

Strengthening the value of character through shows shadow puppets

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ABSTRACT: Puppet is not just aesthetically pleasing shape, but has its own value for the Indonesian people in general and the people of Javanese culture in particular containing deep intent is to give a picture of life and living. Puppet is a work of art that has meaning as a language of symbols of life and living a more spiritual rather than outward. One of the alternative media that can be used is through a puppet show that is full of values, moral and character education. This study aimed to describe (1) The values of the characters presented in a puppet show; 2) The process of strengthening the character after watching the puppet show. This study is a qualitative research. The method used ecological literature. The data studied is spoken of data about the shape of the strengthening of puppet and values contained in the shadow puppets. Data were analyzed using interactive, while the validity of the data using triangulation, theory and methods. Based on the results of research and analysis showed: 1) The values conveyed character in a puppet show include the noble values of Pancasila. It proved to still their mutual cooperation activities, meetings, and social activities for students at the school as a successor to the nation that can distinguish between what is good, what is right and what is wrong; 2) The process of strengthening the character through a puppet show can be done through *Pancadria* that spectacle, the substance of value, symbolizes the values, selection values and attitudes to the integrated embodiment in one time show.

1 INTRODUCTION

Regional literature is one of the characteristic manifestations possessed or produced by a particular society. Cultural values contained in the regional literature is an entity underlying the existence of that society. Studies On regional literature has high relevance to the needs of building self-identity, independence, social responsibility, and the dynamics of community change. The results of the study is very possible utilization because of three important factors. First, the direction of regional development can be adjusted to the needs and socio-cultural potential, in this case the region's literature. Second, the widespread flow of profane lifestyles and mass culture of homogeneity as a result of globalization can be denied by exploring the pluralist local cultural wisdom as an alternative cultural system. Third, the emergence of degradation of the potential and sustainability of natural resources and the environment can be anticipated by exploring the cultural values that are conceptualized in local *pranatapranata*, traditional values, and oral literature.

Traditional art performances are born and developed in the midst of rural communities. The cultural art show is a reflection of the life of the village community, which is presented in the community spontaneously and intimately. The

comedic element is very dominant in every performance. In this case reciprocity communication is strong among players and spectators. Therefore, it is often called the people's theater or folk show. This folk art performance uses local language such as Javanese language, Sundanese language in accordance with the language used by the society where the performance is presented, so the information that the performance performances are always associated with human life events such as wedding ceremony, *ruwatan*, clean thanksgiving village, and celebration big day. In addition, performances of *wayang kulit* is also used as a means of communication means as a medium of education and means of understanding human life. The art of *wayang kulit* in society has different functions that can be grouped into 3, namely: 1) as a means of ritual; 2) as personal entertainment, and 3) as representations of art (Soedarsono 1999). The *wayang* story is a description of the nature and character of human beings because typically the exposure of the story is reflected in the nature and behavior, so that many are giving suggestions. Though all the forms of the dish are just pseudo, not the real event.

Puppets is not just a beautiful and fun form, but has its own value for the Indonesian people in general and the Javanese cultural community in particular that contains a deep intention of

providing a picture of life and life. *Wayang* is a work of art that has meaning as a symbol language of life and life that is more spiritual than outwardly. One of the alternative media that can be used is through puppet show which is full of values, morals and character education.

The shadow puppet show has now become a performing art form that contains aesthetic value. *Wayang kulit* is a very popular art and familiar from all walks of life, especially for the people of Java. For fans, the leather puppets are an artistic expression, but they are also viewed as a source of reference for life, so the *wayang* performances are full of ethical, philosophical and socio-religious values.

The phenomenon of moral decline of Indonesia's young generation is widespread in various lines of life, such as brawl between students, physical clashes between members of the council, clashes between government officials and citizens, fights between villagers, abuse of authority, and so on. Such symptoms can reduce the image of the Indonesian nation in the eyes of the world as a polite nation and can also affect the internal disintegration between nations. Moral degeneration concerns the character of everyday attitudes and behaviors, like individuals, families, and society. The cultivation of manners is thus important as one of the efforts to prevent moral decline and planting will be more appealing if applied early on.

The cultivation of manners can be achieved through appreciation and artistic activity, for example through puppet show. In the art of *wayang kulit* performance various elements of moral education can be accommodated. Shadow puppet performances are not just presenting a spectacle of carved skin but actually have a moral message that can be a life guide. Through the art of *wayang kulit*, elementary school students who are the younger generation of the nation's ideals, in addition to being introduced to the nation's art and culture can also imitate the moral message contained in it. Based on the meaning of the story or can be by imitating the behavior of characters of the story that behaves well, then the *wayang kulit* can be used as a means of character education. Especially in the current global era, which allows a variety of foreign influences can be accessed easily, then the morale of the young generation needs to be improved so as not to be influenced by the morals of foreign nations.

In the beginning, the *wayang kulit* was used by the guardians as a medium for spreading Islam in Java. In addition, it is also used as a vehicle to convey legends as legitimacy over the occurrence of a village, lake, mountain, and others. In this discussion, *wayang kulit* is used as a means of cultivation of character, although in *wayang kulit*

show actually already implied guidance of life, However, the model of the performances that made this deliberately designed specifically as a means of cultivation of character so that all elements of the show are directed to the things related with manners.

This study raises the elements of character in *wayang kulit* can be used as a moral planting for school students. That, based on the existence of various phenomenon of moral decline of the young generation, which one of them caused by the influence of global culture. Therefore, with this assessment, the appreciation for the students or the young generation in the field of *wayang kulit* art, the pure product of Indonesian nation culture becomes more can be improved. In addition, today's leather puppet show has begun to be marginalized because of the entry of modern entertainment that is easily accessible, so there is a need for special handling as a form of preservation in order not to become extinct. Shadow puppet shapes can open up opportunities for other *dalang* to adopt the model in their puppets. It is important, to respond to other forms of entertainment in the global era that can be accessed easily.

Based on the above background, the research can be formulated as follows. 1) How are the character values delivered in the shadow puppet show? 2) How is the process of strengthening the character after watching the *wayang kulit* show? This study aims to describe the values of characters conveyed in the shadow puppet show and describe the process of strengthening the characters after watching the *wayang kulit* show.

2 LITERATURE REVIEW

2.1. Culture and Art

Culture comes from the word culture which in Indonesian dictionary means 'mind or mind'. Thus, culture can be regarded as the result or fruit of thinking done by a person at a certain time. According to Bennett Taylor (Riyanto, 2011: 43), "Culture of civilization, taken in its wide technographic sense, is a complete complex that includes knowledge, belief, art, morals, custom, and any order capabilities and habits acquired by man as a member society." In the free translation we can understand that culture is essentially a complex blend of knowledge, belief, art, morals, and traditions as well as other skills and habits gained by humans as members of society. Ndraha (Riyanto 2011) divides the cultural level in two categories. A. The quantitative aspect: the more involved in embracing, possessing, and obeying a higher cultural level will be created such as global culture, regional culture, national culture, local

culture, and local culture; B. Qualitative aspects: the more fundamental the structuring of values will be the stronger the created culture.

With these two cultural meanings, Ndraha continues that culture can have the following functions:

- a. Taste and identity of the community,
- b. Binding a society,
- c. Source of inspiration,
- d. Driving force,
- e. The power to create added value,
- f. Patterns of behavior that contain norms and rules,
- g. heritage,
- h. Substitution of various values,
- i. Mechanisms of adaptation to change
- j. The process that makes the nation congruent.

Understanding culture will not be separated from understanding art or art. Art that says basic art in Indonesian is the ability of the mind to create something of high value or beauty. Many notions of art are born by art figures who all point to the work of art (art) for the art observer. Art or art is the work of artists with the intention of giving a sense of beauty to the observer and for the artists themselves.

Art can provide a person's psychological life because the object or target is nature, psyche, life, and all that is related in human life. Art is also an order and the value of a society can be seen. We can still remember how the Ancient Greek civilization, Ancient Rome, or Ancient Egypt, which in its day is a benchmark of the progress of human reasoning thinking. Thus, we have always never been separated from art. Even the latest developments, now the struggle in life is associated with art, such as martial arts, the art of preserving oral, and the art of arranging the heart.

The interconnectedness of art in human life shows that the importance of art in giving harmony and balance. Art is the core form of human culture and civilization that we frame as an invaluable asset of a nation. Similarly with Banten, this area has always been developed and developed with the nobility of art and culture.

2.2. Puppet

Puppets is Indonesia's native art performances that thrive in Java and Bali. The *wayang* culture is influenced by Javanese and Hindu culture. UNESCO, the cultural institution of the United Nations, on November 7, 2003 established the *wayang* as the famous puppet show of Indonesia, a priceless world masterpiece of the Masterpiece of Oral and Intangible Heritage of Humanity. Shadow puppets show (puppets) in Indonesia has its own style, speech and uniqueness which is the original masterpiece from Indonesia. For this reason UNESCO incorporated it into the List of

Intellectual Cultural Heritage Representative in 2003.

The puppets in the context of art is a person who is in charge of moving puppet puppets or telling a story (beber, kentrung). In the puppet show, the element of the story is of course the main element. Through this story the puppeteer can insert character education. As is known, that in the *wayang* performance, the audience is not faced with general theories but with models about human life and behavior (Suseno 1995) analogous to the life of *wayang* figures. Indeed what is depicted in *wayang* performances is a picture in the life of society.

Puppets is a symbol of traditional Javanese worldview that serves as an art, religious ritual, and has been a medium of idea submission for more than a thousand years (Hatley 1971). However, community change tends to urge areas of "local value" in "marginal" areas. Modernization and globalization are suspected to have placed traditional arts on two choices: to survive in the corners of civilization or to modernize themselves to be transported into a modernity that promises a bright future. The *wayang* performance which became one of the important pillars of the preservation of the Javanese Tradition, reveals a Javanese Philosophy that teaches the ethical view that understanding the path of natural law is an important issue.

Genealogically, the tradition of puppetry in Java is derived from two orientations, namely the tradition of the palace or the great tradition (Surakarta and Yogyakarta) and the traditions of the lower society outside the palace or popular tradition (Soetarno, et al 2007). Puppets is someone who delivers messages through a channel (channel) *wayang kulit* to the audience (receiver). *Dalang* as a communicator is strongly influenced by several factors, among others:

1. General knowledge (knowledge) both about the art of puppetry as well as dissemination of public information (ideas), and experience *mendalang* (experiences). A puppeteer who has extensive knowledge of the knowledge coupled with his old bastarding experience will make it easier for him to communicate public information that is easily captured by the audience without damaging the art of beauty.
2. The skills of a *dalang* in communicating (communication abilities) will affect the success or failure of the communication process. Both normative and philosophical messages submitted by the mastermind will be understood by the audience if the message is easily digested
3. Knowing the norms that apply (values) in this case grip. In addition, the puppeteer should pay attention to the customs of the people who

perceive the performance. If the norms are violated it can cause the audience to disperse.

4. Have group associations collected in GANASIDI and PEPADI to improve their skills. Often public information is submitted by the government through these puppetry organizations.

Factors affecting *wayang kulit* performance, among others:

1. The nature of the *wayang* media is bound by the standard, which is the guideline to be followed by the puppeteer, either in taking the story content, the selected gending, or the philosophical messages conveyed to the performance. According to Amir (1991), medium *wayang kulit* has the following characteristics:
 - a. puppets kulit as a theater, has the same function with the theater-theater in general, that is to provide meals that are psychological, intellectual, religious, philosophical, aesthetic, and ethical. The difference of *wayang* does not separate these functions
 - b. Puppet provides a healthy entertainment for the audience. There are elements of tragedy, comedy, and tragicomedi. There is a touching romance, heavy dilemma, great sacrifices, and entertainment in the form of jokes.
 - c. Puppet forever is not patronizing, but more invited the audience to find the meaning contained in the show.
2. The performance of puppets on stage has a limited audience. *Wayang kulit* performances in the villages often absorb the audience from a radius of 5 km. They flocked to the performances to watch the shadow puppet shadow. If the shadow puppets are broadcast through modern mass media, such as radio, or television, the audience's reach will be even wider.
3. A good *wayang kulit* performance is strongly influenced by stimuli, which are:
 - a. A good puppeteer's voice can tell which one character sounds to another. Especially if the *wayang kulit* is broadcast via radio, this *dalang* sound factor is very decisive success of pergelarannya.
 - b. The aesthetic aspect of the *wayang* performance is decisive. The puppeteer must be able to arrange the location of *wayang* characters in the trial, according to the character of each puppet character. For example, in the first jury when the king is meeting with ministers to discuss important matters. The use of the language used by each puppet character must be adapted to his character. In this case the mastermind should be able to use the language level in the language.

Area, so it requires terms of order in the language. For example, the figure of Bima never uses kromo language to anyone except to Dewa Ruci.

Various types of *wayang* performances spread in Indonesia such as puppets, and others that may still be popping up along with the progress of the artist's creativity. However, among the various puppets, puppets are very popular in the community, especially Java. Although puppets now life began to recede. Besides can be seen in the above events, the planting of character can also be seen in a story on a particular scene such as *jejer*. In that scene, the courtesy education between husband and wife, children and parents, young people and the elderly are portrayed in a dialogue containing elemental level of speech.

Various examples of puppets behavior can be described as means of cultivation or character education. That, can be achieved by imitating the behavior of characters who have good character and not follow the bad behavior played by bad characters. In addition, also can be achieved by understanding the meaning of cherry ta delivered. Seeing the end of the story that befell the puppet characters can also be an example in taking a life of community. So, puppets shows are not just presenting a wooden show of puppets but actually have a moral message that can be a life guide. Based on the meaning of the story or can imitate the behavior of a character, then the puppet show can be used as a means of character education. Through the art of puppets performances, the younger generation apart from being introduced to the nation's artistic art can also imitate the moral message contained in it, which is of course according to the moral of the Indonesian nation. By looking at the roots of traditional culture, the morale of the young generation is expected not to be uprooted from the foundation of the life of its own people. If the foundation of Eastern culture is firmly inherent in the heart of the younger generation, then no matter how hard the influence of globalization is expected will not easily falter and remain strong, strong, noble personality for the progress of the nation and the country of Indonesia.

2.3. Character Values

Character education according to Wibowo (2012) is effort designed and implemented in a systematic way to help learners understand the values of human behavior associated with God Almighty, self, fellow human beings, environment, and nationality embodied in Thoughts, attitudes, feelings, words, and deeds based on religious norms, laws, etiquette, culture, and customs. Furthermore, Mulyasa (2012), states character education has a higher meaning of moral

education, because character education is not only related to the problem of right wrong, but how to instill habits about good things in life, so that children or Learners have awareness, and a high understanding, as well as the concern and commitment to apply the virtues in everyday life. From some of the above opinions, it can be synthesized that character education is a manifestation of a person's behavior based on values and noble characters that are implemented in everyday life, both in the family environment and society.

Kemendiknas in Wibowo (2012) states eighteen components of the value of character education. The first value is religious include: attitudes and behaviors that adhere to the implementation of religious teachings that are adhered to, tolerance of the implementation of other religious practices, and live in harmony with other religious followers. The second value is honestly encompassing: behaviors based on an attempt to make himself or herself a person who is always trustworthy in words, actions, and work. The third value is tolerance includes: attitudes and actions that respect different religious, ethnic, ethnic, opinion, attitude, and other people's differentiation. The fourth value is discipline include: actions that show orderly behavior and abide by various rules and regulations. The fifth value is hard work include: behaviors that demonstrate genuine efforts to overcome learning and task barriers, and accomplish the tasks as well as possible.

The sixth value is creative includes: thinking and doing something to produce a new way or result from something you already have. The seventh value is self-contained include: attitudes and behaviors that are not easily dependent on others in completing tasks. The eighth value is democratic, including: the way of thinking, acting, and acting that judge equal rights and duties of himself and others. The ninth value is curiosity includes: attitudes and actions that always seek to know more deeply and extensively from what they learn, see, and hear. The tenth value is the spirit of nationalism including: the way of thinking, acting, and insight that put the interests of the nation and state above the interests of self and his group.

The eleventh value is the love of the homeland, including: the way of thinking, acting, and doing that shows loyalty, awareness, and high appreciation for the language, the physical, social, cultural, economic, and political environment of the nation. The twelfth value is to appreciate achievements include: attitudes and actions that drive itself to produce something useful for society, and recognize, and respect the success of others. The thirteenth value is friendly or communicative includes: actions that show the pleasure of speaking, associating, and cooperating

with others. The fourteenth value is the love of peace encompassing: attitude, words, and actions that cause others to feel happy and secure for their presence.

The fifteenth value of reading is inclusive: the habit of taking the time to read the various readings that give him virtue. The sixteenth values of environmental care include: attitudes and actions that always seek to prevent damage to the surrounding natural environment, and develop efforts to repair the already existing natural damage. The seventeenth value of social care includes: attitudes and actions that always want to provide assistance to others and communities in need. The eighteenth value is the responsibility includes: the attitude and behavior of a person to carry out his duties and obligations, which he should do, to himself, society, environment (nature, social and culture), the state and God Almighty.

3 RELEVANT RESEARCH

The research studied has relevance to previous research. The previous research review serves as the basis or reference research that the researcher will do. Research to be conducted this researcher is as complement to research that had been done by previous researcher that felt still less comprehensive from study researched.

The first relevant research was conducted by Walujo (2007) entitled Puppet Performance and Public Information Dissemination. The results of this study indicate that the performance of *wayang* art culture in Indonesia has many kinds and types. Each region has its own traditional *wayang* art that can be used as a means of disseminating public information. The development of cultural performance of *wayang* art by government or related institution is still needed, especially fund for practice, costume, and comprehension of actual public information. Public information dissemination techniques can be done by *wayang* artistic cultural performances with their own style and way through dialogue, jokes, and singing. Collaboration can be performed by *wayang* artistic cultural art with modern mass media, provided that each media aware of the differences in characteristics of traditional media with modern mass media.

The second relevant study was conducted by Sri Indratmi Yuniarti entitled *Wayang Mbeling* Creativity *Dalang* as Social Communicator. The results of this study indicate that the presence of puppets mbeling in mass media turned out to increase the repertory type of puppet shows. The word "mbeling" shows the meaning of uncapableness or "nyeleneh". *Wayang* mbeling is not well established on the stage performing arts

but performed on the newspaper page. The writing of *wayang* stories uses nonformal languages and the plots deviate from the puppet plot. The setting of events is adapted to the real-life events of the community. The characters of *wayang* puppets are adapted for the present day community figures. Lifestyle of *wayang* figures became the play adopted the living style of today's society. Messages of social communication and mass media become a means of supporting activities.

The third relevant research is conducted by Tjahyadi (2009) entitled Deconstruction of Understanding of Javanese Culture About The Nature and Relationship of Kawula-Gusti at the "Semar Kuning" Puppet Play. The results of this study indicate that the understanding of Gusti-Javanese relationship in Javanese society tends to understand the ontical oneness of Krasula-Gusti oneness which can be achieved through the epistemic-ethical path, each of which is found in the "small narrative" References to the meaning of *wayang* that is anchored in the daily life of the little people.

The fourth relevant research is conducted by Brits (2014) with the title Exploring the Use of Puppet Shows in Presenting Nanotechnology Lessons in Early Childhood Education. Puppets were selected as a medium because they facilitate social interaction, thereby enhancing communication through role playing, imagination, story-telling, and listening for young children. It is therefore the ideal interactive teaching aid. Life-size boy and girl puppets were manufactured in addition to different animals and a Nanoshi character with his magnificent instruments. The Nanoshi character invites the children to his small, small world where material acts differently, gold has extra ordinary colours, and a very thin, thin wire can be very strong. Through different scenarios, for example the cleaning of dirty water with a Nano tea bag and natures' Spiderman (the gecko), the basic foundations of Nano science is explained. The children are constantly encouraged by the puppets to ask questions and assist in solving problems.

The fifth relevant research is conducted by Chan (2016) with the title Augmented Reality Interaction Design and User Experience of Hand Puppet Historical Museum in Taiwan. Thus, this study uses the display space in Li Tien-Lu Hand Puppet Historical Museum as the experimental field. By integrating iBeacon sensor technology and virtual reality technology into creation of a new experience of the hand puppetry culture, this study attempts to investigate the exploring behaviors and action strategies of visitors under the navigation of games. While seeking a balance between traditional display of artifacts and use of digital instruments, this study expects to facilitate

two-way and spontaneous interactions between the museum and visitors. After implementation of the system, the ease of use of the system, user behaviors, and preferences are also analyzed. Finally, a gamifying museum with mixed reality experience design model is proposed.

The sixth relevant research is conducted by Zorko (2011) with the title a puppet in tmtu. The puppet as the protagonist evoked from a child what an adult is not able to. Alongside the puppet a child feels to be an equal partner in the relationship to an adult (a kindergarten teacher and an assistant teacher) and at the same time a child has optimal conditions for his personal development in his own way. Because of this also the farewell to Traja is a research, emotional and cognitive experience – but in the name of the love for Traja and her planet a child, despite the emotional distress he experiences in Traja's departure, waives his dreams of his life with her.

The seventh relevant research is conducted by Kshirsagar (2015) with the title Easier Automation with Puppet. Conclusion can be made that the puppet helps in automation of the processes which have multiple occurrences and manage the system state.

The eighth relevant research is conducted by Divya (2015) with the title a study to assess the effectiveness of puppet show on knowledge regarding selected mosquito borne disease among children in selected village at nellore. In pre test 16(27%) had moderate knowledge and 44(73%) had inadequate knowledge. The scores of the post-test indicated increase in knowledge levels of the primary school children i.e. 11(18%) had adequate knowledge followed by 35(59%) had moderate at knowledge, 14(23%) had inadequate knowledge.

The ninth relevant research is conducted by Xin (2016) with the title a Plastic Arts of Northern Sichuan Big Puppets. As one of China's first non-material cultural heritages, northern Sichuan big puppets are mainly characterized by three aspects in the plastic arts: the first is the focus on combination of romanticism and realism in modeling techniques; the second is the true and delicate art of makeup, and makeup makes adjustments with the changes in the plot and the fluctuating mentality of characters; the third is flexible and diverse installation and clothing. Northern Sichuan big puppets should be closer to the era, make seasonal innovation, integrate into the cultural elements of the times and agree with the with the aesthetic taste of modern people, in order to maintain long-term vitality.

The tenth relevant research is conducted by Simon (2008) with the title a puppet promoting engagement and talk in science. The puppets research appears to have the potential to make a positive impact on science teaching in

primary/elementary schools. Funding has recently been secured to support a substantial programme of professional development for teachers, together with provision of resources including puppets and scenarios in which the puppets can operate. Several factors have emerged from the research that appear to be relevant in ensuring that this programme of professional development is effective.

The eleventh relevant research is conducted by Searl (2016) with the title Puppets in an acute pediatric unit: Nurse's experiences. The puppets were a means to educate the children and were sources of distraction from unpleasant procedures. Additionally the puppets were a strategy to reduce fear and break down barriers for the child especially when undergoing procedures. When using the puppets participants identified that infection transfer was something to be considered and not all nurses felt comfortable using the puppets. A lack of confidence and time were identified as barriers to using the puppets. The findings from this study have been valuable in establishing recommendations for future puppet use.

The Twelfth relevant research is conducted by Wagh (2015) with the title More than a script puppet: understanding work related stress & attrition in interactive service work in call centers. It concludes that the interactive service work will continue to be globalized, as a result, issues of call center work pressures and related attrition will increasingly surface within interactive service work.

The thirteenth relevant research is conducted by Aghagolzadeh (2009) with the title Language as a Puppet of Politics: A Study of McCain's and Obama's Speech on Iraq War, a CDA Approach. In this study, the two rivals of presidential election try to win the election and gain political power. We all know the tragic consequences of the war for Iraq, as well as American loss of life and money. However, McCain praises this event but Obama condemns it completely. The authors believe that these two differing thoughts rooted from two oppositional ideologies and views: while Obama is from the rival party which is against the war, McCain belongs to the starters of the Iraq war. Therefore, the two nominees propagandize their parties regardless of the effects of war. This fact is done through the language. On the basis of this fact it can be claimed that language is in the hands of the lords of power who utilize it according to their own taste. One of the ways that the lords of power and politics use to represent their mind is language, in this way language is in fact a puppet which is used by the lords of society.

4 RESEARCH METHODS

The type of this research is qualitative research. Moleong (2013) State that qualitative research is research that intends to understand the phenomenon experienced by research subjects. This study uses the approach of literary ecology that is to describe what the problem is, then analyzed and interpreted the existing data. These data are data about the values of the characters conveyed in the shadow puppet show, and the process of strengthening the characters after watching the shadow puppet show. This research data is oral data. This oral data comes from the *wayang kulit* story. The *wayang kulit* data are: the character values contained in the shadow puppets, and the form of strengthening the characters after witnessing the shadow puppets.

Test the validity of data in qualitative research includes several tests. Researchers used triangulation test theory and data sources. Triangulation is interpreted as checking data from various sources in various ways and at various times. Triangulation technique according to Sutopo (2006) consists of four types, namely triangulation sources, methods, researchers, and theory. Triangulation techniques used in this study are triangulation of sources, theories, and methods. Triangulation of sources is done by checking the data that has been obtained from several sources. This triangulation is intended to validate data from other data sources other than documents, such as interviews from resource persons. The second triangulation technique is triangulation theory that is using some theory so that the findings obtained are valid. Theories that become the reference to validate the findings in this study are theories about *wayang kulit*, literary ecology, and character values. Triangulation method is done by way of referring, and record.

Data collection techniques in this study are interactive and non-interactive (Goetz & Le Compte, in Sutopo 2006). Interactive data collection is intended that the data collection is interacted with interviews and observations. Data collection is noninteractive in the form of recording or documentation, and field notes.

Data analysis technique used in this research is interactive technique (Miles, et al 2007). The steps of data analysis techniques in this study include three components, namely: 1) data reduction; 2) presentation of data; And 3) drawing conclusions. The first step is data reduction. Data reduction phase is a detailed data selection stage. In this step, the data collected is recorded in a detailed description. From the data that has been recorded, then done simplification of data. The selected data are only data related to the problem analyzed, in this case the character values in the shadow puppets and the process of strengthening the

characters after watching the shadow puppet show. The second step is the presentation of data. At the presentation stage of this data, the data that has been set and then arranged regularly based on the problems that have been formulated to be easily understood. The data are then analyzed to get the description of character values in *wayang kulit* and the process of strengthening the characters after watching the *wayang kulit*. The third step is drawing conclusions. At this stage a conclusion about the results of the data obtained from the beginning of the study. However, if the conclusion withdrawal is not in accordance with the data should be or there is any doubt in doing the conclusion withdrawal phase, it can be done by checking again from data collection, data reduction, data presentation, and conclusion drawing.

Research procedures conducted by researchers include: 1) planning stage, 2) implementation stage, and 3) preparation of reports. The first stage is planning. Research planning stage includes: a) making the formulation of the problem to be studied, b) designing the research, and c) preparing the research instrument or data collection tool. The second stage is the implementation. In this stage of implementation, some activities are carried out: a) data collection stage, b) data reduction stage, c) data analysis stage, d) data inference step. At the data collection stage, the researchers collected data in the form of character values contained in the shadow puppets and the process of strengthening the characters after watching the *wayang kulit* based on the formulation of the problem. At the data reduction stage, the collected data are then selected and grouped according to the aspects analyzed. Aspects analyzed are the character values in *wayang kulit* and the process of strengthening the characters after watching the shadow puppets.

At the data analysis stage, the selected data is then analyzed to answer all the problems that have been formulated. At the data deduction stage, the data is concluded after data collection, data reduction, and data analysis. This stage is the answer to the problems that have been formulated. The third stage is the preparation stage of the report. The research report is the final stage of a series of processes. The process includes (problem formulation, designing research, composing research instruments or data collection tools, data collection, data reduction, data analysis, and conclusions).

5 RESULTS AND DISCUSSION

The results of research based on the first problem formulation show the character values contained in

the shadow puppet show is the noble values of Pancasila. These values are gotong royong, musyawarah, and social activities, besides for the students as the successor of the nation can distinguish which one is good, which one is right, and which one is wrong. The results of research based on the formulation of the second problem shows the process of strengthening the character through the *wayang kulit* show can be done through *Pancadria*. *Pancadria* forms of spectacle, value substance, value symbolization, value selection, and the embodiment of an integrated attitude in a time of performance.

a. Values of characters in *wayang kulit* show

Art performances that use story elements basically confront an evil character (antagonist) with good characters (protagonist) or build a conflict between good characters and bad characters (evil).

Character values are usually tucked in staging works of art, one of them in a *wayang kulit* show. The value of the characters conveyed is the embodiment of the value of human love of God that is implemented in the form of attitude and everyday behavior. It is one of the functions of *wayang kulit* performances as a means of spreading good values in addition to its main function, namely as a show of entertainment for the community. *Wayang* is an epic which essentially tells the heroics of the characters who have good character to face and quell the character of evil character.

Shadow puppet performances, puppeteers not only convey good character but also bad character because of the demands of the story and the characters contained in the puppet characters. The position of shadow puppet is the symbol of human life. The puppeteer through his *wayang* begins to enter on the order of values in life as follows:

1. The importance of cultivating mutual respect and respect among people, especially from the young to the elder, from subordinates to superiors and respecting loyalty.
2. The importance of gotong-royong in daily life as a reflection of the culture and character of the nation, including appreciating the work achievements that have been done.
3. The importance of having the nature of forgiving to each other by remembering that humans are creatures where wrong and forget and many have shortcomings
4. The importance of the values of the struggle in living everyday life, such as never giving up and not showing sorrow to others because sadness is a sacrifice to achieve true success in life.

Based on the results of research conducted, researchers found a number of character values conveyed through the puppet show. All the values of the characters conveyed are the manifestation of

the value of human love of God that is implemented in the form of attitude and everyday behavior. It is one of the functions of *wayang kulit* performances as a means of spreading good values in addition to its main function, namely as a show of entertainment for the community. *Wayang* is an epic which essentially tells the heroics of the characters who have good character to face and quell the character of evil character.

Goodness values delivered through *wayang kulit* show oriented to the development of community behavior in an effort to advance the life of nation and state, as it is known that the reverse of a nation is determined by whether or not the quality of the character of its citizens. If the quality of the character is not formed, did not rule out the state of Indonesia will begin to shift from the state of personality and civilized to a state that has no identity that ultimately has implications for the decline of the state. It is said that, because the character (personality) is used as the best measure in assessing the individual.

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The process of strengthening the characters through *wayang kulit* can be done through *Pancadria*. *Pancadria* form of spectacle can be viewed from the aspect of the story, the substance of values, the symbolization of value, the selection of values, and the realization of attitudes integrated in one time performances. Based on the research results can be seen that the role of Punakawan figures in *wayang kulit* as a media of character planting through the role of Dhalang in perfling *wayang kulit* show by inserting advices or moral values in *wayang kulit* show such as Punakawan role.

The background of Punakawan's story in the *wayang kulit* arts stems from the wishes of the walisanga in spreading the religion of Islam into Indonesia. In naming the punakawan associated and adapted to the character of the character punakawan, which in naming comes from the Arabic language. Where Semar comes from the Arabic word ismarun which means have a strong firmness. Gareng comes from the Arabic Qarin

which means many friends. Petruk comes from the Arabic language fatruk which means leave crime, while Bagong comes from the Arabic language baqha which means to distinguish between good and bad.

Birth of Punakawan figure originated from the birth of semar figure. Where semar was born from a mother named Dewi Wirandi and a father named Sang Hyang Tunggal. Semar is born from an egg, in which an egg comes three creatures that come from eggshells, egg whites and egg yolks. An incarnate creature derived from an eggshell named Tejamantri or Togok, from an egg white called Semar, and from an egg-yolks named Manik Maya or Betara Guru. Punakawan Character in *wayang kulit* art. Punakawan in general consists of four figures namely Semar, Gareng, Petruk, Bagong with a variety of unique characters in which each of the figures Punakawan described as follows:

First, Semar's figure is the center of the whole of his own congregation. Semar is much respected by the knights or the opponents, where semar is a character who has a humble nature, character is not arrogant, honest, and a good example of character and wise.

Secondly, Gareng is a semar adopted child where the gareng has a different character, a person who is not very good at what he says sometimes goes awry. Gareng is a Punakawan character who has an incomplete body part as well as Gareng who suffered leg defects, hand disfigurement, and eyes.

Third, Petruk is the second child of semar, where petruk has a naughty and intelligent character. Figures petruk with body shape, arms and legs long cause that in every thought should be long. Just as we think should be long and not grusa-grusu to suit the desires and not settled. Petruk is good at talking and also very funny, he likes to quibble all the things that are not true with his jokes.

Fourth, Bagong is the youngest son of semar, where the cute figure is created from the shadow of semar, the bagong has the same character as his brother is gareng and petruk, where the bagong also likes to joke and full of freedom (acting stupid). Bagong, portrayed as a figure who invited the cuteness with his speech impressed ceplas-ceplos. Bagong is the most innocent and less understood karmic, but tough. Of the prominent physical features of Bagong are: (1) His body is round, his eyes wide, and his lips are thick; (2) The fifth palms of his fingers wide open with symbols that are always ready to work hard in the middle of the story, the goal is to give a break for the audience not to saturate.

Punakawan's role in instilling character in Bendosewu society in *wayang kulit* performances

is like being an advisor to knights, entertainers, social critics, even the source of truth and policy. Punakawan as a characteristic actually represents the common profile of humans, they are multi-role figures who can become advisers of rulers or knights, even gods. Punakwan acts as an entertainer, a critic, as well as a transmitter of truth, virtue, and advocate of virtue. Punakawan also means service, service can be distinguished between the service of good characters and the service of evil characters. In a play (puppet performances) Punakawan Usually issued for session slapstick.

Punakawan way in inculcating the character through the story of the conversation, which contains moral values, which can be made in view of the public or the audience in a *wayang kulit* performance. Moral values or moral messages can be drawn conversation dialogue implicitly or explicitly between the character of the punakawan and with other puppet figures. The *wayang* performance is related to the story, the story is delivered by observing steps such as the selection of stories, the conditioning of places, and the techniques of storytelling. Advice or story is an educational way that relies on language, both oral and written in realizing the interaction between educators with (subject) students. Stories in *wayang* characters depict the lives of their concrete figures as role models. Through the story, people can see firsthand how the characters possessed by *wayang* characters and can take the moral message that is in the story.

6 CONCLUSIONS

Based on the result of research, it can be concluded that the character values found in *wayang kulit* performances are working collaboratively, discussion, social activities, and for the students as the successor of the nation can distinguish which one is good, which one is right and wrong. The process of strengthening the character after watching the shadow puppet show can be done through *Pancadria*. *Pancadria* forms of spectacle, value substance, value symbolization, value selection, and the embodiment of an integrated attitude in a time of performance.

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