

ANALYSIS OF CHARACTER EDUCATION VALUES IN POTTERY CRAFTS IN EAST MASBAGIK VILLAGE: A STUDY OF ITS EXISTENTIAL ASPECTS

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Abstract

This article aims to analyze the values of character education in pottery crafts in East Masbagik Village, East Lombok Regency, in terms of their existence. The research we carried out is a qualitative approach with data collection methods such as observation, interviews, and documentation. The data was analyzed using Talcott Parsons' theory, namely Adaptation, Goal Attainment, Integration, and Latency, and the Character Education theory by Thomas Lickona and Ki Hajar Dewantara. The results of the research show that craftsmen have implemented adaptation strategies in the form of being creative in producing new designs, being active in introducing their products, being tolerant and respectful of each other in integration, and being open and friendly to outsiders who want to contribute to maintaining the existence of pottery crafts in the village. East Masbagik.

Keywords: Existence, Pottery, East Masbagik

Introduction

Pottery craftsmanship has been present in Indonesia since ancient times. Atmosudiro (as cited in Moechtar, 2013) states that pottery in Indonesia began to be known around 2,500-1,500 years BC. when agricultural traditions emerged and the need for storage containers became apparent. In the agrarian and settled way of life, there was a growing demand for tools and utensils, both for farming and for storing food and water or for cooking. Consequently, the skill of making pottery was equated with proficiency in crafting stone tools, such as square axes, which were used in agricultural activities. Similarly, Rangkuti (2001) notes that the idea and creation of combining the four natural elements—earth, water, air, and fire—constituted an innovation. This terracotta innovation is believed to have originated in the Neolithic era and gradually evolved over a long period. Based on these perspectives, pottery in Indonesia dates back to prehistoric times, specifically the

Neolithic period, approximately 2,500-1,500 years BC.

Based on the author's observations, pottery craftsmanship is widespread across various regions of Indonesia, including Tanah Datar in West Sumatra, Kasongan in Yogyakarta, Blitar, Tojan in Bali, Klaten, Jepara, Manggarai in East Nusa Tenggara, Takalar in Sulawesi, Tidore, Sentani in Papua, and Lombok in West Nusa Tenggara. Specifically, on the island of Lombok, there are several centers of pottery craftsmanship, one of which is located in East Masbagik Village, East Lombok Regency.

The pottery craft in East Masbagik Village has a long history, with skills passed down through generations. From 1990 to 2001, this craft experienced its golden age, with a significant number of orders from abroad, particularly from Australia, New Zealand, and the United States. Daily transactions even reached 4 billion Rupiah. However, the situation drastically changed after the Bali bombings on October 12, 2002, which devastated the pottery industry

in the village (interview with the Deputy Head of East Masbagik Village). The situation worsened with the outbreak of COVID-19 in Indonesia, including in East Masbagik Village. Generally, the pottery industry has been in a state of dormancy ever since. Despite these challenges, the author's observations reveal that a few artisans continue to operate their pottery businesses through art shops or by displaying their pottery at home. These include Mulya Artshop, UD Barokah, Yatni Artshop, Surya Artshop, and Patuh Karya. This persistence is intriguing and motivates further research to uncover how these artisans strive to sustain their pottery craft amidst these adversities. The findings of this study are expected to benefit local artisans and the wider community, ensuring the preservation of East Masbagik's pottery heritage.

Methodology

This research employs a qualitative approach. Sugiyono (2021) states that qualitative research aims to understand phenomena experienced by research subjects, such as behavior, perceptions, motivations, and actions, in a holistic manner and described in words and language within a specific natural context, utilizing various scientific methods. Data collection techniques include observation, interviews, and documentation. The data is analyzed using Talcott Parsons' AGIL theory, which encompasses Adaptation, Goal Attainment, Integration, and Latency, as well as the Character Education theory by Ki Hajar Dewantara. The next step is to interpret the findings obtained, followed by the final stage of report writing.

Finding and Discussion

1. Pottery Craftsmanship in East Masbagik Village

Pottery craftsmanship in East Masbagik Village has a long-standing history, with skills being passed down through generations. The artisans produce a

variety of forms, such as plates, glasses, cauldrons, cooking stoves, various containers, pitchers, piggy banks, flower vases, and many more.

Initially, the pottery items were made without any decorations. However, over time, the craft has evolved, and now, many pottery pieces are embellished to enhance their aesthetic appeal. Common materials used for decoration include glass and clay, with designs directly etched onto the surface. Additionally, Putri (2023) notes that paint and eggshells are commonly used to decorate Penakak pottery in Masbagik, Lombok.

Pottery forms have undergone significant development. In the past, the emphasis was solely on functionality, but contemporary pottery also prioritizes aesthetic appeal. For instance, plates, which were traditionally round with slight depressions, now come in various shapes such as square, leaf, flower, oval, and others. They are also adorned with various decorations, utilizing techniques such as painting, glass, eggshells, and more. When using paint, the pottery surface is first sketched and then painted; similarly, glass and egg shells are affixed to the surface with special adhesives.

The addition of ornaments to pottery must consider artistic aspects to make them attractive, such as proportion, rhythm, balance, harmony, visual appeal, and unity. Dewi (2023) states that a work of visual art must adhere to principles that include rhythm, harmony, unity, emphasis/attractiveness, balance, proportion, and suitability. Therefore, the creation of pottery and its decorations must adhere to these principles to achieve an appealing appearance.

The pottery-making process begins with preparing the tools and materials, which include clay, water, a turning tool, and a bucket. The artisan then takes an appropriate amount of clay and shapes it according to the planned design while continuously checking its form. The shape is refined using water and hands until the

desired form is achieved. The next step is air-drying the piece until it is scorched, followed by the final step of firing the pottery.

2. The Existence of Masbagik Pottery Craft

Talcott Parsons (as cited in Nurjanah, 2022) posits that, according to structural functionalist theory, societal order or social life is a representation of a social system with interdependent elements. He elaborates that for a social system to function effectively, four interrelated functions—Adaptation, Goal Attainment, Integration, and Latency (AGIL)—are necessary. These functions can be illustrated through the context of pottery craftsmen in East Masbagik Village, East Lombok Regency.

2.1 Adaptation

Adaptation, as defined by the Great Indonesian Dictionary (*Kamus Besar Bahasa Indonesia*), is the adjustment to new situations or environments. Pottery craftsmen in East Masbagik Village continue to adapt to remain relevant, particularly by aligning with market preferences. Plates, for instance, which were once designed solely for utility, are now crafted with more attractive designs. Traditional round plates now come in various forms, including shapes and decorations that enhance their appeal.



Figure 1. Transformation of Plates Design
(author's photo 2024)

Plates, which initially only focused on their functional aspect, eventually changed form and added ornaments to become more attractive. The plates were created in three

stacked sections, from large to small. The edges were shaped with curves to give a sense of fluidity. In the centre, ornaments were made using an engraving technique. These three decorative plates were displayed in a stacked arrangement using metal supports. This new presentation is expected to attract buyers' attention.

Similarly, containers have evolved. Whereas they used to emphasize functionality, containers now come in various shapes, such as leaves, squares, animals, flowers, etc. Decorations were added to make the appearance more appealing. These decorations can be in the form of carvings on the surface of the container or by attaching materials such as eggshells, paint, and coloured glass. As one craftsman, Mulyadi, stated, *"We are very open to new ideas for the development of pottery here, and we always strive to ensure that this product evolves and is accepted by the wider community."*



Figure 2. Transformation of
Traditional Container Design
(author's photo 2024)

Based on the above explanation, a creative attitude is essential. Creativity can stem from developing existing forms or creating something entirely new. Additionally, one should quickly adapt to circumstances or developments and be flexible. Conversely, insisting on one's desires can lead to adverse outcomes.

Pambudi (2024) asserts that creativity arises from creative thinking. A creative attitude is crucial, especially for someone to be flexible in their environment or respond to changes. The craftsmen have demonstrated their creativity in adapting to changes, precisely the changing tastes of buyers. If buyers are only presented with objects in the same form, boredom will ensue, ultimately harming the craftsmen

themselves as their products will not sell in the market.

In addition to creativity, special efforts are needed to adapt to changes. One of these efforts is hard work, involving severe and earnest efforts to ensure that the products remain relevant and accepted by the broader community. Being severe means being focused and having a solid commitment to business development. Being earnest involves diligently working on all aspects of business development, from product development to marketing. This attitude is cultivated through various means, such as researching market preferences, experimenting with new pottery models, conducting marketing research, and utilizing social media to market their products.

2.2 Goal Attainment

Craftsmen strive to ensure that their products are competitive, recognized, and marketable both domestically and internationally. Various strategies are employed to achieve these goals, as illustrated by craftsman Mulyadi: *"I frequently participate in government-organized craft development events and exhibitions. I also take the initiative to introduce our pottery to the broader public. Last month, I successfully sold clay chairs to Abu Dhabi. I am very committed to growing this business."*

This emphasizes the importance of being proactive, diligent, persistent, and resilient in business development.

According to the Great Dictionary of Bahasa Indonesia (Kamus Besar Bahasa Indonesia), "active" is defined as diligent in working and striving, dynamic, and energetic. Craftsmen who are active and diligent in developing their businesses have a high potential for success. For instance, being active in seeking necessary information to develop their businesses is crucial. This information can come from the government, private sector, or other stakeholders.

Amanda (2022) asserts that the government strives to advance national micro, small, and medium enterprises (as known as *UMKM; Usaha Mikro, Kecil dan Menengah*) through various means. Both the government environment and craftsmen acts include the formulation of the 2020 Job Creation Law, which aims to protect and empower UMKM to compete both nationally and internationally. Additionally, Government Regulation (*PP; Peraturan Pemerintah*) No. 23 of 2020, amended to Government Regulation No. 43 of 2020, encompasses the National Economic Recovery Program (as known as *PEN; Program Pemulihan Ekonomi Nasional*) initiated in response to the decline in public activity, particularly affecting the informal sector and UMKM (from Covid-19 pandemic situation). Another effort is the introduction of the People's Business Credit (as known as *KUR - Kredit Usaha Rakyat*) program, channeled through financial institutions to empower and develop UMKM. The government also acts as a facilitator, responsible for aiding UMKM in achieving its development goals, such as providing certifications or securing alternative funding.

Craftsmen should remain diligent in seeking opportunities to develop their businesses. An example is the Masbagik pottery craftsmen, who are highly active in improving their businesses by participating in activities primarily organized by the government.

2.3 Integration

According to the Great Dictionary of Bahasa Indonesia (*Kamus Besar Bahasa Indonesia*), "integration" is defined as the merging or combining of activities into a cohesive and unified whole. Efforts towards integration have been undertaken by craftsmen, as stated by the Deputy Head of East Masbagik Village, Mr. H. Rusnan, who mentioned that the craftsmen continuously integrate to create a conducive environment for running and developing

their businesses. Those craftsmen's acts include raising community awareness and expanding marketing efforts.

One aspect that requires attention is a comfortable, safe, and clean tourist location. The pottery craft center located in East Masbagik Village, East Lombok Regency, has made efforts to ensure the comfort, safety, and cleanliness of its environment. These efforts include fostering community awareness about the importance of maintaining a conducive village atmosphere and ensuring that all activities run smoothly. Therefore, maintaining tolerance and mutual respect is essential for success.

Based on this explanation, attitudes of tolerance, mutual respect, and care need to be realized and continuously upheld to achieve common goals.

2.4 Latency

Latency refers to a function that plays a role in maintaining an existing system pattern, specifically, the maintenance, enhancement, and renewal of innovations within the existing structure. The roles of the government and local community are crucial to prevent the pottery industry from declining. The East Masbagik Village Government is highly supportive of efforts to maintain and develop innovations, particularly in the pottery craft center. As Deputy Village Head Mr. H. Rusli stated, *"So far, the Village Government often supports craftsmen to continue producing pottery, and we welcome those who want to innovate in our village."*

Based on this statement, the Deputy Village Head has demonstrated a positive attitude towards the development of pottery crafts. This positive attitude includes openness to accepting the presence of outsiders to advance the pottery craft center.

The village has been visited several times by college students conducting Community Service Programs (as known as *KKN; Kuliah Kerja Nyata*). This program indicates that East Masbagik Village is very

open to welcoming people who want to learn or share their knowledge.

When these four functions operate smoothly, a strategy for developing the pottery craft industry in East Masbagik Village will be effectively established.

3. Character Education Values in Masbagik Pottery Craft

Character education has long been discussed. Lickona (as cited in Hikmasari, 2021) asserts that character education is a severe endeavor encompassing several vital aspects: cognitive, affective, and psychomotor. Students begin to develop their curiosity, which stimulates the initiation or drive to perform actions that reflect noble character. The objective is to educate future generations to be intelligent, well-behaved, and virtuous.

Ki Hajar Dewantara posits that character education is an effort related to cultural development that provides instruction in the growth and development of students' minds and bodies. Character education aims to ensure that, in their natural state and under the influence of their environment, students contribute to both physical and spiritual advancement towards human civilization. Similarly, Sisca (2021) states that character education encompasses value education, morality, and character.

One method of instilling values or character education is through the habituation of the processes of sharpening, caring, and nurturing carried out in household activities, especially for children in their golden age, which is the appropriate age for initial character building. This value inculcation process is also reinforced by Thomas Lickona (2012), who states that the transformation of values in character education includes moral knowledge, moral feeling, and moral action.

Based on these perspectives, character education can be defined as an intense effort involving the habituation of performing noble deeds aimed at shaping individuals who are well-behaved and

virtuous. Putri (2018) states that character refers to a set of attitudes, behaviors, motivations, and skills. Good character can be acquired through good practices. One example is analyzing the good practices of pottery craftsmen in Masbagik Village, Lombok, in maintaining their pottery craft.

According to the analysis of Talcott Parsons' AGIL theory, when linked to Thomas Lickona's character education theory, the values of character education derived include creativity, the courage to try new things, flexibility, earnestness, tolerance, hard work, activeness, and openness to others' opinions.

These character education values should ideally be instilled from an early age, starting within the family, then during preschool, and continue to be implemented in knowledge about morality, moral feelings, and moral actions. As stated by Khaironi (2017), character education needs to be provided from an early age, beginning in the family environment and then continuing into formal schooling. In formal schools, it is crucial to have exemplary teachers and learning approaches that prioritize character education. One relevant learning resource is pottery crafts. By presenting engaging learning activities, students can be attracted to learning, and teachers can effectively implement character education within the curriculum.

National education aims to shape the character of the nation. This character formation is achieved through the development of knowledge, attitudes, and skills that align with the nation's worldview. Ki Hajar Dewantara is a prominent figure in Indonesian education, being the first to establish a school in Indonesia named Taman Siswa on July 3, 1922, in Yogyakarta. Suparlan (2015) states that Ki Hajar Dewantara introduced the concept of education that includes:

1. ***Tripusat Pendidikan (Three Centers of Education)*** emphasizes that students receive education in three environments: family, school,

and community. These three environments influence the development of students' personalities.

2. ***Sistem Among:*** A familial education system based on natural principles and freedom. The Among system, as it is applied, is also known as the "*Tut Wuri Handayani*" system. The meaning of "*Tut Wuri Handayani*", a famous Indonesian educational motto, is that from behind, the teacher should be able to provide encouragement and guidance to their students. The family environment is where students first learn, primarily under the guidance of their parents, including learning to be independent and serving their own needs, as well as learning to worship. The school environment refers to formal academic learning. In contrast, the community environment highlights the need for students to adapt to social settings, interact, and communicate as part of their life skills.

Wiryanto (2022) states that the *Among* system means that educators, as motivators from behind, influence students to progress according to their desires. This system is known where teachers act as motivators and innovators in shaping students' mindsets, serving as role models to realize the national education system. The concept of culture, known as *Trikon* (as known as Three-cons) (continuity, concentricity, and convergence), is also integral. Malikhah (in Riyanti, 2021) explains that continuity involves preserving the unique cultural values of Indonesian traditions. When encountering external influences, concentricity involves being open yet critical, creative, and selective in assimilating positive elements and values,

thereby accurately developing Indonesia's identity. Convergence aims for cooperation with other countries based on the national motto, "*Bhinneka Tunggal Ika*" (Unity in Diversity), respecting cultural differences.

One local content that can be introduced in formal schools is the pottery craft from Masbagik Village, East Lombok Regency. The following describes the steps for making pottery, considering Ki Hajar Dewantara's educational (Among system) and cultural (continuity) theories, with a focus on its existence.

Step One: The teacher guides the shaping of pottery from clay while students observe. This activity introduces students to their local culture, starting with instructions related to Masbagik pottery. The lesson begins with a video presentation on Masbagik pottery and the craftsmen's role in maintaining the craft's existence. Students attentively follow the teacher's directions and take notes on essential points. The teacher and students collaborate to give students a formal understanding of Masbagik pottery through arts and crafts curriculum content. The knowledge gained includes insights into the craftsmanship and existence of Masbagik pottery. It is expected that students will later pass on this knowledge to their future students, embodying character and cultural education, a distinctive feature of Indonesian education. As Ki Hajar Dewantara (in Wiryanto, 2022) states, education should cultivate an awareness of identity as Indonesians, naturally incorporating cultural values into the education system.

Step Two: Students are given a theme for their project and begin crafting pottery according to this theme. They must carefully observe various pottery shapes to create their designs effectively. Through observation and creation, students gain knowledge about different pottery forms and are able to realize their new ideas. The goal is for students to generate brilliant ideas related to the development of Masbagik pottery designs. The teacher

facilitates this creative process by providing motivation and encouraging students to express their creative ideas to the fullest. Through this stage, students are expected to gain aesthetic and creative experiences in pottery creation, which they can later pass on to their students.

Step Three: Students present their creations to the class to receive feedback from peers and the teacher. This presentation activity demonstrates that students have acquired knowledge about Masbagik pottery. Thus, one of the efforts to preserve cultural heritage is effectively implemented.

Based on the above explanation, the following positive attitudes have been observed:

Creativity: This trait is essential for students to develop the ability to find solutions and compete in the future. By creating pottery, this attitude can be cultivated.

Hard Work: This trait is necessary to ensure that pottery creations are completed well, meaning neatly and attractively. Without hard work and earnest effort, pottery works cannot be completed satisfactorily. Related traits include perseverance, determination, and tenacity, all of which are crucial for producing well-crafted, neat, and appealing pieces.

Tolerance and Mutual Respect: This attitude is evident when students present their work. All students must demonstrate tolerance and respect for the creations, whether their own or others. It is not permissible to ridicule or demean anyone's work. Instead, students should praise each other's creations to motivate and encourage better future work.

Openness to Suggestions: This attitude is evident when students present their work and receive feedback from others. Students should not be prejudiced or dismissive of others' suggestions or feedback. Instead, they should welcome all comments and suggestions graciously to achieve collective improvement.

1. Conclusions

Craftsmen have adopted various adaptive strategies, including being creative in producing new designs, quickly adjusting to changing circumstances, actively promoting their products, showing tolerance and mutual respect in their interactions, and being open and friendly to outsiders who wish to contribute to maintaining and developing the pottery craft in Masbagik Timur Village.

These attitudes should be instilled in children from an early age, whether in the family environment, formal education, or the community. In formal education, these attitudes are cultivated through structured learning activities, especially in the context of the Masbagik pottery craft and its preservation. All these represent essential character education values that must be maintained and passed on to the broader society.

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