

Character Education Values in The Text of The Tumenggung Mask Wayang Against the Slangit Style Jinggananom and Its Use in Literature Learning

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Abstract

This study aims to describe the educational values contained in the Slangit style mask puppet performance. From the data obtained, this study describes the dance movements, characters/characterization, stories, and character education values reflected in the performance. The objectives of this study are (1) to describe the Slangit style mask puppet art. (2) to describe the character education values contained in the performance, and. (3) to describe the character education values in the Slangit style mask puppet as a source of implementation in literature learning. The results obtained by the researcher are in the form of a description of the Slangit mask puppet art, the results of a study of the educational values contained in the dance movements and the story of Tumenggung vs. Jinggananom, and the use of stories in literature learning.

Keywords: Slangit Mask Puppet, The Story of Tumenggung Magangdiraja, Literature learning

INTRODUCTION

Wayang is a Folklore which means a tradition that exists in a society. This is based on the meaning of folklore itself which comes from two words, namely: Folk and Lore which have the meaning of a tradition that has existed since ancient times and has been integrated into the lives of society until now through the process of inheritance from generation to generation. Folklore has two forms, namely oral and written (Restian, 2020). Wayang comes from the ancient Javanese language which means "shadow" because wayang since ancient times the show has always been performed at night, has the meaning of shadow because wayang is a reflection that depicts the identity of a human being. Wayang can also be interpreted as a medium of spiritual education, this is taken from the abbreviation of "WAYahe sembahYang", this abbreviation was used when Sunan Kalijaga broadcast about the teachings of Islam (Hardjowirogo, 1989). Wayang is an Indonesian art that is world-famous, this is strengthened by the recognition of wayang by UNESCO as a Masterpiece of oral and intangible heritage of humanity in 1972. (And & Character, nd). Wayang which is recognized for the noble values contained within it is a gift for all Indonesian people, especially students today, so it needs attention so that its sustainability is always maintained and its usefulness is always there. (Taiman et al., 2023).

The art of wayang topeng is one of Indonesia's legendary arts. (Sulaksono, 1970). This can happen because the wayang topeng, which is believed by researchers, is an art that can be used as a spectacle as well as a guide in educating and directing students to become more characterful as taught by their ancestors, so that they can become the vanguard in preserving a culture. This is in line with the opinion of Ki Hajar Dewantara who stated that "Culture is not just aesthetic things, but also includes values, norms, and the way of life of a society". From this explanation, the author interprets that a culture has universal values, in addition to being a spectacle and guidance, it can also be used as a system that regulates the lifestyle of a society, from speech to actions carried out by the community. (Elitasari, 2022).

According to John Dewey about arts education, he stated that performing arts are not only a form of artistic expression, but also a means to enrich students' aesthetic and moral experiences. (Wasitohadi, 2014). Dewey emphasized the importance of arts education in helping students understand and appreciate deep cultural values to enhance ethical and moral education in students and develop critical reflective abilities.

The application of traditional performing arts in literature learning in Vocational High Schools (SMK) is based on John Dewey's theory of the values contained in performing arts, then connected to Lev Vygotsky's theory of collaborative learning. In his theory, Vygotsky emphasizes the importance of social interaction and shared experiences in the learning process, which can be expanded by utilizing performing arts as a medium to stimulate discussion and reflection with students. (Asip, 2021).

However, although these theories highlight the important benefits of performing arts education, there is a lack of adequate research on its concrete implementation and effectiveness in the context of literature education in vocational high schools. Therefore, this study aims to fill this knowledge gap by conducting an in-depth study of the educational values contained in wayang topeng performing arts and their potential use in improving students' understanding of cultural literature and character development at the vocational high school level.

By strengthening the theoretical foundations of Dewey and Vygotsky, this study is expected to provide new insights for educators and educational policy makers about the potential of traditional performing arts as a valuable and relevant learning tool in the contemporary education era.

Thus, due to the complexity explained previously, the researcher believes that through the scientific research process, it can be used as an alternative solution for teaching materials

in the learning process so that the atmosphere during learning in the classroom becomes more active, effective, creative and enjoyable.

RESEARCH METHODS

The type of research used in this study is qualitative research. Qualitative research methods are one of the methods that can be used to solve a problem in a study that is related to data in the form of narratives sourced from observation activities, document mining, and interviews.(Wahidmurni, 2017). Analyzed using the John W. Creswell method(Cresswell, 2013)namely data obtained through observation, interviews, and documentation. With this method, researchers interviewed subjects related to the art of wayang topeng (Dalang Topeng, and Nayaga). By interviewing and observing, it can answer every formulation of the existing problem, namely; how is the performance of wayang topeng art and the character education values contained therein.

RESULT AND DISCUSSION

Tumenggung mask puppet show in the Slangit style

According to Mr. Sanija, one of the mask puppeteers in Slangit, he said that "this mask puppet art was originally a martial art used in ancient times, but over time it was changed from being for self-protection to an art used as a spectacle (entertainment) and guidance for the surrounding community.

The characteristic of the slangit style in the Cirebon Mask dance is shown from the movement of the waist and shoulders. The characteristics of the movements tend to be agile and detailed for each movement and act.

The slangit style mask puppet show is not much different from the performances in other regions. However, there are characteristics in the slangit mask puppet art which lie in its movements, namely having slow and smooth movements and tending to highlight the characteristics of the masks used, both panji and klana.

There are 5 types of masks used during the performance, each with its own meaning and characteristics, listed as follows:

Table 1. Mask Types and Their Characteristics

Mask	Depiction	Character
Banner	Newborn babies are in a pure state (Fitrah)	Quiet or no movement, just standing still. Like a newborn baby.
Samba	Childhood phase	Always be cheerful and happy
Rumyang	Teenage Phase	A bit arrogant, flirtatious, unstable, but open in expressing things.
The Great Leader	Adult phase	Responsible, honest, firm, and thorough in doing work.
Wander	Greedy	Full of lust, if it can be controlled it will be a benefit and if not it will be a disaster.



Figure 1. Cirebon Puppet Mask or Pancawanda

The five masks are commonly known as PancaWanda. Panca means five and wanda means mask. One of the masks used in the performance and as the main study is the tumenggung mask.

The Tumenggung mask depicts a person's phase as an adult when he starts working, so the educational value that can be taken from the Tumenggung mask is that a person needs to have noble characteristics and attitudes such as: being responsible, honest, firm, and thorough in carrying out his work.

In the Tumenggung mask performance, there are dance movements which also contain educational values, as follows:

Table 2. Meanings and Dances in the Tumenggung Mask

Dance	Meaning	Meaning
Adeg-adeg	Horse stance	Before doing something, everyone should start with good intentions and goals.
Tall Nilo	Looking high	Meaning when we have wealth, our throne should not be arrogant. Look back down from where we came from.
Incek	Stepping or stepping	Always be aware of what you are doing.
Klepat	Be careful	This means we must always be careful in speaking and acting.
Fat	Fat	When we are prosperous, don't be selfish and prioritize yourself, share with others.
Pakbang		The progress or decline of a person's life is influenced by himself.
Perfect Football/ Perfect Kick	Kicking the shawl	This means that a crime or evil must be thrown away and not used.

Tumenggung Mask before the start of the show needs to prepare several things such as; Costumes (puppeteer, dancer and nayaga), musical instruments/tetaluan and the masks used. Some mask performances prepare several rituals in advance to ask for safety to the Almighty.

When the Tumenggung mask performance is finished and there is some free time before the next mask performance, the mask puppeteer uses this time to show a short scene that tells the story of Tumenggung Magangdiraja fighting against Patih Jinggananom.

The story is a humorous story and a fictional story adopted from the story of the kingdom in ancient times. The story of Tumenggung Magangdiraja against Jinggananom aims to eliminate the boredom of the audience before continuing with the next mask show.

In the story of Tumenggung, there is the figure of Tumenggung Magangdiraja who is a trusted subordinate of the king of Bawarna to find and bring back the prime minister Jinggananom because he ran away from the Bawarna kingdom without the king's permission and wanted to establish a new kingdom of his own.

In this short story there are moral values, namely: the value of friendship, the value of affection, the value of respect, the value of honesty and the value of justice.

Educational Values in the Story of Tumenggung Magangdiraja vs Jinggananom

The educational values contained in this story are: The value of friendship, the value of affection, the value of respect, the value of honesty and the value of justice. These values have a good impact that can be implemented by someone in real life, both the general public and students. These educational values are described as follows:

- a) The value of friendship, has the meaning of an attitude of sharing, providing protection, and friendship based on a sense of joy and sincerity. It is found in the dialogue excerpt: Menenga ngrana Reteng madiyahkara ingkang rana gana ngana nira wendra (Stay there, that branch of madiyahkara is very useful. Why is this so bad?), E.... Ladalah, hahaha,

- hahahha, hai Tumenggung Magangdiraja, Bagia Satekane. (Eh... Ladalah, hahaha, hahaha, hai Tumenggung Magangdiraja, Happy Forever.)
- b) The value of affection, namely the value of loving and caring for others, is reflected in thoughts, words, and actions. by taking care of each other's feelings. For example, in the following dialogue excerpt: E Babu. Tumenggung Magangdiraja, I tell you not to be afraid of your heart. It's nice to play together with the old man, it's nice to drink coffee with the old man, it's nice to eat without waiting for someone to eat. Sent by anyone from the country, my Lord, I can't help but follow the story of the old man, the old man's story ... (Babu. Tumenggung Magangdiraja, I think you are not happy. It is nice to sit together with kedebeg biang, it is nice to drink coffee together with sikedebeg biang jemrogjog without using a friend's plug. Whoever is sent from the land of Tuanku Bawarna, he is not sent to get sotapata which has a sinebit gurmamincing full of gurumyang, not to ask for a golden rooster with a good voice, or to ask for a horse with a good body. It has been a long time since I answered today).
- c) The value of respect, namely the attitude of mutual love and respect, by maintaining trust and done without expecting anything in return. It can be observed as in the following dialogue excerpt: E babu. Jinggananom, aja juru mula satekane aku mrene, perlu arepan mertelekaken jinggananom, karena jinggananom wis lawas ora seba ning bawarna. Tak deleng wis medang sekoli dewek, jinggananom mula saiki dangdana seba ning bawarna. (E babu. Jinggananom don't be surprised if I come here, I need to tell jinggananom, because jinggananom is old and his color is not the same. I don't see him going to school, now he's wearing a suit).
- d) Honesty Value, which is a value that involves openness, truth, and integrity in actions and communication. This means telling the truth, admitting mistakes, and not cheating. This honesty value is found in the following dialogue excerpt: Jinggananom is rude, you talk nonsense, talk nonsense, talk nonsense, jinggananom is starting to see the pusa. E babu. Tungtung balitung, elephant belang katulale, umit-umit katon banyu matane. Jinggananom, you are rude, you argue, you talk, you talk. Grandmother At the end of the balitung, elephant belang, the eyes of the people are watery.
- e) Justice Value, is Justice involves fair and equal treatment of all individuals, without bias or discrimination. This means giving equal opportunities to everyone and ensuring that all parties get what they deserve. This justice value is found in the following dialogue excerpt: Bebacot dudu bebacot Pindo gawel. Jejablag dudu jejablag Pindo gawel. Adoh- adoh teka mrene arep nangkep jinggananom, gawa batur biru tambur hewan. Ora watek tetamburan pada dewek. (Speaking is not just talking Twice as fast. Jejablag is not jejablag Twice as fast. Want to seize jinggananom, bring thousands of slaves here! Not for other people).

The educational values contained above are values that are beneficial for everyone, especially students. It can be seen after conducting several observations that students' interest in high culture is obtained, as can be seen in the bar chart, below:

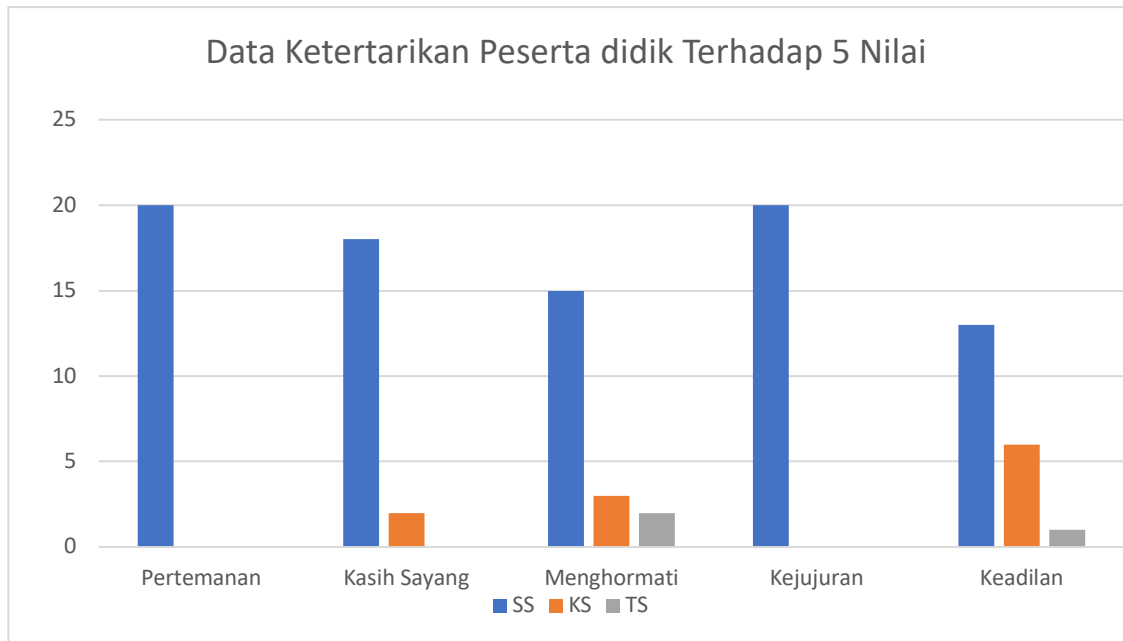


Figure 2. Diagram of Students' Interest in Educational Values Contained in Stories

Utilization of the Story of Tumenggung Magangdiraja in Literature Learning

Mask puppets that have noble values can be used as learning media. By utilizing these media, it can improve the classroom atmosphere so that learning is not monotonous and students are more motivated by the presence of interesting media.

Before being used in learning, a teacher first needs to prepare teaching materials that are intended to make learning more systematic and focused. Currently, the curriculum used is the independent curriculum. The curriculum is very suitable because it contains themes about local wisdom.

In this theme, students are introduced to the culture around them, such as the art of wayang topeng. Wayang topeng which has noble values can be a medium for character formation of students so that it leads to good things and makes them skilled and noble individuals. The steps for utilizing masked puppets as learning media are described as follows:

1) Preparation

Preparation is divided into two, namely personal preparation and technical preparation. Personal preparation involves the teacher preparing to carry out his duties as an instructor, such as adjusting the voice and the whole body in the appropriate physical form. This preparation is not only done during the learning process, but also occurs every day. Before teaching begins, the teacher prepares narrative content. And technical preparation includes Media (observation report text and power point), Tools and Materials (laptop and cellphone) and Learning Resources (handouts). Educators prepare preparations before teaching by looking at the teaching schedule and the semester program that has been determined. In carrying out storytelling activities, the teacher first determines the story text that will be given to students, then the teacher will provide the story text through a display via a laptop or distributed to students, followed by opening activities such as praying before learning. After completing the opening activities, the teacher will convey the story accompanied by supporting media.

2) Material

The material for the implementation of the learning process begins with the opening

activity, namely the teacher greets, reads a prayer together and conducts apperception by asking "do any of you like to see or watch cultural performances?" then students will be directed with basic questions related to the things they get (namely character education values) after hearing and seeing the text. After that, the core activity, the teacher delivers the material by distributing the printed story text, then observed by the students (observing). Then continued with the closing, namely the teacher re-conveys the core of the learning material and reflection of the learning results on that day, then closed together by reading the closing prayer.

3) Method

The delivery of the method during learning is in the form of questions and answers, discussions, and assignments using the story text Tumenggung Magangdiraja vs Jinggananom. For this activity, students will ask questions about the text that has been observed, then the teacher will explore students' knowledge with basic questions and after that the teacher will ask students to work on the worksheets given. Teachers must have the ability to control the class so that students can focus on the core activities delivered.

4) Media

The media used for question-and-answer method activities, discussions, and assignments are story text media, the story text used is in the form of handouts which will attract more students' attention.

5) Evaluation

Next, the last one is evaluation, evaluation is carried out by the teacher by delivering learning reflections related to the material that has been presented. This is done to find out how far students understand the story that has been conveyed, after that the teacher provides reinforcement to students related to the life values contained in the story so that students can imitate behavior that has good life values.

6) Expected impact

Helping various groups in preserving our culture for the present and the future by making valuable contributions. For example, students are able to understand and identify local cultures around them, such as wayang topeng art or other arts and cultures that reflect local wisdom. The educational values contained therein that are worthy of being emulated in everyday life, enriching students' knowledge of arts and culture, especially in observing local arts, then providing refreshment and new understanding to students as the relay of future cultural heirs in order to maintain local culture amidst the erosion of foreign cultures, and providing input to teachers in schools, especially Indonesian Language and Literature teachers, to utilize the arts and culture around them as teaching materials.

CONCLUSIONS

Based on the research that has been conducted, it is known that the Slangit style tumenggung mask performance is an art and cultural performance, especially for the Cirebon community. The performance has noble and universal benefits. The mask puppet show can be used as a spectacle, guidance and order for society. One of the noble values is the character education value contained in the story of tumenggung lowongan diraja terhadap Jinggananom. The story has 5 educational values, namely: the value of friendship, the value of compassion, the value of respect, the value of honesty and the value of justice. These values are needed by everyone, especially students, in understanding the philosophy of life.

Furthermore, the educational values contained here are also very good and very close to the values of community life, so they are very good to be used as a learning medium for moral/character education that can be applied through learning media in schools.

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