



E-ISSN [2655-2205](https://doi.org/10.26740/geter.v7n1)

Submitted date : 2024-04-30

Revised date : 2024-08-16

Accepted date : 2024-09-12

Correspondence Address:

Performing Arts Education, Institut  
Seni Indonesia Yogyakarta E-mail:  
[gemmarztta@gmail.com](mailto:gemmarztta@gmail.com)

## Opening Eyes Through Moral Education Value in Eko Supriyanto's Jailolo Trilogy Dance

Asyidah Kharisma Widiyastuti<sup>1</sup>, Gemma Arzetta Vindsey Wijaya<sup>2</sup>

<sup>1</sup>Performing Arts Education, Institut Seni Indonesia Yogyakarta

<sup>2</sup>Performing Arts Education, Institut Seni Indonesia Yogyakarta

Email<sup>1</sup>: [rismantia.43my@gmail.com](mailto:rismantia.43my@gmail.com)

Email<sup>2</sup>: [gemmarztta@gmail.com](mailto:gemmarztta@gmail.com)

**Abstract:** *This study examines the form and implementation of moral value education in the Trilogy Jailolo, a performance art series by Eko Supriyanto. The research aims to describe the moral values embedded in the Trilogy Jailolo and their potential role in education. Employing a qualitative method with a library research approach, the study analyzes data through interviews and descriptive analysis to generate written observations. The findings indicate that moral value education can be effectively conveyed through performance art. The three works in the Trilogy Jailolo—each inspired by the real-life experiences of the people of Jailolo, West Halmahera—highlight diverse moral values that serve as important references for moral education in both local and broader societal contexts. These works emphasize themes of cultural preservation, community resilience, and harmony, illustrating the capacity of art to address ethical principles and social responsibility. The study underscores that moral value education need not be confined to formal educational settings. Performance art, such as the Trilogy Jailolo, offers a meaningful medium to engage audiences and foster deeper understanding of moral principles. This research contributes to the discourse on integrating arts into educational frameworks, highlighting how creative expression can enhance moral development and cultural awareness. By analyzing the Trilogy Jailolo, this study provides insights into the intersection of performance art and moral education, offering practical implications for educators and cultural practitioners. Further research could explore similar applications in other cultural and artistic contexts.*

**Keywords:** Education, Moral Education, Moral Value, Jailolo Trilogy.

### 1. INTRODUCTION

Rapid developments have occurred in the course of the art world, art is able to change the critical traditional mindset of the local indigenous people. In other words, art is able to change a condition that is not appropriate in society. With the word "Change" towards a better direction, to prepare for the expansion of developments in art into a new era. The new era deals with the value of moral education, understanding and prioritizing moral education. Moral education is present in the order of society, humans who are born must be attached to moral education from their environment. Moral education means the cultivation, development, formation of morals that prioritize behavior that is accustomed from childhood to adulthood.

Habits carried out from childhood to adulthood, will be embedded in human life, the moral values that exist in the self become a reference for one's vision of the human self. (Rystyana, 2021) argues that moral values are basically values that concern matters of decency, matters of character, which are closely related between humans and other creatures created by God. Here humans are formed to be able to distinguish between bad and good deeds. The actions carried out by humans are essentially a rule or understanding. The interrelationships that exist in humans are complementary, the value of moral education requires humans to be able to do, distinguish between good and bad actions. Poedjawianto (1990: 27) states that

moral teachings are those related to human actions or behavior are essentially rules or notions that determine things that are considered good and bad. (Firwan, 2017).

Nowadays, people pay more attention to moral education, ethics education, and character education to be revived. The good and bad education of a nation can be seen from the condition of its youth. If the youth are good, then the condition of the nation is good. Conversely, if the youth are corrupted, then the nation is corrupted. (Sinulingga, 2016). Moral education regarding behavior, conduct, discipline, self-autonomy in every human being is definitely needed in Indonesia. Without moral education, the human resources of a nation are worth zero, compared to a nation that prioritizes moral education. Moral Education is not only about attitudes between humans, but about human attitudes with culture, customs, regional teachings in Indonesia.

Culture, customs and regional teachings are still inherent in areas that uphold moral values. Jailolo becomes the main view in the teaching of moral values in the development of cultural arts. The view on cultural development is a topic for the preservation of Jailolo culture. With the development of cultural arts, community leaders in Jailolo Bay realize the necessity of preserving culture by harmonizing the times.

The development of moral values education is not only obtained in formal education. A work of art can also provide moral education for its audience. In building, what really plays a role and determines its quality is the human resource factor. (Warsini, 2022). However, not everyone can easily digest and find the values conveyed in a work of art. Artworks based on real life can also provide moral education. There are still many lives out there that experience the same thing, so it is necessary to be aware and open your eyes to learning opportunities about Moral Value Education.

Based on previous research related to moral values, according to Frankel, values are standards of behavior, beauty, justice, truth, and efficiency that bind humans and should be carried out and maintained. (Sukitman, 2016) According to Frankel, this value is a standard of behavior, beauty, justice, truth, and efficiency that binds humans and should be implemented and maintained (Sukitman, 2016). Zuriah 2011: 22 emphasizes, according to moral education experts if the purpose of moral education will lead someone to be moral, what is important is how a person can adjust to the purpose of living in society. (Novitri, 2018). Moral education that is intended for humans to become moral, instead of moral education that prioritizes moral reasoning and intelligence growth so that they can make the most appropriate moral judgment choices, Zuriah 2011: 21 (Novitri, 2018). From both the relevance of existing research, moral value education is only limited to making humans moral individually, not making humans as social creatures by prioritizing the interests of the surrounding nature based on traditional teachings that apply in accordance with the times. By making moral value education a reference for behavior or actions that do not violate norms. This is why moral values education is very important in people's lives.

This research topic is something that will continue to be discussed in life. There is still very little research that discusses the importance of moral value education in a work and its usefulness in life. Moral value education is one of the basics that becomes a human guide in social life, to avoid a behavior or action that will violate norms.

Moral value education is an effort that will make humans able to distinguish good and bad behavior. In addition, this research topic is important to do because moral values education has a significant relevance to the latest developments in the field of education. This research topic is expected to have a big impact on readers and make it easier to take the meaning of moral values presented in a dance work, where the dance work raised is based on real life. By conducting research with the topic presented, it is hoped that it will be able to provide a better understanding of the moral value education raised in more depth. It is also expected to provide the best solution to the problems that occur.

## 2. METHOD

The method used in this research uses qualitative methods. Qualitative research is a research method that produces and processes descriptive data, such as the results of field notes, interviews, photos, videos and so on. Basically, this qualitative research aims to examine an object in a natural learning setting without any manipulation of the data in it. The approach used in this research is *library research*, researchers also collect data by understanding various literature related to the research. The data collection technique used in this research is unstructured interviews. Unstructured interviews are free interviews, researchers do not use interview guidelines that are arranged systematically and completely for data collection. The existence of unstructured interviews is guided by the outlines of the problems to be asked. (Sugiyono, n.d.). Researchers use qualitative methods because they want in-depth and comprehensive results of the research carried out. Researchers use this method because it matches the results of the analysis to be achieved, namely describing the moral value of the thing under study in a complex and comprehensive manner so that it can present in the form of meaning or words.

The object of this research is the value of moral education contained in the Jailolo Trilogy. The subject of this research is Eko Supriyanto as the author of Trilogi Jailolo. The researcher initially interviewed the subject for data collection, searched for literature materials related to the research, and processed the data based on the results that had been obtained previously with the final result in the form of conclusions.

## 3. RESULTS AND DISCUSSION

Jailolo Trilogy is Eko Supriyanto's work that makes him have many views of hierarchy and regional dance inspiration from Jailolo and makes Jailolo Trilogy a masterpiece work. The work of Trilogy Jailolo, has many influences in the world of performance, especially regional performances in Indonesia and moral education that helps shape a new image of cultural culture that is packaged in such a way, so that it can be accepted by everyone throughout Indonesia and even abroad. Proven through the Jailolo Trilogy, the people of Jailolo began to realize themselves by improving their lifestyle without leaving the value of moral education. Because with the new breakthrough

through Jailolo Bay, it is hoped that the Moral Education Values that exist in each region will not fade and continue to be instilled. Eko Supriyanto's work, which is called Trilogy Jailolo, provides a new perspective for people in Indonesia, especially in Jailolo Bay. Eko Supriyanto's Jailolo Trilogy.

### **Cry Jailolo (2013)**

Cry Jailolo "The Cry of the Sea from West Halmahera in Dance" was created by Eko Supriyanto, when he saw the many coral reefs damaged by humans who had no sense of responsibility, making him concerned about the state of the sea there (E. Supriyanto, Personal communication, November 2023). A critical attitude to what is happening in West Halmahera, seeing nature and the sea that has a lot of garbage and damage to coral reefs. The choreography of this dance is based on various traditional dance movements in Maluku, such as the movements of Soya-Soya Dance, a dance of war and heroism, and also Cakalele. Dynamic movements and foot stomps can be felt in this dance. The dance lasts 55 minutes and is danced by 7 male dancers from Jailolo.

The process of recruiting dancers Eko Supriyanto looks for by looking at their training process when participating in the Teluk Jailolo Festival, he prioritizes Attitude and basic Ethics, the dancers who are disciplined and active in practicing are taken as dancers in the work Cry Jailolo. The 7 male dancers are not traditional dancers, Eko Supriyanto believes when training the dancers consistently the process will not betray the results. Lois Ellfeld said that the quality of the dancer's form and technique is a means to realize the target of communicative meaning, namely projecting the content of the dance. (Venny Rosalina, 2021). The results of discipline, diligent practice produce results that are not in vain. The moral education that dancers bring is shown in their consistency in practicing, seen in the results of the work. Seen on tour in various countries, Cry Jailolo's work bewitched the eye. All movements are simple and the dynamism in each dancer is very pronounced.

The Moral Education value contained in this work hints to the community that the message depicted is so important for the balance of nature around, such as :

#### **Moral Value of Caring**

Caring in this work, caring for the environment by applying attitudes and actions in an effort to prevent natural damage, especially in damage to coral reefs in Jailolo Bay and making the people of Jailolo aware of repairing natural damage that has occurred due to irresponsible human hands. If the community can apply an attitude of caring for each other, a positive impact will be obtained. (Ubaidillah, 2019). The desire and achievement to preserve nature in Indonesia is reflected in the meaning of Cry Jailolo dance. With the dynamic and rhythmic movements in every beat of the Cry Jailolo dancer's feet, it shows the determination and persistence in changes that should improve.

#### **Moral Value Discipline**

The disciplined behavior carried out by youth in Jailolo during the Cry Jailolo dance rehearsal process should be used as a basis, to provide a good example to other Jailolo youth. The basis of small changes comes from dynamic youth in voicing opinions. The discipline that has been formed from an early age is an added value to oneself. The

effect on the self is the formation of the moral character of Jailolo youth. According to Lichona, moral character is multidimensional. According to Lichona, moral education aims to build positive character qualities or virtue. (Abdul Rahman, 2018).

#### **Moral Value of Hard Work**

Eko Supriyanto in his persistence, works hard to realize good changes. Expecting full awareness from the community and the government of Jailolo. With hope, good changes can become real and have a positive impact on the further balance of nature in Jailolo Bay. Seeing how persistent Eko Supriyanto is, helping Jailolo in protecting its nature. Eko Supriyanto does not stop at the natural life in Jailolo. However, with the human resources that exist there, Eko Supriyanto works on works based on the lives of the people in Jailolo. In particular, women are the subject of Eko Supriyanto's second work. Balabala (2015), Eko Supriyanto's second work on the life of women in Jailolo.

#### **Balabala (2015)**

Balabala is Eko Supriyanto's second dance in the Jailolo Trilogy. In the Sahu language of West Halmahera Regency, Balabala has a meaning as a metaphor for the rise of a woman or the Rise of A Women. (Imam, 2020). Balabala, a dance work presented by five women. Balabala was originally inspired by Eko Supriyanto's personal life in witnessing violence experienced by his own mother. Another factor that provoked Eko Supriyanto to create Balabala was when he saw the lives of women in West Halmahera, North Maluku who also still experienced high hierarchy. Eko Supriyanto stated that women in West Halmahera tend to enjoy their lives more as widows than legal wives. This is influenced by the hierarchy there which is still very controlling between women and men. Women in West Halmahera believe that there are nine life values that must be held, namely: bed, kitchen, husband, children, mountain, sea, community, religion, and themselves. These nine life values prove that the balance between women and men is not clear.

In a work of cultural tradition, it has its own moral value or purpose to be conveyed. Moreover, Balabala Dance is a dance work based on real life. The dance meaning contained can only be understood if the relationship is explained directly. (Ningrum et al., 2023). The moral values contained in Balabala dance are divided into several points, namely:

#### **Moral Value of Patience**

Balabala dance is a dance that has a moral value of patience. This is evidenced in the depiction of the dance taken from the true story of the patience of women in West Halmahera who still have to live a hierarchical life. Also, the patience of Eko Supriyanto's mother who experienced domestic violence for years. Women who live a hierarchical life and are forced to continue to submit have high patience to continue to survive in difficult and unpleasant situations for women. The dancers show this moral value of patience by portraying women who try to accept, be strong and survive in this situation.

#### **Moral Value of Ikhlas**

The moral value of sincerity in this dance work is shown in the role of wives and women who continue to carry out their duties even under the pressures inherent in the environment. They remain sincere in living the existing hierarchical life. Because they know that even if

they fight, it will not change things and can have a worse impact on them.

#### **Moral Value Obedient**

The obedient moral value that can be taken is how women in West Halmahera remain obedient to the nine values of life that are applied in the lives of women in West Halmahera. The nine life values mostly lead to a form of hierarchy. But they hold the mindset that they are a woman and a wife who should obey or obey their husband or man. The moral value taken is how they are responsible for their roles, adjusting to the value of life that exists in Jailolo. According to Merriam-Webster, morals are about or related to what is right and wrong in human behavior, considered right and good by most people according to the standards of proper behavior in the group or society. (Anjarwati, n.d.). Behavioral conformity found in the community environment still takes precedence.

#### **Moral Value of Responsibility**

Continuing on the previous moral value, the moral value shown in this work is the value of responsibility. Being a wife and mother is not something that can be taken lightly. Women in West Halmahera remain responsible for their obligations as a wife. The pressure that has existed since long ago is considered a natural thing to happen. The dance depicts how women's responsibilities towards men. As said earlier that responsibility is also defined as bearing consequences, this is evidenced in this work which describes real life.

#### **Moral Value of Obedience to Worship and Prejudice to God**

This moral value is a moral value that cannot be abandoned. In the nine life values held by West Halmahera women, there is the value of religion. The community there really considers religion to be the most important thing, the majority of the people there are Christians. (E. Supriyanto, personal communication, November 26, 2023).. Despite the high hierarchy that exists there, the community still upholds religious values.

This dance depicts how real life is in West Halmahera. In this work also raises religious values where in living life, no matter what it is, don't forget to continue to worship and be prejudiced. They believe in the way of life given by God.

#### **Moral Value of Preserving Nature**

The people of West Halmahera are very close to sea and mountain life. They live side by side with nature, the dance movements given cannot be separated from the exploration of nature that is close to their lives. The Jailolo community makes natural products a means of economy that helps the lives of the Jailolo community.

Some of the points above are moral values that can be taken from Eko Supriyanto's Balabala Dance. This work, which is based on a true story and individual experience, is a master piece that is expected to have a good impact and can provide additional moral values that can be taken for the community, especially women in West Halmahera and the audience of this work.

#### **Salt (2017)**

Eko Supriyanto's third work in the Jailolo Trilogy is salt. This 59-minute dance work is a form of choreographic expression derived from three existences in the body. The first is taken from the existence of the body in Jathilan folk dance from Magelang, Surakarta style

traditional dance, and Silat. The second is the existence of the Cakalele folk dance from Maluku. The third is the form of body existence in the sea. The background that became the basis for making this salt is the change in culture from a farmer culture to a maritime culture. In this work, the author talks about land and water. (Supriyanto, 2018). In this work, Eko tries to voice Indonesian contemporary dance by connecting his Javanese background with maritime culture. (Djarum Foundation, 2018)

Salt is processed in the form of anti-gravity movements. This means that the dance is formed based on conditions on the surface of the water. The author himself tried to dive directly into a sea with anti-gravity conditions. The form of field research for this work makes Eko Supriyanto a professional scuba diver. Salt, which is Eko Supriyanto's solo work, is submitted as a creation/dissertation work as a form of Eko Supriyanto's own empirical notes in getting to know the underwater world in Jailolo, West Halmahera, North Maluku Province. The moral values that can be taken based on the third work in Eko Supriyanto's Jailolo Trilogy can be summarized in the following points:

#### **Moral Value Courage**

The moral value of courage in Salt is evidenced by the author who hates water and is afraid to swim, let alone dive directly into the open sea. The writer was thrown in without having the power to refuse and beyond imagination, once in the water the writer immediately fell in love with the underwater world. The author stated that many new experiences immediately flooded the whole body. In this statement, it can be concluded that we cannot know something without having the courage to try it first. The author was very afraid to swim, but when the author forced himself to dare to dive, the author found something new, something that the author had never felt before. The author emphasizes the moral value of courage by proving courageous to fight fear and risk.

#### **Moral Value of Respecting and Preserving Nature**

The third artwork included in the Jailolo Trilogy is a work made in accordance with the artist's exploration of the underwater world. This dance, which is based on anti-gravity movements, is a form of dance that depicts the vastness, freedom in the underwater world. This dance can be danced in a live art performance, in the sense of exploration on land while still paying attention to the anti-gravity motion.

Salt is a work that is very close to nature. The meaning of this work emphasizes the moral value of respecting and preserving nature. The creation of the work is very blameworthy if it has a negative impact or deviates from the message to be conveyed. This exploratory movement that is close to nature is expected by the artist to take meaning to continue to respect and preserve nature that coexists with humans.

## **4. CONCLUSION**

Moral Value Education contained in Eko Supriyanto's Jailolo Trilogy answers how the community should update, improve and harmonize cultural arts with the times. Because something that is usually considered right by the local community is not necessarily considered good by the outside community. In other words, changes in Moral Education Values are not always wrong. The changes brought

by the Jailolo Trilogy are seen in the main meaning of preventing unfairness in society and preventing activities that harm nature. By reviewing the value of moral education in Eko Supriyanto's work, it is hoped that it will bring real change, good impact and ease in assessing a work based on the meaning of moral education, to provide subtle messages in the balance of local art and nature. Opening our eyes to the abundance of art, culture, customs, teachings, and nature given to us by God.

Based on the research that has been done, there are suggestions that can be conveyed by researchers. For the general public, in order to maintain the moral values that exist and that have developed in the lives of local communities. It is hoped that people can open their eyes to the messages that want to be conveyed in a work, especially dance works such as those attached to this study. The next suggestion that is no less important is that readers are expected to be more sensitive to moral value education that is around, in order to avoid all deviant behavior such as hierarchy and natural damage as is still happening in West Halmahera, North Maluku.

## AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

## ACKNOWLEDGMENTS

You can write a thank you note to anyone who supports the research, individually or institutionally

## REFERENCE

- Abdul Rahman, A. (2018). MORAL DEVELOPMENT THEORY AND MORAL EDUCATION MODEL. *Psymphatic: Scientific Journal of Psychology*, 3(1), 37-44. <https://doi.org/10.15575/psy.v3i1.2175>
- Anjarwati, W. (n.d.). THE LACK OF MORAL VALUES AMONG PEOPLE IN MODERN TIMES.
- Djarum Foundation, D. (2018, July 29). "SALT", the Closing Work of Jailolo Trilogy [Blog]. *Djarum Foundation Bakti Pada Negeri*. [https://www.djarumfoundation.org/mobile/aktivitas/detail\\_kegiatan/1097/5/salt-karya-penutup-trilogi-jailolo](https://www.djarumfoundation.org/mobile/aktivitas/detail_kegiatan/1097/5/salt-karya-penutup-trilogi-jailolo)
- Firwan, M. (2017). MORAL VALUES IN THE NOVEL SANG PENCERAH BY AKMAL NASREY BASRAL. 2(2).
- Imam, I. K. (2020). Eko Supriyanto's Creative Process in the Creation of Balabala Dance. *Journal of Art Studies*, 5(2), 207. <https://doi.org/10.22146/jksks.46126>
- Ningrum, S. R. E., Fadillah, E. N., & Shabrina, R. N. (2023). Study of Moral Values in Seblang Olehsari Tradition. *Sigli Journal of Social Humanities*, 6(2), 680-686. <https://doi.org/10.47647/jsh.v6i2.1966>
- Novitri, D. M. (2018). *Early Childhood Education Journal of Indonesia*.
- Restyana, M. (2021). MORAL VALUES IN SANGKURIANG FOLKLORE.
- Sinulingga, S. P. (2016). EMILE DURKHEIM'S THEORY OF MORAL EDUCATION AND ITS RELEVANCE FOR CHILDREN'S MORAL EDUCATION IN INDONESIA. *Journal of Philosophy*, 26(2), 214. <https://doi.org/10.22146/jf.12784>



Sugiyono, P. (n.d.). *Quantitative Research Methods, Qualitative R&D*. ALFABETA.

Sukitman, T. (2016). INTERNALIZATION OF VALUE EDUCATION IN LEARNING (EFFORTS TO CREATE HUMAN RESOURCES WITH CHARACTER). *JOURNAL JPSD (Journal of Elementary School Education)*, 2(2), 85. <https://doi.org/10.26555/jpsd.v2i2.a5559>

Supriyanto, E. (2018). *Salt Dissertation of Eko Supriyanto's Artwork [Doctoral Thesis]*. Institut Seni Indonesia Surakarta.

Supriyanto, E. (2023, November 26). *Reviewing Jailolo Trilogy with Eko Supriyanto (Surakarta) [Personal communication]*.

Supriyanto, E. (2023, November 26). *Reviewing Jailolo Trilogy with Eko Supriyanto (Surakarta) [Personal communication]*.

Ubaidillah, M. (2019). *MORAL VALUE OF SOCIAL CARE IN TRANS 7's "WHO CARES" PROGRAM [Bachelor thesis]*. Walisongo State Islamic University Semarang.

Venny Rosalina. (2021). *Educational Values in Kedurai Imbang Semato Alam Dance*. <https://doi.org/10.5281/ZENODO.5033548>

Warsini, W. (2022). Moral Education Values Contained in Reyog Ponorogo Art as an Islamic Development Media in Ponorogo. *ASANKA: Journal of Social Science and Education*, 3(2). <https://doi.org/10.21154/asanka.v3i2.4856>