

Character Education Values in The Wayang Topeng Kedung Panjang Folklore

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Abstract: The Wayang Topeng Kedung Panjang Folklore of Pati Regency has been recognized as one of the intangible cultural heritages in the Decree of the Minister of Education, Culture, Research, and Technology Number 372/M/2021. As an intangible cultural heritage, this art contains character education values that can be utilized as a material for character education development, especially in moral, language, and literature lessons.

Through a descriptive-qualitative approach, research has been conducted to identify the character values contained in the Wayang Topeng Kedung Panjang folklore. The results show that there are several character education values contained in the Wayang Topeng folklore. They are religious values, nationalism, independence, mutual cooperation, and integrity.

The characters in the story always prioritize religious values in their actions and attitudes, reflecting religious values. In addition, the spirit of preserving and appreciating reflects the value of nationalism. The value of Independence is reflected in the ability of characters to overcome problems with their own skills and courage. The value of mutual cooperation is highlighted in the Wayang Topeng folklore, where characters work together and help each other in facing problems. The value of integrity is reflected through characters who always uphold the values of honesty, trust, and loyalty in their actions and speech.

Overall, the character education values contained in the Wayang Topeng folklore are worthy of appreciation and can be used as a material for character education development in moral, language, and literature lessons. Therefore, efforts are needed to promote and preserve the Wayang Topeng Kedung Panjang folklore as an intangible cultural heritage that has high character education values.

Keywords: Folklore, wayang, character education values

1. Introduction

Folklore reflects the identity of a region and is passed down orally from generation to generation. This story is part of the nation's cultural heritage which is believed by the community (Alby et al., 2022). In addition, folklore also plays an important role in creating a safe, peaceful and peaceful atmosphere for the community, thereby strengthening the brotherhood among them. As stories that are experienced and felt directly by the people, folklore has a unique appeal for people in studying the history and traditions of their region (Dorson, 1971).

The influence of folklore, including the Wayang Topeng folklore, has a significant impact on society (Harahap et al., 2023). This folklore originates from Kedung Panjang Hamlet, Soneyan Village, Margoyoso District, Pati Regency, and various historical relics that still exist in the area, such as Punden, Kalangan, Banyan Trees, and the equipment for Wayang Topeng performances, show how important this folklore is for the people of Indonesia. local community. Kedung Panjang Hamlet is located in the highlands with dry geographic conditions, so the majority of the population work as farmers. Agriculture is the main focus of development in this area. The story Among Tani was chosen as the concept for the Wayang Topeng performance because it has a close correlation with the life of the local community, especially in terms of the fertility symbolism of the hamlet. Therefore, Wayang Topeng folklore plays an important role in the life of the local community, and its existence cannot be separated from the culture and history of Pati Regency.

According to Kanzunudin (2017), folklore is part of a culture that is collective in nature and is passed down by ancestors to the next generation through oral or written traditions from generation to generation. This folklore contains various forms of variation and contains the values of life. Maryanti and Mukhidin (2017) said that folklore is a story that

has existed since ancient times and has developed and is known by the people or society. Folklore is spread in society orally or by word of mouth. Folklore will be more interesting if conveyed or told directly and through the media.

Tradition can be used as a learning medium by integrating it with learning topics (Mustofa et al., 2021). Wayang can be used as a good pedagogical communication medium in learning (Hadiprashedha, 2019). Character elements in folklore play an important role in building interesting and useful stories for learning positive values for students. Through the characters in the story, such as positive and negative figures, students can learn good values such as honesty, loyalty, struggle, and patience. The delivery of these values through storylines and metaphors makes the learning process fun without feeling patronizing. Thus, the characters in folklore become an important element in building interesting and effective stories to form positive characters in students.

Ghazali (in Aeni, 2014: 50) argues that character is human spontaneity in behaving or doing actions that have been integrated within humans so that they don't need to think about it when they appear. Thus, character is an inseparable part of a person and greatly influences the behavior and actions taken in everyday life. Therefore, the objective of this research was to determine the character values contained in the folklore of Wayang Topeng Kedung Panjang, Pati Regency, which can be used in elementary school children's education.

2. Illustrations

2.1 Research design

This study uses qualitative research methods, where the emphasis is not on numerical data, but rather on an in-depth understanding of the interactions between the concepts being researched empirically. In qualitative research, participant perspectives are investigated using interactive and flexible strategies. Data collection in this study involved searching for data in the form of words and pictures, such as interview transcripts, field notes, personal documents, photographs, and so on.

2.2 Respondents of the study

In this study, the method used was in-depth interviews to collect valid data in accordance with the opinion of the figures about the meaning of the interview. Researchers have also held meetings with informants who are considered to have relevant and important information for this study. The following are sources that have been met by researchers:

- a. Mask Puppet Artist
- b. Community leaders in Kedung Panjang Hamlet
- c. Principal/Teacher
- d. Elementary School Children.

3. Findings and discussion

The "Wayang Topeng" performance in Kedung Panjang hamlet, Soneyan Village, Margoyoso District, Pati Regency, Central Java, is part of Indonesia's intangible cultural heritage. This existence has been recognized by the Decree of the Minister of Education, Culture, Research and Technology Number 372/M/2021. This Wayang Topeng performance has similarities to ketoprak, but is marked by the use of masks by the performers and dialogue narrated by a puppeteer.

The story used in the Wayang Topeng performance is themed as the play *sren* (dewi sri) Among Tani which usually tells stories about the life of an agrarian society. The story of Dewi Sri is one of the stories that is very well known by the people of Indonesia. In the Kedung Panjang Wayang Topeng performance, the story is narrated by a *dalang*, which is followed by the movements of the players who use masks according to their respective roles. The *Dalang* narrates the story using Javanese.

In the story of Wayang Topeng Kedung Panjang with the play Dewi Sri, there are several characters that can be analyzed based on Vladimir Propp's theory of narrative.

1. there is the Hero, who in this story is Vishnu. Wisnu is the figure in charge of returning the chaotic situation back to normal. He carried out Batara Guru's order to ask for help in dealing with King Badogbasu.
2. there is the Villain, who in this story is represented by King Badogbasu and his governors, namely Kala Mambang, Kala Muka, and Kala Demba. They are figures who injure heroes, attack Kayangan, and fight against Wisnu and Rishi Sarasjati to win over Dewi Sri.
3. there is the Donor, who in this story is Batara Wisnu. He gave advice to Vishnu and ordered Vishnu to look for Resi Sarasjati to help face King Badogbasu. This donor also has supernatural powers.
4. there is the Helper, who in this story is represented by Resi Sarasjati. Rishi Sarasjati assisted Vishnu in fighting against Prabu Badogbasu. He directly assists the hero in defeating the villain and returning the situation to normal.
5. there are no characters of the Princess and the Princess' father in this story.
6. there is the Dispatcher, who in this story is Batara Guru. He sent Wisnu to complete the task of fighting Prabu

Badogbasu. Batara Guru sent Vishnu to meet Resi Sarasjati at the Pandhansari hermitage and asked for his help.

there is no False Hero character in this story.

Dewi Sri's story in the Kedung Panjang Wayang Topeng performance has character aspects that can be used as character education material for elementary school students. According to Permendikbud Number 20 of 2018 which underlines the importance of character education, there are several core character values that are emphasized, including religion, nationalism, independence, mutual cooperation, and integrity. All of these values are clearly reflected in the story of Wayang Topeng Kedung Panjang

1. Religious values are reflected in the Kedung Panjang Wayang Topeng art which is staged every year during almsgiving in Kedung Panjang Hamlet. This is a form of expression of gratitude for the blessings given by God. Religious values can also be seen in the character of Wisnu who tries to protect Dewi Sri from Prabu Badogbasu.
2. The value of nationalism is reflected in the struggle of the figures Wisnu and Resi Sarasjati in defending heaven against troops from Sendagseluman.
3. The independent character also exists in the character of Vishnu who is persistent in asceticism, tough, and full of courage.
4. The value of mutual cooperation can be seen from the collaboration between Wisnu and Resi Sarasjati who worked together against Prabu Badogbasu.
5. In the story of Wayang Topeng Kedung Panjang, the characters Wisnu, Resi Sarasjati, Indra, and Sambu have shown the value of the character of integrity through their responsibility to protect the heavens

Programs on strengthening character education have been implemented in many educational units, including elementary schools. To find out the implementation of character education in elementary schools, the researchers conducted observations and interviews at schools where Wayang Topeng Kedung Panjang was an extracurricular activity at that school. The school is SDN Soneyan 02 which is located in Kedung Panjang Hamlet, Soneyan Village, Margoyoso District, Pati Regency.

From the results of an interview with the Head of SDN Soneyan 02, he explained that character education at SDN Soneyan 02 was initially only integrated into classroom learning. Apart from that, it is also carried out through outreach in the form of coaching from the Pati Regency education and culture office. However, then the school innovated by making Wayang Topeng stories a means of conducting character education.



Figure 1. Student Actor "Puppet Mask"

4. Conclusions and recommendations

Based on the discussion of the morphology of the Wayang Topeng folklore in Pati Regency, the researchers draw the following conclusions first, the 7 characters according to Vladimir Propp there are only 5 characters found in this story. The Kedung Panjang Wayang Topeng story has character values that are in line with Permendikbud No 20 of 2018 (religious, nationalism, independence, mutual cooperation, and integrity). Based on the conclusions that have been described above, the suggestions that can be given are as follows. Strengthening Character Education for elementary school students will be more meaningful if it accommodates local wisdom and to make it easier for students to understand and apply the character values of the Wayang Topeng story, it is necessary to make a book that contains the story of the Kedung Panjang Wayang Topeng story.

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Appendix A: An Example

Before the References section, authors must include an appendix section. All appendices are required to have headings in style as above. It needs to be arranged automatically from A, B, C etc.

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