

# The Value of Character Education in Inai Dance in Malay Society

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**Abstract.** The traditional dance that is still an important part of Malay wedding ceremonies is the Inai dance. This dance uses a specially designed henna container as a candle holder with a flame that must remain lit throughout the performance. This research aims to describe the value of character education in it. This research uses theories related to research topics such as educational and character theories, as well as the meaning of movement. The results of the research show that the values of character education according to traditional, religious and philosophical teachings in Inai dance emphasize that the Malay community upholds an attitude of caution, respect, appreciation and friendliness towards everyone regardless of age, social status, ethnicity, and religion. The value of character education is illustrated through all the various Inai dance movements which emphasize that God (Allah) is the most important thing in living life, and carrying out customs still prioritizes religion. This means that the implementation of customs must be in line with the implementation of religious teachings.

**Keywords:** Inai Dance, Malay Society, Character Education

## 1 Introduction

North Sumatra is a region with a heterogeneous ethnic composition, reaching its peak during the Sriwijaya Kingdom in the 14th century and continuing to develop through the Malacca Sultanate. The Malay ethnic group has distinct characteristics, such as their accent. They continue to use proper language when conversing, accompanied by gestures that show politeness and respect towards individuals or groups of people. The Malay language has developed widely. Indonesian, the official language of the country, uses Malay as its foundation. Other distinctive features can be seen in their physical appearance. In general, the Malay people have medium brown skin, average height, and straight black hair. The Malay ethnic group has inherited traditions, some of which are still practiced today. These ancestral traditions include: pantun (a form of rhymed poetry), tepung tawar (a traditional blessing ceremony), and marriage customs.

Pantun is a unique form of communication for the Malay people. It serves as an engaging way to begin a conversation, always an important part of attracting the sympathy of the listeners, sometimes even leading to enthusiastic responses from the audience. Pantun has become an integral tradition for the Malay people. Another tradition is tepung tawar. The tepung tawar ceremony is an inseparable part of various events related to the customs of the Malay community. This tradition involves sprinkling powder on the back and palms of the person being blessed, while also splashing rose water as a form of well-wishing and prayer for protection

from harm and negativity. The tepung tawar ceremony is performed at various events, such as weddings, circumcisions, aqiqah (a religious ceremony), the inauguration of customs, and pilgrimage. Over time, the tepung tawar ritual has also been carried out to welcome honored guests or to celebrate moving into a new home. The materials provided in this ceremony carry symbolic meanings, such as: a) turmeric rice, symbolizing prosperity; b) white rice, symbolizing purity; c) rice crackers, symbolizing wealth; d) rose water, symbolizing peace of mind; e) ground henna, symbolizing harmony; and f) betel leaves, symbolizing togetherness. All these items are placed in a bowl as a container.

In the execution of Malay customs, such as marriage ceremonies, dance often accompanies the events, such as the Inai Dance. The Inai Dance plays an important role in giving a signal to the bride. The movements in the Inai Dance are characterized by low-level gestures, derived from silat (a traditional martial art). Initially, the Inai Dance was only performed by older men. However, over time, it has also been performed by younger women. This change aims to ensure the Inai Dance is preserved and recognized by younger generations, maintaining its significance in Malay marriage ceremonies. As a token of gratitude, the dancers are usually not given money, but rather boiled eggs with red-colored shells and sweet rice. This simple act of gratitude further motivates the dancers to participate in many wedding events. This reflects the strong sense of togetherness and mutual cooperation within the Malay community.

The Inai Dance takes place during the night before the wedding, known as the "malam berinai" (the night of the henna ceremony), which occurs after the Isha prayer, before the wedding vows are exchanged the following day. The Inai Dance performance, which aims to give a signal to the bride, is held simultaneously with the tepung tawar ceremony. The Inai Dance is recognized and believed to carry educational values to shape the character of young people, based on Islamic teachings. The Inai Dance is a traditional performance that is an integral part of the Malay wedding ceremony. Prayogi explains, "The Inai Dance has been a part of the Malay community for a long time, though it is unclear exactly when this dance became part of their culture [1]. " Before becoming a form of entertainment, the Inai Dance was only performed on the night before the wedding, referred to as "malam berinai." This was done to protect the couple from any form of disturbance, whether human or supernatural. In the Malay community in Deli Serdang, the dance could only be performed by male dancers, according to the customary rules where women were not allowed to perform it. This is a reflection of the ethnic diversity in the region, where indigenous and immigrant groups live together. Each ethnic group has its own distinctive customs, language, and arts, which became their identity, including the Malay community.

Malay, as the indigenous ethnic group of North Sumatra, is considered the most respected ethnic group in the region. The Malay people living in Sumatra are divided into three main groups: the Malay of North Sumatra, Malay Singkil, and Malay Tamiang. Those residing in North Sumatra are further divided into smaller groups, such as the Malay of Langkat, Serdang, and Deli. Most of them make a living as fishermen and farmers.

The Malay ethnic group has a civilization that continues to influence Indonesia today, including in areas such as language, arts (dance, music, theater), cuisine, and more. Nearly all Malay people practice Islam, a religion that began to spread to Indonesia around the 12th century. It was widely embraced by the Malay people and even influenced the governance of Malay kingdoms in the archipelago, including the Sultanates of Johor, Perak, Pahang, Brunei, Langkat, Deli, Siak, and even the Karo Aru Kingdom, which had a king with a Malay title. The golden age of Malay civilization reached its peak with cultural achievements, including the art of dance.

The Inai Dance typically involves three dancers, each playing a different role: one as the central figure holding the Inai container, and the others as supporting dancers. In Deli Serdang, the Inai container is specially designed using the trunk of a banana tree. This banana trunk is crafted to hold a lit candle, which must stay lit throughout the dance performance. If the candle goes out, it is believed to be a bad omen for the bride, particularly for the bride-to-be.

The Inai Dance is a representation of its importance as a traditional dance rich in character education values. The dance carries the message for younger generations to respect and take responsibility for preserving traditions as part of their cultural heritage. Therefore, besides serving as entertainment, the Inai Dance can also be used as an educational tool, as it teaches how to become an individual with admirable character traits, such as politeness, discipline, responsibility, commitment, honesty, cooperation, harmony, and self-control. Individuals who possess such characteristics hold both cultural and social capital to live well within a society [2]. However, the educational values embedded in this dance are not fully recognized by either the local community or the broader public. Education is the process through which individuals strive for a better life. Rohidi states: "Through education, every individual in society learns, absorbs, inherits, and integrates cultural elements, including values, beliefs, knowledge, or technologies, which are necessary for facing the environment" [3]. In other words, education is an effort by humans as social and cultural beings to preserve, sustain, and enhance their existence for a better life. Through education, certain values are instilled to form and build a person's character, aligned with good and true norms. Character refers to a person's distinctive personality, shaped by the influences of their environment [4]. According to Widiyono, character is "the traits, habits, morals, or personality of an individual formed from the internalization of virtues they believe in, which guide their perspective, thinking, attitudes, and actions" [5].

This research aims to explain how the educational values embedded in the Inai Dance in Pantai Labu District, Deli Serdang Regency, contribute to character education. The theory used is based on the development of character education values by the Ministry of National Education, which includes the following categories [6]:

- a. Religious: The attitude and behavior of being obedient in practicing one's religion, tolerant of others' religious practices, and living in harmony with followers of different religions.
- b. Honesty: Behaving in a way that consistently builds trust through words, actions, and work.
- c. Discipline: Acting in accordance with rules and regulations, demonstrating orderly behavior.
- d. Independence: The attitude and behavior of not easily relying on others to complete tasks.
- e. Love for Peace: The attitudes, words, and actions that make others feel happy and safe in their presence.
- f. Responsibility: The attitude and behavior of an individual in carrying out their duties and obligations, which they are expected to perform, towards themselves, society, the environment (nature, social, cultural), the state, and God Almighty.

## 2 Research Method

Research methodology is the scientific approach used to obtain data aimed at resolving specific uncertainties. Another meaning of a scientific method is that the research activity is grounded in the characteristics of science, namely being rational, systematic, and empirical. Sugiyono (2012) defines research methodology as a scientific way of acquiring data to be described, tested, developed, and used to discover knowledge or theories for understanding, solving, and anticipating problems in human life. According to Meleong, "Qualitative research involves conducting research through observation, which influences what is seen, so the research relationship must occur in the integrity of the context for understanding purposes" [7, p. 8].

Descriptive qualitative research is the chosen approach in this study. This approach was selected because it helps the researcher in gathering various pieces of information from the field obtained from informants. Qualitative research is fundamental, naturalistic, and conducted in the field. Moleong explains that qualitative research aims to understand a phenomenon by emphasizing the process of deep communication interaction between the researcher and the phenomenon being studied. To meet the data needs in qualitative research, data is gathered through observation, interviews, and documentation. Observation means directly seeing the situation, behavior, or interaction between individuals or groups. Through observation, the researcher can gather information about how a phenomenon occurs naturally, without interference or influence from the researcher. Interviews are then used as a data collection technique for preliminary studies to identify issues that need to be researched through a conversation. This conversation involves two parties: the interviewer (who asks questions) and the interviewee (who provides answers to the questions posed).

Once the data is collected, the next step is to analyze the available data. Data analysis aims to identify patterns, relationships, or findings that are relevant to the research objectives. Sugiyono supports this by stating that "Data analysis is the process of grouping data into established rules to generate results that match the collected data" [8, p. 60].

## 3 Results and Discussion

The Inai Dance is an essential component of the customary practices during weddings in the Malay community. "Adat" is understood as a set of regulations that are followed and adhered to by the community through generations, eventually becoming laws and rules that must be obeyed. "Istiadat," on the other hand, refers to specific procedures or ways of performing actions that are accepted as tradition. Adat and istiadat are closely interconnected and are seen as tools used to regulate social life, with the goal of achieving prosperity and harmony. Customs and traditions shape the culture that elevates the dignity of the society practicing them.

Adat serves as the foundation of all social life, reflecting the identity of its practitioners. Adat gives meaning to every event in the human life cycle and to one's existence in society. Thus, in traditional societies, adat holds a critical position in achieving dignity, which is expressed through correct behavior. Adat becomes a feature of social life that integrates the belief systems and laws in place. Any individual who violates, deviates from, exceeds, reduces, or denies adat will face reprimands from the holders of adat authority or from God, in accordance with their beliefs. Conversely, those who successfully follow adat are regarded with respect and power.

The Malay proverb "biar mati anak, jangan mati adat" (better the child dies than the custom) reflects the profound significance of adat in the Malay community. The concept in Malay ethnoscience states, "the death of a child is mourned by the entire village, but the death of adat is mourned by the whole nation," emphasizing the supreme importance of adat as a guiding principle for all levels of society in community, national, and state life. On the other hand, the proverb "better the child dies than the adat" suggests that adat (customary law) must be upheld, even at the expense of one's family. This means that adat is a fundamental aspect in maintaining harmony and internal consistency within the culture, which ensures the continuity of social structure and overall cultural sustainability. If adat dies, then the civilization of the community that supports it also dies.

The Malay community is rich in customs and traditions, passed down from generation to generation. The commitment shown by the Malay community toward adat is clearly reflected in the following expression...

*Small in the womb of the mother,  
Large in the embrace of tradition,  
Death in the embrace of the earth.  
Let the child die,  
But let the tradition never die.  
The admiral in his iron clothes,  
Entering the forest, roaming,  
Living stands with a witness,  
Tradition stands with a sign.*

The Inai Dance is one of the invaluable cultural heritage traditions of the Malay community, as practiced by the Malay tribe in the Pantai Labu Subdistrict, Deli Serdang Regency. This dance is not just an ordinary performance, but an important symbol in the Malay wedding customs, containing values of character education and full of guidance for attitudes and behaviors. The Inai Dance signifies the purification of oneself, as well as protecting and keeping the bride-to-be from misfortune or bad things. This meaning is realized by coloring the fingernails and toenails with finely ground Inai, done after the dancers have performed the Inai Dance. Thus, the Inai Dance can also be said to prepare the bride-to-be to be more alert in following the wedding ceremony the next day, making her more attractive, beautiful, and radiant.

Another purpose of the Inai Night event in the Malay community is to symbolize the readiness of the bride-to-be to leave her girlhood and transition into married life, becoming a wife, while also representing the blessing of the family that has allowed the bride-to-be to build a household. Therefore, the Inai Dance becomes a part of the Malay community's life, wherever they reside. This means that, even though the Malay people live in different regions, the Inai Dance remains a part of the wedding ceremony with the same objective. The difference between regions is in the form of the props (the place to hold the ground Inai). Some use banana tree trunks as the container for the Inai, while others use small plates (bowls).

The Inai Dance is performed in the evening after the Isha prayer. Inai is a mixture made from Inai leaves, mixed with a little rice, and then ground together. In some practices, this mixture is also combined with gambir and lime. The addition of gambir and lime is believed to enhance the red color in the Inai mixture. This mixture is then brought by the dancers and handed to the bride-to-be for use. The dance is performed at the bride-to-be's house, while at the groom's house, there is no Inai Night event. Instead, the ground Inai from the bride-to-be's house is

delivered to the groom's house. Inai Night is the ceremony of applying Inai to the fingernails and toenails of the bride-to-be before the wedding ceremony the following day.



**Fig. 1.** The Bride-to-be who Will be Given the Inai.

When performing this dance, the dancers must ensure that the candle flame does not go out. According to the beliefs of the Malay community, if the candle flame carried by the dancers extinguishes, undesirable events will occur, starting from the wedding ceremony and continuing throughout the married life of the couple. After the dancers face the bride-to-be, they place the Inai, which will then be taken by the bride-to-be's relatives and applied to the fingernails and toenails of the bride. The relatives who color the bride-to-be's nails are typically her parents, siblings, and other selected family members. The application of the Inai by the relatives symbolizes the blessing and prayers given to the bride-to-be, wishing that her new life will always be made easier and filled with abundance and prosperity.



**Fig. 2.** The Dancer who Brings the Inai to be Applied to the Bride-to-be.



**Fig. 3.** The Father of the Bride-to-be while Coloring the Nails of her Fingers

The Motifs of the Inai Dance:

- a. *Lelo Sombah* (Opening and Closing Movement):  
This movement symbolizes politeness and respect, which must be upheld and preserved.
- b. *Berjalan menitih batang*  
This movement shows that the Malay community is always careful and constantly balances their feelings and emotions while living their lives.
- c. *Tikam beredara*.  
Through this movement, it is hoped that each individual in the Malay community will have a broad perspective on life and become wise and humble.
- d. *Melayah*  
This movement teaches the Malay people to always be vigilant and pay attention to their surroundings and conditions.
- e. *Ular todung membuka lingkar*  
This movement carries a message for the Malay people to always have a broad outlook or worldview.
- f. *Itik berdiri kaki sabolah*,  
This movement teaches every individual in the Malay community to always maintain balance and caution in life, even when walking with insufficient strength.
- g. *Elang Menyambar*  
Through this movement, the Malay people are taught to be quick, clever, and act decisively in facing situations.

**Table 1.** The Motifs of the Inai Dance:

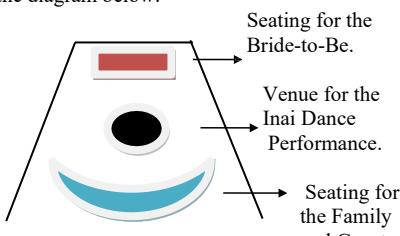
Part	Picture	Movements	Head	Torso	Hands	Legs	Count	Exp.
1		Berjalan Menitih Batang	Look forward	Upright	Right: Above and grasping Left: Below and grasping	Step forward. On count 1, lift the right foot, on count 2, lift the left foot, and continue until count 4.	3x8	Performed for a total of 4 steps. Repeat until reaching in front of the Inai stick.
		Menitih Batang	Look forward	Upright	Right: Above and grasping Left: Below and grasping	Kneeling	2x8	Kneeling

2	<i>Lelo Sombah ah</i>		<i>Lelo Sombah Pembuka</i>	Look down/ bow	Bow	Right: Open to the right side. Left: Open to the left side.	Kneeling	1x8	Repeat 3 times
			<i>Sombah</i>	Look forward	Upright	The right and left fingers come together and stand upright in front of the chest.	Kneeling	1x8	Kneeling
			<i>Membuka Tangan</i>	Look forward	Upright	Open palm to the front	Kneeling	2x8	Performed to begin the stabbing motion.
3	<i>Tikam Bered ar</i>		<i>Tikam dan elak kanan</i>	Look right	Bow to the right	Right: Move thrust to the right, Left: Move deflect to the left.	Kneeling	1x4 (right) 1x4 (left)	Kneeling
			<i>Tikam dan elak kiri</i>	Look left	Bow to the left	Right: Move deflect to the right, Left: Move thrust to the left.	Kneeling	1x8	Kneeling
			<i>Tikam dan elak Tengah</i>	Bow forward	Bow forward	Right: Move thrust to the right, Left: Move deflect to the left.	Kneeling	1x8	Kneeling
4	<i>Melayah ah</i>		<i>Melayah Depan</i>	Look at the Candle (down)	Bow forward	Right: Candle, Left: Thrust movement and flowers.	Kneeling	1x8 (right)	Kneeling
			<i>Melayah kebawah</i>	Look at the Candle (down)	Bow forward	Swinging the candle	Kneeling	1x8 (left)	Kneeling

	<b>Melayah Kekanan</b>		Look at the Candle (to the right)	Upright	Swinging the candle	Kneeling	1x8 (right)	Kneeling
	<b>Melayah Kiri</b>		Look at the Candle (to the left)	Upright	Swinging the candle	Kneeling	1x8 (left)	Kneeling
	<b>Melayah Depan</b>		Look at the Candle (front)	Upright	Swinging the candle	Kneeling	<b>1x8</b>	Kneeling
	<b>Melayah Kanan</b>		Look at the Candle (to the right)	Upright	Swinging the candle	Kneeling	3x8	Kneeling and horse stance
<b>5</b> <i>Ular Tuding Mem buka Lingkar</i>	<b>Ular todung membuka lingkar</b>		Look at the Candle (to the left)	Upright	Bend to the left and then straighten forward.	Swing the candle	3x8	-
	<b>Melayah atas kanan</b>		Look at the Candle (to the right)	Bow to the right	Swinging the candle		<b>1x8</b>	-
<b>6</b> <i>Elang Menyambarr</i>	<b>Puting beliung berbalik arah</b>		The movement involves turning backward and then moving forward, with a rotating motion to the left.	Little bit bow	Swinging the candle	Right: rotate the floor 360 degrees, Left: stand in place and slightly bend the leg as support.	<b>1x8</b>	-
<b>7</b> <i>Lelo Sombah Penutup</i>	<b>Lelo Sombah Penutup</b>		Look forward	Upright	The right and left fingers come together and stand straight in front of the chest.	Kneeling	3x8	Repeat 3 times

The presentation of the Inai Dance begins with the dancer preparing the equipment, such as the props to be used. Then, the dancer takes their position in a space that has been prepared, which is located not far from the wedding stage, while waiting for the event to begin and the music to be played or sounded. The bride-to-be takes her position on the wedding stage. The dancer and the bride face each other in positions that have been predetermined. The Inai Dance can be concluded as one of the traditional dances of the Malay community, which has been long known and is performed during the night of the Inai ceremony, a distinctive event in the Malay culture. The dancer of the Inai Dance is a man skilled in performing silat movements while carrying the Inai. The Inai is placed in props such as an Inai stick, candles, and finely ground Inai. The method of presenting the Inai Dance during a wedding ceremony can be seen in the table below:

**Table 2.** Presentation Method of Inai Dance in Wedding Ceremony

Part	Explanation
Pre-Wedding's ceremony	<p>The Inai ceremony is held one day before the wedding ceremony takes place. The Inai ceremony is conducted in two separate places, at the house of the bride and the house of the groom. The Inai ceremony is the stage of coloring the fingernails and toenails of the bride and groom with Inai, a plant that has been finely ground.</p> <p>Before the coloring of the nails is done by the family members, the person who brings the Inai, in this case, the dancer, performs the Inai dance. After the Inai dance is performed, the event is followed by a traditional offering ceremony for both the bride and groom at their respective homes by the families. The entire Inai ceremony ends with a prayer led by a religious leader chosen for the occasion. The Inai dance is performed after the Isya prayer. Therefore, the Inai dance is presented one day before the wedding ceremony is held.</p> <p>The preparations made by the family at this stage are as follows:</p> <p>Preparing a place for the dancer, positioned directly in front of the bride's wedding dais (facing the bride).</p> <p>Preparing seating for the guests.</p> <p>Preparing seating for the bride's family, located directly in front of the bride's wedding dais but behind the dancer's position. This can be seen in the diagram below:</p> 

<b>Wedding's ceremony</b>	<ul style="list-style-type: none"> <li>- Preparing candles,</li> <li>- Preparing the Inai that will be used by the bride,</li> <li>- Preparing Tapung Tawar (flowers that have been cut into pieces, kaffir lime that has been sliced, toasted rice (pounded rice), white rice and yellow rice, sembau leaves, kalinjuang leaves, deer fern leaves, sedingin leaves, jujuruan leaves, datang sipulut leaves, datang sipenuh leaves, and water, which have all been mixed together).</li> </ul> <p>Inai Dance is no longer a part of the wedding ceremony stages. This stage only consists of the Ijab kabul (wedding vows) and the wedding reception."</p>	
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Until now, the props used in the Inai dance in Pantai Labu are: candles, Inai sticks, leaves, and finely ground Inai, which are placed around the candles. Inai is a plant that grows in highland areas and has dense, relatively small leaves. The older leaves are marked by black spots found on them. The Inai leaves are ground finely and mixed with gambir and lime, then applied to the nails or skin, resulting in a reddish color. Below are images and the props used in the Inai dance performance:



**Fig. 4.** Candle as a Property of Inai Dance

In moral education, according to the teachings of customs expressed through the various movements in the Inai dance, it can be explained as follows:

**Table 3.** Moral Education in Accordance with the Teachings of Customs 1

No	Variety Of Movements	Explanation
1	<i>Berjalan Meniti Batang</i>	This movement shows that the Malay community has ethics and morals. The movement signifies that politeness is an important aspect that must be continuously expressed in the lives of the Malay people. The movement of Walking on a Branch also illustrates how the Malay community is always careful in navigating life, in order to achieve the life goals they desire.
2	<i>Lelo Sombah</i>	This movement carries a moral message that the Malay community must respect and honor one another, as well as be hospitable to everyone. The attitude of mutual respect, honor, and hospitality should be shown towards all individuals, regardless of age, social status,

3	<i>Tikam Beredar</i>	ethnicity, or religion. According to the meaning of this movement, which represents a broader perspective on life, it conveys the moral message that the Malay community has a broad outlook on life, as wide as the horizon. This message aligns with the teachings of Malay customs, which emphasize that the community should have an open spirit, character, and personality, and be accepting of differences in social interactions.
4	<i>Melayah</i>	This movement expresses the moral message that the Malay community must be observant of their surroundings, in terms of both the good and bad around them. Another message to be conveyed is that the Malay community is required to act wisely when responding to everything that happens around them, especially when something unfavorable occurs.

**Table 3.** Moral Education in Accordance with the Teachings of Customs 2

No	Variety of movements	Explanation
1	<i>Berjalan Meniti Batang</i>	This movement reflects the ethics and morals inherent in the Malay community. It highlights the importance of politeness, which must be consistently expressed in their daily lives. The movement 'Walking on a Branch' also symbolizes how the Malay people are cautious in their journey through life, carefully navigating toward their desired life goals.
2	<i>Lelo Sombah</i>	This movement conveys a moral message that the Malay community should value and respect one another, as well as exhibit hospitality toward others. It emphasizes the importance of mutual respect, honor, and kindness extended to all people, regardless of age, social status, ethnicity, or religion.
3	<i>Tikam Beredar</i>	In line with the meaning of this movement, which is to have a broader perspective on life, it conveys a moral message that the Malay community should possess a worldview as vast as the horizon. This message aligns with the teachings of Malay customs, which emphasize that the community should have an open spirit, character, and personality, and be accepting of differences in social interactions.
4	<i>Melayah</i>	This movement expresses the moral message that the Malay community must be observant of their surroundings, recognizing both the good and the bad around them. Another message conveyed is that the Malay community is required to act wisely in responding to everything that happens around them, especially when faced with unfavorable situations..
5	<i>Ular Todung Membuka Lingkar</i>	This movement, although different in name from the "Tikam Beredar" movement, carries the same moral message that is intended to be conveyed through the performance of the Inai dance. The difference in the names of the movements is used to emphasize that the technique and form of the movements are distinct, yet both share a common underlying message.
6	<i>Itik Berdiri Kaki Sabolah</i>	This movement symbolizes the necessity of greeting and acknowledging the people around during the performance. The act of greeting holds the meaning of inviting and reminding everyone to maintain good relationships, serving as a reminder about behavior, actions, and efforts in navigating life. It also shows the presence of

7	Elang Menyambar	the Inai that will be offered to the bride-to-be, visible to relatives and the audience from any angle.
8	Lelo Sombah Penutup	The moral message conveyed through this movement, in accordance with traditional teachings, is that when carrying out tasks, one must always be alert, quick, and clever to achieve optimal results. This message also aims to dispel the view that the Malay community tends to be slow in their work.
		This movement carries the same moral message as the "Lelo Sombah" movement at the beginning. It also serves as the concluding part of the Inai dance, emphasizing that the Malay community upholds high ethical standards, particularly in their behavior, speech, and actions.

## 4 Conclusion

The existence of the Inai Dance aims to convey that the Malay community possesses high ethics. This ethical foundation is an important part of educating the character of the Malay people, which must be preserved and maintained. Through each of its movements, it is evident that politeness and courtesy are the main characteristics of the Malay community's attitude. This aligns with the customary rules based on Islam, which is followed by the majority of the Malay people. Furthermore, mutual respect, valuing and accepting differences, and being hospitable to everyone around them are essential qualities for every individual in the Malay community. Additionally, the attitudes of hard work, alertness, and cleverness characterize the life of the Malay people. All of these are carried out with an emphasis on caution in living life.

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