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## THE POWER OF WAYANG GOLEK (PUPPET SHOW) IN CHARACTER EDUCATION IN SCHOOL

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### ABSTRACT

One of the success factors in education is the role of learning media, one of which is *Wayang Kulit* (shadow puppets). *Wayang Kulit* (shadow puppets) is a culture and form of the civilization of a nation which has several uses in the world of education. This research tries to explain the strength of *Wayang Golek* as Sundanese (Indonesian) culture and its relevance to character education. This type of research is qualitative with a phenomenological approach. Participants in this research were 16 people consisting of teachers and students in eight secondary schools in Bandung Indonesia. The research sampling technique used a purposive technique based on the provisions that have been made. The interview method uses indepth interviews, observation, and documentation. Data analysis techniques through stages, data collection, data separation or data reduction, data presentation, and data interpretation. The results show that there is a main theme in the puppet show, its relationship with character education, namely integrating all disciplines, performances linking learning and playing practices, motivating students to participate, connecting emotions and behavior, connecting the real world and the world of imagination, and strengthening the morals and morals of the show. Therefore, character education using *Wayang* media can become a new discourse and concept in the education of children's character values.

### INTRODUCTION

Education in the modern or millennial era currently has its challenges. One of the problems faced is the existence of examples of values that can be conveyed in a visual form. The millennial generation is the latest generation that is close to the millennial era [1]. This illustrates that there is a need for a learning model in the world of education that is more attractive in the form of pictures or the

like that allows children to have an easier and faster understanding. Character education in ancient times has started to exist with the existence of local and traditional cultural forms such as *Wayang*, *Ketoprak*, *Ludruk*, and the like that depict human characters in real life. This is what then develops in the world of education so that these traditional cultural forms are packaged in such a way as to become a medium for character learning. One of them is the character education model through *Wayang*.

The use of puppets in education has been established in various fields, such as drama and social education. However, what if the story was engineered for educational purposes? As in this writing, the puppet shown is a strategy that has been carried out and discussed with experts and some character education experts in Indonesia. The play in the puppets used is *Gatotkaca Sabda Guru*. The strategy is inspired by research Sarma and Devi, which explains that in developing puppet, the puppet show maker must be scientific, starting with a dance that must be interesting and liked by the younger generation [2]. Besides, different modern stories must be created to introduce them during puppet show [3].

It is because, so far, only teachers have become the center of character education in schools [4]. Sometimes in practice, the teacher separates between moral reasoning and moral behavior to foster ethical compliance in school, where indoctrination and rote learning replace critical reflection and autonomous decision making. It must be considered how to produce the next generation that has a character by promoting the development of character in schools and cooperation built by other schools and institutions [5]. Therefore, according to John Dewey, situations and conditions that have a psychological and mental meaning related to personality, morals, character, quality, distinctive characteristics that distinguish them from others must be built in producing the next generation [6].

According to Huda et al., it is reasonable to remember “no society can survive if it is not intentionally fostering the development of character in each of the younger generation” [7]. Therefore, character socialization must be carried out in various elements, such as family, community, media, school, and others. With hope, a stable life that, according to the stability of life, will depend on human character.

Thus, to get the stability of life, this article describes what strengths are owned by puppet shows associated with the world of formal education. This reasoning is very reasonable, considering that puppet tells good and bad behaviors that can give stories of how good behavior behaves as students' social change machines because they have their fields of action [8]. Besides, stories contained in puppet show can be opportunities in character education because they contain knowledge that embraces goodness and good actions to embrace values that can strengthen student character through explicit teaching about goodness [9].

## MATERIALS AND METHODS

### *General Background*

This research is qualitative research with a phenomenological approach [10]. The phenomenological approach is used to explore indepth information about the themes of character education that is obtained based on the experiences of teachers and students seeing *Wayang* performances. In particular, this research aims to gain an understanding of the themes of character education in *Wayang Golek*. This research was carried out for 4 months from January to April 2020. This research is expected to be the basis for further research development, especially for research on the theme of character education based on values from local traditions and culture, especially in *Wayang Golek*. According to Lopez and Louis, this should be done as a form of school responsibility in developing strength in the educational community [11].

### *Participant*

The main participants in this research were the headmaster's art teacher and sixteen students from eight schools in Bandung, Indonesia. According to the design in qualitative research, participants can range from 3 to 18 people [12]. The selection of participants uses a purposive technique because the criteria have been determined, namely those who have experience seeing *Wayang Golek*, namely teachers and students. Sixteen people who became participants were named by initials to maintain the privacy of the participants. Besides, school identities were also written with the initials. Detailed information of the participants in this research is shown in **Table 1**.

**Table 1.** Profile of Participants

| <b>Initial</b> | <b>Status</b> | <b>School Name</b>      |
|----------------|---------------|-------------------------|
| AG             | Teacher       | BD 1 Junior High School |
| EK             | Teacher       | BD 2 Junior High School |
| JJ             | Teacher       | BD 3 Junior High School |
| NN             | Teacher       | BD 4 Junior High School |
| ST             | Teacher       | PD 1 Junior High School |
| EV             | Teacher       | PD 1 Junior High School |
| AS             | Teacher       | C 1 Junior High School  |
| AN             | Teacher       | C 1 Junior High School  |
| RN             | Student       | BD 1 Junior High School |
| RL             | Student       | BD 2 Junior High School |
| EL             | Student       | BD 3 Junior High School |
| EN             | Student       | BD 4 Junior High School |
| FT             | Student       | PD 1 Junior High School |
| YS             | Student       | PD 1 Junior High School |
| TR             | Student       | C 1 Junior High School  |
| AB             | Student       | C 1 Junior High School  |



### ***Instruments and Procedures***

Information gathering is done through interviews, observation, and documentation [13]. This research uses indepth interview methods to extract data from the participant who are the research subjects. Interviews were conducted by describing questions with the interview guide instrument that had been made by the researcher. Interviews are conducted at school to get maximum results with the consideration that the subject can have comfort and flexibility in answering questions. The instruments in this determination are open and public [14]. The data collection procedure was carried out by asking questions of the research subjects. After the data is obtained, the data is processed and transcript in verbatim form.

### **DATA ANALYSIS**

Data analysis in this research generally uses the stages of data collection, data reduction, data analysis, and data interpretation [15]. In particular, data analysis begins with processing data from the transcripts obtained, then coding in the form of main themes, then connecting the meanings of the main themes into a narrative line obtained based on the phenomenon the subject experiences his experience. The collected data will be validated first through triangulation techniques. The final step in this research is to make a descriptive analysis of all research data based on information from research subjects with accurate interpretations.

To get data on how puppets have strength in character education, the researchers conducted a qualitative approach through phenomenological methods, with research subjects from 16 (sixteen) junior high schools located in Bandung, Indonesia. The collaboration was carried out with the Culture and Tourism Office and the Bandung City Education Office to hold a puppet show with the story *Gatotkaca Sabda Guru*. It is, according to Rahmawati and Putranta must be done as a form of school responsibility in developing strength in the education community [16]. Therefore, the change itself can occur if internal and external factors have tried to be modified. The information is collected through interviews, observation, and documentation [17]. The

collected data will be validated first through triangulation techniques. After validation, then analyzed with qualitative descriptive analysis with accurate interpretation.

## **RESULTS**

The results showed that in the puppet show, there are character education values that can be taught to children. There are characters of good people and also characters of bad people. Based on the documentation of the results of this research, examples of *Wayang Golek* characters can be seen in Figure 1 below. Besides showing many characters about people, *Wayang Golek* also has a connection with education in general outside of character education.

**Figure 1.** The character of *Wayang Golek*

### ***Puppet Show Integrates All Science Disciplines***

Based on the results of research conducted by developing puppet show themed students in Bandung, West Java, Indonesia, it is obtained an illustration that the *Gatokaca Sabda Guru* play can combine various disciplines. These disciplines include civic education and social science which aim to make good citizens, language education, gamelan and dance, religious education, historical education, and even local content curriculum as a means of strengthening local wisdom. This is confirmed by the results of an interview with an AG teacher who said that

*“Wayang Golek, in my opinion, is a combination of many educational sciences such as history, art, language, religion and the knowledge of strengthening citizenship”*. The student interviewed (RN) also mentioned *“I know more about history than the Wayang Golek performance. Apart from that, I also know about the religious teachings that are contained and inserted from the Wayang Golek performance”*.

The results of this research are corroborated by several previous research results that show *Wayang Golek* performances can be used as a learning resource for various disciplines, such as civic education and social science [18]. The presentation laid out the definition of Thomas Lickona's character, a harmonious blend of virtues expressed in religion, literature, and the views of intellectuals. Lickona consider *Wayang* to be an effective resource for use with young students because they integrate all the main disciplines of child development, such as perception, understanding, movement, coordination, and integration with environment, speech, and narrative [19]. Because it contains religious advice, literature, and the views of clever people. Besides, children feel more relaxed and motivated when puppets are used in learning. Besides, it can build self-confidence and provide opportunities to learn communication skills from an early age [20].

### ***Puppet Show Connects Learning Practices and Playing***

Information was obtained that they were very enthusiastic, motivated, and even happy to get to know the puppets. This is evident from what was conveyed by the children of RL, “*I like Wayang Golek because it is interesting, and I have added knowledge*”. Although in general there are certain parts that they do not understand in the language because they use Sundanese. However, these results illustrate that the use of *Wayang Golek* as an educational medium can bridge the gap between learning and playing by creating a fun, enjoyable, and memorable atmosphere [21]. This is reinforced by the statement of AB children who said, “*I do not understand the language used in the puppet show, but I understand the meaning*”.

Other studies address these issues, including reducing verbal demands and utilizing young children's facilities with pretend play, adopting a puppet procedure. It is based on the previous procedure, which minimizes verbal demands by allowing non-verbal answers and reducing memory needs by creating exciting but simple puppet games [22]. As a result of the research, which illustrated that the response of students at puppet show performances as a mean for strengthening character education, were fascinating and fun because the puppet is fantastic art, proud because even though it was the first time to take part in a live performance and not everyone could witness it directly, adding insight, because the storyline contains messages were beneficial, inspiring because there were puppet figures that could be used as examples, such as *Gatokaca, Pandawa Lima, Cepot*, even the *Buta* figure, to give advice, enthusiasm, when students first took part in a live performance, they liked puppet show, and happy, cool, and comfortable, because students could watch performances with friends in beautiful building conditions.

### ***Puppet Show Motivates Students to Participate***

In some *Wayang Golek* scenes, students are included in a communication show. This has an impact on students as they become more courageous and more motivated to get to know dolls. The art teacher who accompanied the show stated that with this performance children could also practice being the puppeteers of the puppets and some were interested in practicing it. It confirms that puppet in practice in the field could motivate and inspire students [23]. Puppets could also reduce anxiety and foster moral values, even students were more active and creative because it could encourage student participation [24]. In Dombivli (India), the Puppet group introduced it to activate social action groups, intending to utilize the puppet media to support their awareness raising and education programs [25]. Social skills training, which includes self-awareness, communication, interpersonal relationships, friendship, and empathy for children through puppet shows, are also confirmed in this research [26].

The findings revealed that this program had a dual function, namely as a means

to preserve local culture and, at the same time, a means to strengthen student character education. The story was seen in students' knowledge about the puppet show, famous puppeteers, and stories in the concept of an interesting performance, where students as spectators could enjoy and liked the show [27].

### ***Puppet Show Connects Emotion and Behavior***

This puppet show can also strengthen character education about managing emotions and behavior. Children can know how good or bad deeds will have an effect on each action done. This was explained by the EV teacher who stated that “*Students can find out what forms of good and bad deeds are. Examples in Wayang Golek shows to make them know good and bad examples in deeds*”. Children have some understanding of the functional relationship between emotions and behavior, and this can support social emotional adjustment [28]. Therefore, the development of the value that a person goes through occurs at least in four stages: the anatomy stage, the heteronomy stage, the phase of socionomy, and the autonomy stage. In the anatomical stage, the new value stage is a potential that is ready to be developed. The heteronomy stage is the potential value stage to be developed through rules and discipline. The socionomy stage is the stage of value development among peers and the community. The autonomy stage is the stage of value filling and controlling his conscience and free will without the pressure of his environment [29]. The puppet can emphasize the development of direct values in the autonomy stage because, through the story, the puppet can fill and control the will of students. It was reinforced in the research team, where students were willing to carry out specific values after witnessing puppet stories wrapped in impressive behavior.

However, the conditions for moral learning are necessary, but it is not enough just in and of itself. Without emotional commitment, reason remains abstract and partial, lacking commitment to moral action. Treffers et al. suggests, if we are committed to our thinking, it is because of the emotions that support it [30]. Without any emotion, there will be no commitment and there will be no reason to think rather than not think or think about it than that [31].

### ***Puppet Show Connects the Real World and the Imagination World***

Puppet shows can develop children's imagination. Children are free to express themselves and have dreams and aspirations for the future. In this context, students can be given stimulants in optimizing their reasoning. The AN teacher admitted that “*By watching a puppet show, the students' imagination develops so that they can develop their thinking power*”. Cultivation of virtue does not mean the abandonment of rationality it only provides a moral arrangement for the implementation of reasoning. It must even be legitimized and modeled [32]. Therefore, students need role models.

Puppet shows can connect the real world and the world that might be imagined

[33]. In the puppet show, through the story of *Gatotkaca Sabda Guru*, students connected between what was done or ever done with the storyline. Have they done something good or not? Are they good people or do not they fit the storyline? Do they have good character or not? It is very interesting because teachers and students consider, reflect on and experience moral behavior and moral strategies “to become proficient in developing it and developing it into habits” [34]. Even in the puppet story, role models like *Gatotkaca* are portrayed who have a disciplined, courageous, and respectful character of their teacher. It emphasizes that the imagination world and the real world are related to the storyline strengthened by the character of puppet characterizations.

The puppet show is one of the Sundanese cultural identities, which, of course, Sundanese people need to understand the importance of ownership, which is an integral part of the formation of national identity. There is also an understanding that humans must be based on an analysis of human needs derived from the conditions of existence. These needs include the need for connectedness or frame of devotion, the need for identity, the need for an orientation framework, the need for roots, and the need for transcendence. Overall, human needs can be expressed in two fundamental human concepts, namely the concept of “have” (to have) and “there” (to be). As a human being, human lives and develops into a person because he has something. Thus "possessing" is part of a human “being”, which is then referred to as “existential having” [35].

### ***Puppet Show Can Strengthen Moral Character and Performance Character***

The main value obtained in this research is about the formation of inner morals and beliefs for students. The existence of good teaching values from each story can make students understand that in a *Wayang* performance there are many positive values. Students can absorb themselves and will automatically make an impression on them. This is an indirect strategy to strengthen students' morals and behavior. This analysis is also reinforced by the statement of the US teacher who stated that

*"Students experience changes in behavior immediately after seeing a puppet show. They may see examples of stories in the show. For teachers, this helps indirectly strengthen their behavior and character"*.

Character is about good choices and positive actions. It is about doing the right thing. Character shows itself in behavior, involves conscience, touches judgment, heart, and thoughts [36]. Although it has not been seen in the form of behavior in the puppet show, the heart of the students' thinking started to be distracted. Other, spiritual tasks of teachers' learning of thinking skills-oriented are meditation, mediation, and the roles of teachers' reflection. Therefore, the character that grew after watching the puppet show referred to the new paradigm of character education. The following are the results of research showing the strengthened character.



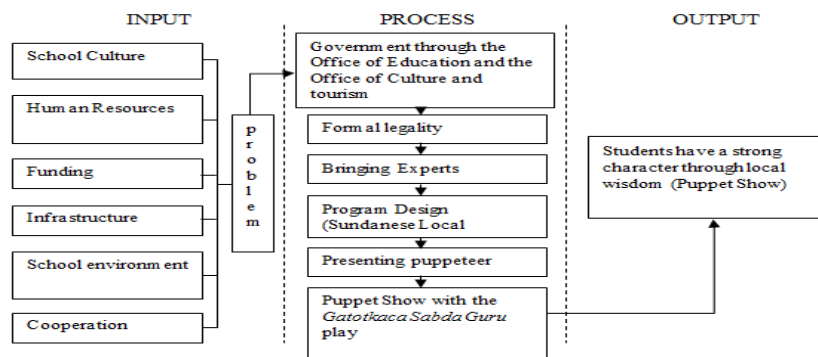
**Table 2.** The Character Contained in the Puppet Show Performance

| Old Paradigm   | New Paradigm  |   |
|--|---|---|
|  | Moral Character   | Performance Character   |
| <ol style="list-style-type: none"> <li>1. Be an honest student</li> <li>2. Respecting parents</li> <li>3. Be more compassionate</li> <li>4. Not dependent on technological sophistication</li> <li>5. Increase patience</li> <li>6. Not arrogant to anyone</li> <li>7. Become more diligent and active in learning.</li> </ol> | <ol style="list-style-type: none"> <li>1. Religious</li> <li>2. Honest</li> <li>3. Tolerant</li> <li>4. Friendly</li> <li>5. Respect to parents</li> <li>6. Not arrogant/big headed/arrogant.</li> <li>7. Patient</li> <li>8. Wise</li> </ol> | <ol style="list-style-type: none"> <li>1. Hard work</li> <li>2. Live orderly</li> </ol> |

The character division’s appearance is as described the character of performance as “mastery orientation” [37]. It consists of those qualifications including but not limited to perseverance, strong work ethics, positive attitude, ingenuity, and self-discipline needed to realize one's potential for excellence in any performance environment, such as academics, extracurricular activities, the workplace, and throughout life. Moral character is “relational orientation”. These consist of those qualities including but not limited to integrity, fairness, caring, respect, and cooperation that are needed for successful interpersonal relationships and ethical behavior. Moral character allows us to treat others and ourselves with respect and attention and act with integrity in our ethical lives. The moral character also has the vital task of moderating our performance goals to respect others' interests and ensure that we do not violate moral values such as justice and caring in the pursuit of high performance.

In a person of character, the two sides of the character are interdependent; each needs the other. Consider what can happen if we have a performance character without moral character. We might choose selfish goals (like making much money that we only spend on ourselves) or even evil goals (like blowing up innocent people). Alternatively, we might choose a reasonable goal (such as achieving at school or fighting terrorism) but undermine our efforts to achieve that goal by using unethical methods to achieve it (such as tracing paper or using inhuman methods to interrogate terrorist suspects). Moral character motivates us to choose moral goals and then pursues them in a completely ethical way. Alternatively, consider what happens if we have a moral character without a performance character. We may have good intentions but bad abilities to carry them out. We might want to help others through community service projects, for example, but lack the confidence, organization, ingenuity, and perseverance to implement them effectively. In this interdependence vision of performance and moral character, harmony and ethics are aligned to enable an action or life character [38]. Meanwhile, the hypothetical model of strengthening character education through the top-down puppet show can be

shown in **Figure 2** below.



**Figure 2.** Hypothetical Model Strengthening Character Education through Top-Down Puppet Show Performances

## CONCLUSIONS

The results illustrate that a person's experience can be a form of learning and education. The focus of this research is about exploring the values that exist in *Wayang*, especially the *Wayang Golek* about values in character education. The main thing that can be concluded is that the values contained in the puppet can be integrated with other sciences such as linguistics, religion, history, and others. Indirectly, children also learn a lot of this knowledge. The impact of the absorption of the values contained in the *Wayang* stories allows children to slowly change their behavior. Because they understand and create examples of everything that is done has consequences.

The number of themes processed in this research can be a reference for developing similar research themes. Therefore, research on local values that can be developed in a global context is very important to be carried out continuously. Although there are many positive results obtained, this research also does not escape the limitations, namely about local cultural performances which are starting to be rare, experts in the field of local culture, and attention to the preservation of local culture are still a problem in itself. In the future, it is hoped that this limitation can be minimized to obtain better research results.

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