In general, people will be more afraid of things related to customs or places prohibited by traditional teachings. For example, in the highlands, to be precise on Lake Rana, no one can go to the lake or take photos, speak foul language, or carry out activities that the lake guard or customary advice has not approved. If this is violated there will be mystical things that come directly which can be in the form of the appearance of mystical spirits or animals and can also be in the form of diseases that come so that the cause of the presence of this disease does not only come from natural factors, but also comes from individual actions that violate customary provisions. So that they get the danger (*karma*) for their own actions.

The solution that can be used as soon as someone gets karma from their actions is to make an offering (offering) in the form of betel nut at a place where that person has done it. There are other ways of conveying an apology, or in daily language, it is called *Babeto*, with the intention that the ancestors can forgive the actions that were violated, and this was conveyed by the traditional people directly (W/Burhan Waikabo/20/12/2022).

The spirit of gotong royong is highly upheld by the people in Liesela's village, especially in Wamlana Village. Activities carried out include customs or religion, which

always involve various members of the community regardless of clan or religion, because the community believes that together the events carried out will run according to existing rules. Usually, to start traditional activities, village activities are always accompanied by traditional leaders and religious leaders (W/Principal of SMK, Saleh Banda/26/03/2022).

Picture 2: The Construction of A Prayer Room from Various Ethnic, Cultural, and Religious Backgrounds As A Form Of Upholding Unity



Picture 3: The appointment of the deputy regent was addressed as a form of respect before starting traditional activities



These two images were taken in 2021-2022 with different activities ranging from the construction of a mosque carried out by the village community to the inauguration of the King of the land (Jo Tanah) from the Waikolo clan for the coastal plains and Nalbesi for the highlands in Waeraman Village, Liesela District. This illustrates that the spirit of gotong royong is still very strong because the local community still applies the *basudara* spirit (Kai Wai) in every traditional activity in the village (W/Tokoh adat Umar Waikolo/2/03/2022).

Cakalele dance is a war dance originating from Maluku. This dance, which has existed since ancient times, depicts the spirit of struggle in war that is firmly held by the local community, especially on Buru Island. Mr. Umar Waikolo, as a traditional

leader, explained, "This dance is interpreted as a dance of bloodshed because in ancient times, warriors (*kapitang*) made this dance a self-defence dance to protect traditional lands from invaders. However, over time, this dance has been intended to show respect for the ancestors who struggled.

Therefore, this dance is performed at this time as a tribute to the ancestors who have fought to defend the Buru customary land. The explanation of these two dances is as follows:

a. *Cakalele Gebaboho (Cakalele Orang Hutan)*

The *Gebaboho cakalele* comes from the highlands (*Rana*), the original version of the *cakalele* and uses forest attributes. The equipment used is slightly different from the usual *cakalele*. The performance of the *Cakalele Gebaboho* dance is like a game of hide and seek, where one person has to enter the forest and then is followed by an opponent who is looking for him until they finally meet and the two of them complain about their speed and dexterity in playing machetes and spears. The clothes of the *Cakalele Gebabohon* are made of leaves or coconut fibre. The machetes of this dance are quite short, and the traditional tools are *tifa*.

b. *Cakalele Gebamua Dance (Cakalele Village People)*

Cakalele Gebamua is a village dance taken from *Cakalele Gebaboho*, and this dance is taught by the village community so that it still survives among the people today. In contrast to the *Cakalele Gebaboho*, which is rarely taught or performed by the community, the *Cakalele Gebamua* dance is still often taught by the new generation today, so that many of the traditional activities used by the community during regional dances use the *Cakalele Gebamua*.

The philosophy of the *Cakelele* dance as a war dance is aimed at building a fighting spirit, bringing peace, paying respect and upholding togetherness, which is shown as a form of brotherhood to the invitees or the local community in every traditional event (W/Traditional Leader Mr. Umar Waikolo & Abdullah Leslesy/2/03/2022).

Sawat Dance or *Lenso* Dance is a dance that symbolises friendliness and peace. This dance is shown to invite residents and guests to dance together, establish acquaintanceship, kinship, and brotherhood (W/Mr. Umar Waikolo/2/03/2022). As a traditional leader explained, "*Sawat* dance aims to celebrate joy and uphold a sense of brotherhood so that guests can see how indigenous peoples show their respect, which is reaped in the form of dance". This dance also emphasises togetherness so that guests must dance with the villagers. The *Sawat* dance is calmer in its demeanour; it can be seen from the *tifa*'s rhythm and the dancing style.

Inafuka and *Kalabe* are known for their songs and poetry, which are conveyed using the Buru language with various stories. The difference between *Inafuka* and *Kalabe* lies in the story's reality. For example, *Inafuka* tells a story based on existing facts through singing or poetry. Songs and poems from *Inafuka* can be in the form of prohibitions, history, brotherhood, struggles, and protection of traditional territories. An example of the *Inafuka* poem conveyed by Mr. Abdullah Leslesy as a character is as follows;

- a. *Manuleli dada na taelau li, Manuleli dada na taelau li bakurua fuhuu.... Rahe rahe dona fado na heeee...* This means prohibiting a man from gambling, especially for married people, which can lead to a scattering of money and no benefits at all.
- b. *Manuleli wamangi bae bele fina pa do niinii, lili wae bula bale mata dute violate mohuuu, oil oil kela bainja mesyo mo lau he.* The resilience of four women from the highlands went down to buy staples in the coastal area, but when they returned home, they were confronted by a big flood that forced them to take shelter under a breadfruit tree house.

Meanwhile, *Kalabae* tells a story that has not yet happened or is in the form of the singer's wishful thinking, like entertaining folk stories. The presence of *Kalabe* can also be used to convey folklore to children when they get together (W/Abdullah Leslesy/27/12/2022).

In the first song, it is directed to men to leave activities that are contrary to religious norms, especially those who are married, who are prohibited from engaging in activities

such as gambling, drinking, etc. This *Inafuka* chant will come out if this event occurs, which shows the regret of a man whose family left because of gambling.

The second song addresses women with strong fighting spirits who support their families by walking far from the highlands to the coastal plains to buy household needs. This song will appear when they remember what they have done related to sacrifice or struggle for their family. The form of these songs and poems will be taught to anyone interested in true stories related to prohibitions and sacrifices.

Seeing the potential for local culture in the people of Petuanan Liesela, especially those around the coast, is experiencing a quite drastic decline compared to ancient times. Several aspects of culture are missing among today's society (W/Principal of SMK, Saleh Banda/26/03/2022.)

- a. Buru language: Buru language has experienced a significant decline at this time among the people of Wamlana Village, caused by two factors, including the influence of an increasingly modern era and parents who do not teach language related to everyday life.
- b. Indigenous history: The customary history of Buru Island was not officially written, so the ancient preachers or *datok* only used word of mouth to convey history. But at this time, much history is missing, coupled with the lack of public interest in studying regional history.
- c. Local crafts: These are regional community masterpieces in the form of plaits, baskets, etc. Currently, it is rarely seen in coastal communities. This causes people to prefer modern things.

The community views culture as a feature of each region that distinguishes them from other regions. Although currently, the values of local wisdom are experiencing a lot of erosion, which is influenced by the development of the times and external cultures that are at odds with the conditions of society. The reality found based on the results of interviews and observations shows (1) the lack of the role of the family in teaching local wisdom to children, causing many of them to lack knowledge about their own culture, as indicated by the extinction of local languages (*Bahasa Buru*), which are currently commonly found in coastal areas. (2) The absence of local mutants in the school curriculum is aimed at the absence of learning related to regional languages or matters related to local customs in the curriculum. It's just that this is still anticipated in the form of practices from regional culture. (3) The influence of pop culture is more dominant than local culture.

This is evidenced by the results of interviews with various students from junior high to high school, who described that many of them know more about foreign culture than their own local culture. Therefore, to keep the essence of regional culture maintained, a collaboration was formed to apply understanding in material form to practice to transform the concept of regional culture and learn what must be taken from the culture owned to be used as a way of life.

The manifestation of the meaning of cultural values in the Buru language is related to the collection of regional customs. (3) The influence of pop culture is more dominant than local culture. This is evidenced by the results of interviews with various students from junior high to high school, who described that many of them know more about foreign culture than their own local culture. Therefore, to keep the essence of regional culture maintained, a collaboration was formed to apply understanding in material form to practice to transform the concept of regional culture and learn what must be taken from the culture owned to be used as a way of life. The manifestation of the meaning of cultural values in the Buru language is related to the collection of regional customs. (3) The influence of pop culture is more dominant than local culture. This is evidenced by the results of interviews with various students from junior high to high school, who described that many of them know more about foreign culture than their own local culture. Therefore, to keep the essence of regional culture maintained, a collaboration was formed to apply understanding in material form to practice to transform the

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Table 1: The Meaning Term

| | | |
|----|------------------------------|--|
| 1 | <i>Hum koit ana fina</i> | The house of praise or <i>pamali</i> house of the Ancestors. Inside the house are buns, cloth, kebaya, antique plates, and there is a place for <i>tabako betel pinanh</i> (offerings) |
| 2 | <i>Egalite</i> | pregnant woman |
| 3 | <i>Ina kaboki</i> | A mother who always brings illness or misfortune |
| 4 | <i>Koit</i> | Things that are strictly prohibited, such as making hajjat in the river |
| 5 | <i>Masbait</i> | One of the original labour clans that the Maswaeng lives in the southern part of Lake Rana |
| 6 | <i>Nauseous</i> | One of the original Buru tribes in the southern Buru region |
| 7 | <i>Pallet cloth</i> | Hurried language for this type of medicinal plant: shortness of breath |
| 8 | <i>Nauluu</i> | An indigenous tribe from the spooky part who still maintains the tradition of seclusion for mothers and babies |
| 9 | <i>Oops lastala</i> | Sharpen the god creator. God is one |
| 10 | <i>papeda</i> | The typical food of my Moluccas is made from sago |
| 12 | <i>Pule /ite</i> | Types of strengthening medicinal plants in Buri language |
| 13 | <i>Air house / huma hawa</i> | Small house measuring 3x2, which is far from community settlements |

| | | |
|----|---------------------------|--|
| 14 | <i>Sago</i> | Typical food of the Moluccas |
| 15 | <i>Soa</i> | A collection of several clans in the Maluku language |
| 16 | <i>Sonaf/huma jou</i> | House of the king/king's family |
| 17 | <i>Tom hisa / nalbesi</i> | One of the tribes in the Buru district, Shutter area |

After describing the practice and introduction regarding local wisdom values. What can be taken and practised in social life? The most common thing to get is knowledge as additional literacy in building broader insights. It can be seen from the interviews with several students who almost did not know about local wisdom. Transformation in local wisdom values that are used to support community character in the form of love for culture, unity and kinship, cooperation, and increasing identity as citizens.

Love of culture is an important requirement for society always to develop, preserve, and teach the next generation so that it doesn't disappear with time. Love of culture teaches people that the importance of implementing cultural values into people's lives aims to create harmonious and humane citizens. Culture cannot be separated from human life because it already contains important things like lifestyle, mindset, action, art, law, etc. As a traditional area, Wamlana Village focuses on implementing a love of culture for the younger generation through local activities in the social sphere to schools that aim to shape the character and national spirit of the younger generation.

Unity and kinship (*Basudara/Kai Wai*) teach people the importance of a sense of brotherhood regardless of everyone's background. The principal explained that we can meet children from different backgrounds within the scope of education. This unity and kinship are used to unite this diversity by teaching them mutual respect and appreciation, not discriminating, and always prioritising common interests. This has been taught through the values of local wisdom, where respect is given to manifest brotherhood, which creates a sense of kinship.

Cooperation for the younger generation, aims to work together to help each other. This is an important character that is mandatory for the younger generation to form a harmonious society, both in developing culture and related matters. All parties agree that to provide learning related to local wisdom, one cannot depend on one party, the school, the community, or even the family. These three main components must help one another so that, in line with what the school teaches, it can be applied in the community and families to jointly teach, educate, train, assist and promote local wisdom amidst the times (Dewantara, 2011, p. 23). The term "forward and never back down" (*Rete Mena Bara Sehe*) is the foundation for the community always to uphold the values of local wisdom and believe that what is being taught becomes knowledge for them in the future. The youth leader emphasised this.

Independent learning is in the middle of the education sphere to create active and systematic learning. The formation of character in the independent learning curriculum is aimed at the Pancasila project, which includes: 1) fear of god almighty, and noble morals, (2) global diversity, (3) independent, (4) cooperation, (5) Critical reasoning, and (6) creativity. The formation of the character of the younger generation within the scope of independent learning is supported through projects or local cultural preservation practices. It aims to discuss the problems that arise in people's lives (W/Principal of SMK, Saleh Banda/26/03/2022.)

The emergence of performing arts is not just dancing but learning what is in it. One example of the question: Why do you have to use the *Cakalele* and *Sawat* dance when picking up guests? Not everyone can answer these fundamental questions, especially the younger generation. These two dances have different backgrounds, especially the *Cakalele* dance, which is known as a war dance which depicts how ancient *kapitang* (fighters) fought against invaders, while the *Sawat* dance is known as a peace dance. In

the social sphere, these two dances are performed to pay homage to ancestors, respect for guests, and respect for the local community. Apart from respect, this dance is intended to strengthen kinship ties (*Basudara/Kai Wai*) to form a strong sense of unity. These values must be taught to society and generations in harmony with the characteristics of Pancasila.

The transformation of local wisdom values in the context of independent learning aims to foster children's competence and character. In line with this explanation, the values reflected in the local culture of the people of Wamlana Village are described as follows;

- a. Unity: the importance of unity for local communities to work together in developing local wisdom as a form of spirit that is integrated into everyday life so that local wisdom values are not easily lost in the current era of development.
- b. Nationalism: emphasising love of culture to further explore matters related to local culture as a form of public awareness regarding culture's importance in forming children's character.
- c. Brotherhood: studying local wisdom cannot be separated from the meaning of brotherhood, which promises the community to always live in harmony, according to the philosophy of the Buru community with the term *Kai Wai*
- d. Cooperation emphasises the community's constant social and together living as a manifestation of the spirit of togetherness, which is the main key in social life.

Local wisdom values greatly impact the formation of community identity. So with this in the scope of learning, it must be made practical and easier for students to learn local wisdom, especially related to their area. Strengthening love for culture, which is carried out through practice, directly provides understanding and reinforcement and trains the community to continue to preserve local wisdom, not just to teach the movement but to implement what has been taught and apply it in everyday life. During this cultural arts performance, the community was enthusiastic, as evidenced by the many participants from schools, the community and traditional leaders.

Moreover, some local wisdoms are missing, especially among coastal communities, such as regional languages and handicrafts in the form of woven goods, which encourage village and school officials to bring them back into the learning cycle. The principal said that the purpose of this art performance supports the existing curriculum and is also focused on supporting understanding and teaching local wisdom values through context and practice so that they, as the next generation, can continue regional culture in the next generation (W/Principal of SMK, Saleh Banda/26/03/2022).

Independent learning can be used in culture-based learning as follows:

- a. Learning is increasing the population of local wisdom as a basis for local communities to revive the form of local wisdom, which is included in global diversity.
- b. Application based on brotherhood (*Kai Wai*) to increase unity among fellow students as a form of increasing national unity.
- c. Creating a learning environment based on local wisdom helps each student maintain the continuity of their cultural identity.
- d. The transformation of local wisdom values such as unity, nationalism, and mutual cooperation is intended so that people can create harmony as harmonious citizens.
- e. Character building is combined with local wisdom values as the basis for creating students who have respect and courtesy.

Nadie Makarim applies practical-based learning with the Pancasila project as reinforcement in it, including: (1) fear of God almighty, and noble morals, (2) global diversity, (3) independent, (4) cooperation, (5) critical reasoning, and (6) creative. The values contained in the local wisdom of the Buru people do not act as a form of performance but are applied in the form of characters that can be applied to everyday life. Freedom of learning from the people of Wamlana Village.

- a. Awareness of preserving local culture

Freedom to learn is present as a curriculum that revives the potential of local culture in an area, including history, dance, and language, so that the values contained in it are then implemented through the Pancasila Profile Project to foster the attitudes, insights, and behaviour of students in the Wamlana village community. This is reviewed through the description of the local content contained in the traditional dances of the Wamlana village community, such as the *cakalele* dance, *sawat* dance, *inafuka to kalabae*, which contain positive values including peace, kinship, brotherhood, prohibition, decency, and struggle.

b. Formation of student character

Implementing local cultural values is believed not only as content that is equipped with knowledge but can be practiced in an attitude way by teaching students about forms of peace such as not discriminating between races, ethnicities, regions, to language between one another, kinship and brotherhood that is manifested by mutual respect embracing and complementing differences, prohibitions realised by avoiding actions that can harm oneself or others, to struggles that are interpreted by maintaining local culture so that it is not lost to the times.

c. Building local culture in the era of modernisation

Considering that local wisdom is slowly starting to disappear from the surface of the Wamlana village community, this indicates that the impact of modernisation is not only bringing positive things, but also negative things. This is aimed at public awareness, which is slowly weakening, marked by the strong pop culture of foreign cultures. Therefore, independent learning is a forum for rebuilding the local culture of each region to continue to progress and develop in the modern era so that the development of local culture can survive with the times. In addition to the development of technology and the increasing world of information, there is a need for shared awareness, including schools, families, and communities, to work together to rebuild local wisdom practices in everyday life.

d. Make it self-reinforcing

The growth of nationalism is due to the people's high love for the country, homeland, and local culture. Strengthening student identity is aimed at teaching based on local wisdom so that a sense of pride arises in students to continue to pursue, learn, understand, and practice what they master so that it impacts themselves and others. Love for culture is focused on educating the younger generation to synergise in developing local cultural potential and developing the potential of indigenous areas as areas that are rich in cultural, natural, and archipelago insights.

Discussion

Culture is related to knowledge, views, values, norms, traditions, dances, laws, beliefs, crafts, etc. All of this is obtained through a learning process related to one generation and the next, and Pancasila as the basis of unity that binds between cultures as Indonesia's national cultural identity, which is based on *Bhinneka Tunggal Ika*. This is used to improve a humane life in line with the provisions of the nation (Butler, 2016, p. 37). Culture must live on and become a guide for the people of Maluku, especially on Buru Island. The study results show that the people of Maluku cannot be separated from the application of wisdom values because they have become a way of life. Promoting local wisdom will have a good impact, especially for the community and the area's culture (Pattinama & Nanere, 2021).

The *Cakalele* dance is known as a war dance which depicts a fiery spirit performed by a group of men or played alone. Dance directed in social life aims to maintain, respect, and realise a social sphere based on cultural values (Barendregt & Bogaerts, 2014, p. 283). The *Cakalele* dance is performed at traditional events as a form of honour in picking up traditional guests. It is believed to contain ethical, moral and spiritual

values so that the form of the *Wajid Cakalele* dance is preserved for the benefit and integrity of the next generation (Muhammad & Hasim, 2020, p. 56). The *Cakele* dance is the main icon in organising every traditional activity as a form of offering to ancestors, traditional guests, and the community. This dance performance is supported by the strains of music that come from the sound of *tifa* and the added voices of the players (Supriati & Umar, 2020).

The *Sawat* or *Lenso* dance is usually used as a welcoming dance along with the *Cakalele* dance. This dance signifies good news coming from the village regarding traditional celebrations. A dance that combines men and women by dancing around, waving lenses/cloth, and standing to sitting movements (Halijah & Bastian, 2019, p. 90). Meanwhile, *Inafuka* adjusts after the two dances above are performed or before the sawat dance is performed. Communities in the Buru Islands participate in traditional activities carried out in the form of *Cakalele* and other dances along with *inafuka* (singing) performed during traditional celebrations or other important activities with the hope that the ancestors (*dato*) will approve the smooth running of the custom (Lesbatta et al., 2021, p. 48). *Inafuka* contains real language or stories conveyed in songs or poems experienced by the ancestors and then told to the next generations to always pay attention to, protect and maintain the preservation of *adat*. The category of *inafuka* contents contains various meanings ranging from history, advice, worship, entertainment, prohibition, and affection (Rahman & Slamatin Letlora, 2018, p. 97).

The advancement of globalisation has had several negative impacts, so children's lifestyle is now starting to change. This is realised by observing how the children in Wamlana Village prefer and dominate foreign cultures. As a result, there is a gap between knowledge in context and action in the form of practices related to implementing regional culture (Ririmasse, 2018, p. 35). Humans are the main agents for protecting and maintaining the preservation of culture, which is considered a common household (Pesurnay, 2018, p. 6). Responding to this problem requires the important role of the family, school and society to teach and strengthen local content as the basis for character formation.

To develop local wisdom, intellectuals who are good in practical and theoretical knowledge are needed to synergise in developing the potential of indigenous regions (Marzuki et al., 2019). Teaching based on local wisdom and motivating children's learning in exploring moral values can also provide a caring attitude towards their area (Murniayudi & Sujarwo, 2021). The younger generation is likened to a "fire keeper" who is meant to protect and appreciate culture so that it can live in a modern era that is very different from the previous era (Smith et al., 2020, p. 96).

Therefore, schools and the community always provide places such as cultural centres founded by youth and traditional leaders to learn local wisdom through art performances and various other things. Providing a strong understanding through in-depth learning in the form of visuals and practice so that students can apply what they see, say, hear, and know as a bridge in building respect for their own culture (Smilan, 2017). The application of *pelagandong* sense as a strengthening of brotherhood to equally participate in generating forms of local wisdom in people's lives to align with local cultural values (Sahertian et al., 2020, p. 1572). We can find the personality of the Indonesian people in depth through local traditions as a strong guide to determining what is good or not from our cultural heritage (Kusumaatmadja, 1995, p. 416).

The transformation of local wisdom values greatly influences the formation of individual and community character. Various cultural values can be used as benchmarks, such as love of culture, responsibility, increasing solidarity, moral integrity, democracy and pluralism, and living simply and in harmony with nature. All of this is explored based on cultural philosophies aimed at local people (Nasution et al., 2021, p. 522). Schools, youth leaders, and traditional leaders believe that with local wisdom, we can form a pluralistic society through dance, art, history, and others that have values following the formation of the character of the younger generation. These values include love of culture, unity, and cooperation.

Love for culture makes people love cultural diversity by cultivating and developing local wisdom through folk songs, regional dances, traditional musical instruments, and other local wisdom. Through love of culture, people will be proud of what they have and still maintain their privileges so that they are not lost with time (Fatmawati, 2021, p. 819). Together with the local community, education designs learning media containing local wisdom to support the development of children's character in loving their own culture (Etherington, 2019).

Unity allows people to compete with other countries and strengthens their identity. This character also impacts national unity, like the performances of the *Cakalele* dance and the *Sawat* dance from Maluku, which were offered to embody the unity between the people and their ancestors. The *Cakalele* dance symbolises self-defence, toughness, and unity, which symbolises the form of sacrifice of the ancestors. In contrast, the *Sawat* dance represents a symbol of peace, honesty, and is used to establish harmony between people (Sopa, 2018, p. 530). The presence of kinship is raised based on the same sense of unity, which the people in Wamlana Village continue to uphold.

Gotong royong is aimed at mutual participation in preserving the customs and culture of cooperation (Hemafitria & Octavia, 2021, p. 185). Mutual support between one another, especially in the aspect of the interests of the nation and common interests (Jannah & Fahlevi, 2018, p. 79). Community participation supports the passage of traditional activities, character building, and preservation so that the next generation can enjoy them. The diversity of local wisdom values aligns with the Pancasila state foundation and our nation's motto *Bhinneka Tunggal Ika*.

Education aims to form a generation that can engage in dialogue on themes related to values, customs, habits, socialisation, enculturation, human rights practices, ethnic diversity, and other themes related to the context of citizens (Prasetyo et al., 2017, p. 204). Freedom of Learning, designed by Nadiem Makarim, creates a learning process based on real problems faced by students and the surrounding environment using a constructive approach (Max, 2021, p. 113). Local mutant-based education is used to maintain values compatible with cultural diversity (Raihani, 2018, p. 16). Schools, youth leaders and traditional leaders stated that local content would help strengthen the character of the younger generation. Learning from the issues raised based on this art project teaches children a love for local culture. The formation of citizen character based on the pillars of noble character in the form of religiosity, humanism, citizen unity, democracy led by wisdom, justice that must be obtained by all Indonesian people (Narimo et al., 2018, p. 259).

Local wisdom values unite students with their surroundings, helping them build trust across generations (Kennedy, 2019). The values of *gotong royong*, national spirit, love of culture, and unity that appear in the cultural philosophy of the Maluku people are played. The change in character from material form to practice will make it easier for them to understand what they see, hear, and learn. The study results prove that local wisdom-based learning methods can support children's character and national identity, making it easier for them during the teaching and learning process (Smardjoko & Musyiam, 2018). Local wisdom values provide meaningful learning for children's lives. A teacher raises problems in the surrounding environment and then solves them with students so that habits, knowledge, and actions are created that they get from the learning outcomes. This study applies local wisdom values that contain philosophical meanings so that they have a positive impact on forming better student attitudes (Uge et al., 2019, p. 384). As a result, children will be encouraged to be active and participate in all activities carried out to apply local wisdom values in their daily lives (Ambarini, 2017).

Conclusion

The study results indicate a difference in population and environmental knowledge between student groups taught using the conventional method and those taught using the problem-solving method. This difference suggests that the instructional approach

influences students' understanding of population and environmental issues. The effectiveness of the teaching method is also affected by student attitudes. Among students with high attitudes, the conventional method proved more effective in enhancing knowledge. In contrast, the problem-solving method yielded better outcomes for students with low attitudes. These findings highlight the importance of selecting instructional methods that align with students' characteristics to achieve optimal learning outcomes.

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