

Tula-Tula Metulungino Mie Kodosa” Folklore As Character Education In Digital Era

Fina Amalia Masri¹ Rahmawaty² Elmy Selfiana Malik³ Erny Harijaty⁴
{lilidarlian_fkip@uho.ac.id}

¹²³⁴Halu Oleo University, Kendari, Indonesia

Abstract— This research stems from the emergence of a problem which is the lack of knowledge of millennial children about folklore from their respective regions, especially children in Southeast Sulawesi. Preservation of folklore which is one part of traditional literature is very important because one of the functions of folklore is as children's character education. One of the folklores from Southeast Sulawesi that needs to be preserved is “Tula-Tula Metulungino Mie Kodosa folklore” originating from Muna. The purpose of this study was to determine the character education contained in Tula-Tula Metulungino Mie Kodosa folklore. This research is a literature study. The method used is descriptive qualitative method. The source of the research data comes from the book, Buton and Muna Folklore in Southeast Sulawesi, which was published by the Ministry of Education and Culture in the Language Development and Language Development Center in 1998 in Jakarta, 144 pages thick. The result showed that character education contained in the Tula-Tula Metulungino Mie Kodosa folklore, that is helpful, kind, patient, and never give up. This folklore is important for millennial generation in digital era because it educates them to have good characters and helpful in preventing the folklore extinction.

Keywords— Character education, Muna Folklore, Tula-Tula Metulungino Mie Kodosa

1. Introduction

Children's literature is literature where imagery and life metaphors are told both in terms of content (emotions, feelings, thoughts, and moral experiences) and forms (language and ways of expression) that can be reached and understood by children according to the level of development of their souls [1]. One genre of children's literature according to Sarumpaet (2010:19) is a traditional story in which folklore included in there. Storytelling activities are said by al-Qudsy and Nurhidayah (2016: 88) as a powerful communication media in transferring ideas and thinking to children in an attractive package.

Folklore, which is a part of traditional literature, is being forgotten by millennial generations. Udasmoro, Kusumayanti, and Herminingsih (2012: 1) say that stories around the world both orally and in writing are consumed products whose purpose is for ethics and

character education. This makes research as an effort to preserve folklore can be said very important to do. Rahmat (2018:144) says that the digital era makes millennial generation have a very high dependency on the internet that can bring positive or negative impacts on millennial generation. As a negative impact, high dependency on internet makes generation nowadays becomes rule out to the ethics and good character in their social interaction just for playing a game on the internet. Beside the negative impact, one positive impact of the digital era is the preservation of folklore books in digital form, making it easier for the millennial generation to access folklore books. One of the folklore books that have been available in digital form is the Buton and Muna Folklore book in Southeast Sulawesi, which was published by the Center for Language Development and Development of the Ministry of Education and Culture in 1998 where the folklore Tula-Tula Metulungino Mie Kodosa include in that book.

Folklore *Tula-Tula Metulungino* Mie Kodosa tells the story of a poor man who lives with his wife and three children. His poor life did not become an obstacle for this man to help others. This folklore provides lessons about the value of life. Lizawati and Uli (2018: 141) say that the values in literary works are important and beneficial for human life. Folklore *Tula-Tula Metulungino* Mie Kodosa provides character education to children. Khoury (2017: 49) says that the term character usually refers to everything related to positive behavior or kindness. Character education according to Susilo (2013: 143) can prepare a character of generation, morality, and spirituality.

Indonesian Heritage Foundation (in Narwanti, 2013:14) dividing character education into 9 pillars, namely God's love and the universe and its contents; responsibility, discipline, and independence; honesty; respect and courtesy; love, care and cooperation; confident, creative, hard work, and never give up; justice and leadership; kind and humble; and tolerance, peace, and unity. The pillars of God's love and the universe and their contents are shown by giving thanks, affection, and being true to the truth. The pillars of responsibility, discipline, and independence educate children to be responsible, disciplined, and independent. The pillar of honesty is to educate children so they can act and speak honestly. Pillar of respect and courtesy educate children to be willing to accept advice, obey the rules, treat others kindly, and speak politely. The pillars of love, caring, and cooperation educate children to be able to love, love, and care for others, and are able to work together. The pillars of self-confidence, creativity, hard work, and never give up teach children to believe in their own abilities, make their own creations, work hard, and are willing to try to do their jobs to completion. The pillars of justice and leadership educate children to be fair and be wise leaders. Good and humble pillars teach children to always do good deeds and consider themselves the same as others. The pillars of tolerance, peace, and unity educate children to be able to accept differences, be patient, be able to control themselves and solve problems peacefully, and believe that unity makes us more complete and stronger. One of the character education contained in the *Tula-Tula Metulungino Mie Kodosa* folklore can be obtained by dissecting it using structuralism theory.

Structuralism is a theory that aims to dismantle and describe as carefully, thoroughly, as detailed, and as deeply as possible the interrelation and intertwining of all elements and aspects of literary work that together produce a total meaning (Teeuw, 1984: 135). Peter Barry (2010) says that the structure referred to in structuralism theory is the structure imposed by the way we perceive the world and organize our experiences, not objective entities that already exist in the external world. Furthermore, Barry said that the structuralism process took the form of a move from special to general by placing individual works within a larger structural context. This larger structure can also be found, for example, in the whole collection of the work of an author or at the genre conventions of writing a particular topic. Therefore, this research uses

structuralism process to find out character education contained in Tula tula Metulungino Mie Kodosa Folklore.

2 Methods

The type of this research is library research. The method used in this research is descriptive qualitative method. The data of this study are the Tula-Tula Metulungino Mie Kodosa folklore which is one of the Muna folklore contained in the book Buton and Muna Folklore in Southeast Sulawesi published by the Center for Language Development and Development of the Ministry of Education and Culture in 1998 in Jakarta with a thickness of 144 pages. Data collection techniques were carried out by collecting data related to character education contained in the text of the Tula-Tula Metulungino Mie Kodosa folk, then analyzed using the theory of structuralism, and ending with concluding the research results.

3. Result and Discussion

Based on the data collection, there are some results comprises of flora lexicon of *kaghati* and the dynamic of intergenerational understanding on flora lexicon of *kaghati* in Muna Speech Community (MSC).

3.1 Character and Characterization

The figures or characters in the *Tula-Tula Metulungino* Mie Kodosa folklore are Mie Misikini (the poor), Ho Bineno Mie Misikini (his poor wife), and Anai (child). Mie Misikini Figure is a person whose economic life is mediocre. He lives with his wife and three children. His family and him live in poverty. Even so, he loves to help others. Mie Misikini has empathy for others. This is illustrated in the quote below.

Moisa doino sao nae oliao nefomando ini hampano kamosiao Ne mie Baino netulungianemo mie mate ini. Dosano mie mate ini nopomeaanemo mie misikini ini sampe nembalimo Dotanoea (Rasyid, 1998: 139)

Perforced money to buy food earlier, for the sake of compassion for fellow human beings donated to the corpse. The dead body's debts have been paid by the poor man so that the corpse can be buried (Rasyid, 1998: 68)

The quote above depicts Mie Misikini that gives his money to pay off the debts of the bodies to be buried. The body could not be buried because he had a debt that had not been paid in his lifetime. Mie Misikini who heard this felt sorry, he then gave money that should have been used to buy food for his family to pay off the debts of the corpse. After the dead man's debt is repaid by Mie Misikini, he can be buried.

Mie Misikini also has a kind heart. He always wants to do good things to others even though he himself has difficulty meeting the needs of his family. He allowed Anai's character to live in his house because Anai did not have a place to live, even though it was difficult for him to meet the needs of his family. Based on his view that helping others will be rewarded in return. Therefore, he taught his family to always be sincere in helping others. In contrast to her husband, the figure of HoBineno Mie Misikini is a selfish person. This can be seen in the following quote.

Moisa hoBineno noamaha ambannoa, "nengkena metulungiane mie intaoDi Dua inia welo kenahakaa, kasekea". (Rasyid, 1998: 139)

his wife was angry, he said, "Why give help to people, while we are in a state of misery, difficulties". (Rasyid, 1998: 68)

Economically poor family life makes HoBineno Mie Misikini only think of herself and her family. She thinks that to help others she and her family must be well off first. Although often angry and disagree with her husband's views, HoBineno Mie Misikini still respects her husband's views. This was clearly seen when her husband allowed Anai to stay at his house, HoBineno Mie Misikini accepted her husband's decision even though he himself did not agree with it. Anai's figure is described as being patient. He is not easily offended by the words of HoBineno Mie Misikini. Anai was often scolded by HoBineno Mie Misikini because he was expected to help reduce the economic burden of then Mie Misikini family, but the wages he earned did not meet HoBineno Misikini's expectations. Even so, Anai was always patient in facing the anger of HoBineno Mie Misikini and sometimes advised his adoptive mother to be patient in facing all trials. This can be seen in the quote below.

Ambano anai inia, "Tasabahamo ina, moisamo kahada peDando ini seonu kapelei Dua". (Rasyid, 1998: 139-140)

Said the child, "be patience mom, because this kind of incident is also a trial". (Rasyid, 1998: 69).

Besides being patient, Anai was also a person who never gave up. After being allowed to live with Mie Misikini and her family, Anai helped fulfill the necessities of life of Mie Misikini and her family by becoming coolies in the market. Because the coolies' wages were not enough to help his adopted family, Anai asked for permission to migrate with traders. Anai finally became rich after he became a cat trader in Java. Anai benefited greatly from the results of his hard work. He then gave the money from his work to the Mie Misikini family who had helped him. The Mie Misikini family eventually became well off with the money Anai gave.

3.2 Theme

The theme of *Tula-Tula Metulungino Mie Kodosa* story is about kindness. Kindness has an influence on the life a person lives. Mie Misikini is a kindhearted person who always helps others even though he himself is poor. Because of his kindness, Mie Misikini and his family finally got enough because of the favor from a child he had helped.

3.3 Plot

The plot of *Tula-Tula Metulungino Mie Kodosa* is a progressive plot. The introduction phase begins with the introduction of a character, namely the character Mie Misikini (the poor), HoBineno Mie Misikini (his wife the poor). At this stage it was also explained that Mie Misikini and his family lived deprived economically. The conflict as arising stage arises from the disagreement between the figures of Mie Misikini and HoBineno Mie Misikini. Mie Misikini believes that fellow human beings should help one another, while HoBineno Mie Misikini believes that they should think of ways to support their own families who are often in need rather than having to help others. At this stage Anai was introduced.

The conflict began to culminate when Mie Misikini helped Anai by allowing Anai to stay at his house. HoBineno Mie Misikini is often angry with Anai because she thinks Anai is making them difficult economically and unable to help her family. The conflict began to decrease when Anai choose to migrate to help the Misikini family. At the completion stage, Anai gave his hard-earned money overseas so that the Misikini family became wealthy.

3.4 Setting

The background story of the Tula-Tula Metulungino Mie Kodosa is in Lakudo, the name of one of the regions in Southeast Sulawesi, which is also the residence of the Mie Misikini family in the story, on the street where the figure of Mie Misikini pays the corpse's debt, at Mie Misikini's house, at the night day when Anai asked to stay at Mie Misikini's house, at the Losongko market where Anai worked as a coolie, and on Java, the island where Anai traded and made huge profits.

3.5 Message

Message in the Tula-Tula Metulungino Mie Kodosa folklore is to be sincere in helping others who are in need because their rewards can be accepted in the world and the hereafter as a reward for goodness.

4. Conclusion

Folklore Tula-Tula Metulungino Mie Kodosa is one of the important folklore known to millennial generation in today's digital era, because this folklore educates children to have good character that is helpful, kind, patient, and never give up. Mie Misikini figure who has a helpful and kindness can eventually change the situation of his family from poor to well-off after he gets money from Anai whom he has helped with a sincere heart. Anai's character teaches children that being patient and never giving up can make someone successful.

References

- [1] Al-Qudsy, Muhaimin dan Ulfah Nurhidayah. 2016. *Mendidik Anak Lewat Dongeng*. Yogyakarta: Madania
- [2] Barry, Peter. 2010. *Beginning Theory*. Terjemahan oleh Harviah Widiawati dan Evi Setyarini. Yogyakarta: Jalasutra.
- [3] Khoury, Ruba, 2017. 'Character Education as a Bridge from Elementary to Middle School: A Case Study of Effective Practices and Processes'. In *International Journal of Teacher Leadership*, Volume 8, Number 2, pp. 49-67
- [4] Lizawati dan Indriyana Uli, 2018. 'Implementasi Nilai Pendidikan Karakter dalam Sastra Lisan di IKIP PGRI Pontianak'. Dalam *Jurnal Pendidikan Dasar dan Pembelajaran*, Volume 8, Nomor 2, Desember. Pp. 140-149
- [5] Narwanti, Sri. 2013. *Pendidikan Karakter*. Yogyakarta: Familia.
- [6] Nurgiyantoro, Burhan. 2019. *Sastra Anak: Pengantar Pemahaman Dunia Anak*. Yogyakarta: Gadjah Mada University Press.
- [7] Rahmat, Stephanus Turibius, 2018. 'Pola Asuh yang Efektif untuk Mendidik Anak di Era Digital'. Dalam *Jurnal Pendidikan dan Kebudayaan Missio*, Volume 10, Nomor 2, Juni, pp. 137-273.
- [8] Rasyid, Abd. 1998. *Cerita Rakyat Buton dan Muna di Sulawesi Tenggara*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- [9] Sarumpaet, Riris K, Toha. *Pedoman Penelitian Sastra Anak: Edisi Revisi*. Jakarta: Yayasan Pustaka Obor Indonesia.
- [10] Susilo, Willy. 2013. *Membangun Karakter Unggul*. Yogyakarta: ANDI
- [11] Teeuw, A. 1984. *Sastra dan Ilmu Sastra Pengantar Teori Sastra*. Jakarta: Pustaka Jaya
- [12] Udasmoro, Wening, Dina Dyah Kusumayanti, dan Niken Herminingsih. 2012. *Sastra Anak dan Pendidikan Karakter*. Yogyakarta: Program Studi Sastra Prancis FIB UGM.