

The Use of Local Genius in Strengthening Student Character

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Abstract

Strengthening Character Education is an education program in school whose chief goal is to reinforce student character through the harmonization of heart, mind, and body. The program is part of Mental Revolution National Movement in the contest of realizing an advance and civilized Indonesian nation. However, in reality, such a program has not had a profound impact on student character. One concerning problem is that students are not familiar with local cultures. Addressing this issue, this study used local genius as a medium for strengthening character education. Wayang Golek (wooden puppet) – a form of performance art that grows and develops in West Java. This performance art not only presents a spectacle, but also encapsulates values that need to be practiced in life. This study was conducted at 16 public junior high schools in the city of Bandung, West Java province, where Wayang Golek performance were utilized as a media to foster character education. Findings reveal that the program serves a dual function, as a vehicle for preserving regional culture and at the same time a means for strengthening student character education. The letter was seen in students' knowledge about Wayang Golek, the famous puppeteer, and the story in an intriguing performance concept, whereby the students as spectators could enjoy and love the performance.

Keywords: local genius, character education, wayang golek

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Introduction

The Indonesian government believes that preparing the young generation is the only way to become a strong country by 2045. This is consistent with the Indonesian government's agenda contained in the agenda of the Mental Revolution. To answer that challenge, education is considered as the best vehicle to prepare agents of change to shape attitudes, behavior, and character (Rokhman, et.al, 2014, 1161). However, education has not fully been able to play a role in preparing the young generation.

Some events that have emerged lately, there are students cheating during tests, fighting, and skipping school. National scale cases continue to occur, such as leaked national examinations, plagiarism, and even forgery of diplomas (Megawangi, 2007; Winataputra & Budimansyah, 2007; Nurgiyantoro, 2011). That happens because education in Indonesia is still mechanistic, rote, and stifles student creativity (Musfiroh, 2008, 25).

Seeing these conditions, how important is character education for students in school (Nurgiyantoro, 2011, 27). One that can be developed to strengthen character education is through local culture with puppet show¹ for students. Puppet show can be used as a good tool for character education (Astuti, 2014: 137). Therefore, puppet show acts as a spectacle as well as guidance, meaning as a spectacle of entertainment as well as a role model or example (Sabunga, 2016; Asturi, 2014; Taweethong, 2010) which entertains people through ethical, aesthetic and value-filled packaging.

From previous studies, the use of certain puppet figures is effective in strengthening character education. This is because wayang is a form of local wisdom that appears in every story (Wardani & Wisyastuti, 2013) like Arjuna, one of the Pandava warriors who had good character (Astuti, 2014, 131). In the story about Bima, there are many good qualities that can be emulated such as being brave, honest, having a clean heart, and having a strong determination to achieve his goals (Albiladiyah, 2014, 139). The Bathara figure from the puppet works of Murwakala, contains philosophical life values exemplified by various puppet characters such as the characters of Guru Bathara, Bathara Endra, Bathara Bayu, Bathara Rama, Bathara Aani, Bathara Kala each have a character that can be a good model for a character leader (Lestari, 2014, 1). Bhishma figures, serve as a reflection of society in forming a superior character for the nation and state (Arifin, 2014, 97). The Gatotkaca figure is described as a hero of the nation who is willing to sacrifice for someone he thinks is more valuable than himself, a brave knight with a strong and brave character (Purwanto & Yuliana, 2016; Mertosedono, 1994).

Seeing the results of the study, the author is interested in using local genius through puppet show with the title "Gatotkaca Sabda Guru" to strengthen character education, bearing in mind that this is very closely related to the world of education and there have been no previous studies. This interest is very reasonable, because puppet show has the ability to connect the "real world" and the world that might be imagined

¹ Puppet show including puppet of2 purwa, is a symbol of human life in the world. Puppet show has its own distinctiveness and characteristics that distinguish it from other puppets, because it has a style of speech and uniqueness which is an original masterpiece from Indonesia

(Ahlcrona, 2012; Dunst, 2014) and philosophical conditions of life which are a reference to perfect behavior from politeness to the ethical system.

The study of character strengthening through the use of local genius through puppet show performances to foster student character is done through a qualitative approach with phenomenological study methods. Meanwhile, participants in this study are: (1) schools that have participated in puppet show performances with the Gatotkaca Sabda Guru; and (2) students and parents who take part in the puppet show with the Gatotkaca Sabda Guru.

This research was conducted at a junior high school in Bandung, West Java Province. The selection of research sites was based on the consideration that the school was involved in a puppet show with the Gatotkaca Sabda Guru play. Data collection techniques are interviews, observation, study of literature, and document analysis. The data obtained were analyzed through a data analysis process with Interpretative Phenomenological Analysis. The results showed that students from 4 (four) junior high schools in the city of Bandung had differences although not much different in answering interviews. The values that grow in the puppet performance by playing the Gatotkaca Word of Teacher, are:

a. Religius

Reflected in the interview passage "*sakola anu bener solatna anu bener ameh bisa ngabanggakeun nagara Indonesia*" (Good schools, good prayers in order to be proud of the country of Indonesia).

b. Honest

Reflected on the interview excerpt "I am very happy with Gatotkaca, because there are inspiring conversations '*jadi jalma kudu jujur ka sadaya jalmi termasuk ibu rama, ulah ngabohong*'. (So humans must be honest with all humans, including mothers and fathers, don't lie). The conversation gives meaning, that what is done must be honest in all kinds including all humans ". Apart from that, inspirational conversations, "*mun hidep hayang berhasil, kudu boga hiji konci nyaeta jujur*" (If you want to succeed, you must have the key, which is honesty). Students again said, "I will try to live honestly, so I can achieve the success that I want". The next interview excerpt even said "so that we are always honest in everything" and "if you want to be successful, you must be honest and instill a sense of patience".

c. Tolerance

Reflected on the interview passage which explains, that after watching him reflect on the story line that he never thought of people's opinions before, but after watching the show, he had the view that advice is important and life does not have to be serious ". In addition, he gets advice "to help, and do not discriminate against others, love those under your age".

d. Hard work

Reflected on the interview passage that by watching the puppet show "I get the mandate like, "*kudu rajin diajar jeung teu poho kana budaya sorangan* (I have to study hard and not forget my own culture), and it feels like I love culture more and study harder ". This is reinforced by the statement that "I was taught to study hard in school" and "to study hard to be useful in society". This is reinforced by the next statement which states "keep on studying hard, because by learning we get useful knowledge for daily life" and "even though he is great but he must

continue to learn, and do not forget to always ask permission and approval of parents. so that everything goes smoothly as he wishes " .

e. Friendly / communicative

Reflected on the interview passage that, the life value obtained after watching the puppet show is "we must not be arrogant and must be polite".

The special character in connection with the puppet show with the title Gatotkaca Word of Teachers can be identified based on the results of the following interview passage.

a. Salute to Parents

Reflected on the interview excerpt "parents' prayers and blessings are everything".

b. Not arrogant / big-headed / arrogant

Reflected on the interview passage that by watching wayang golek, he got life lessons "to be a smart and not arrogant child".

c. Live in order

Reflected on the interview excerpt "inspiration not to focus on gadgets like what was said by Abah Dalang, and to always use the rules in life and to always study hard.

d. Patience

Reflected on the interview excerpt "if you want to succeed, you must be honest and instill patience".

e. Wise

Reflected on the interview passage that he was inspired by Gatotkaca's father, Bima, "because he always gives support and advice to his children, and is wise in giving advice".

From the overall results of interviews with students who came from Junior high school of Negeri 4 Bandung, Junior high school of Negeri 11 Bandung, Junior high school of Nugraha and Junior high school of Nusantara Bandung, it can be drawn a conclusion that the characters that grow after watching puppet show are good characters in general that refer to eighteen characters, namely: (1) religious, (2) honest, (3) tolerance, (4) hard work, and (5) friendly. Meanwhile, special characters related to the work of the teacher's Gatotkaca Word are: (1) respect for parents, (2) not arrogant, (3) living orderly, (4) patient, and (5) wise. There are five main values that are interrelated to form a network of values that need to be developed as a priority for the Strengthening of Character Education Movement. The five main values of the nation in question are (1) religious, (2) nationalist, (3) independent, (4) mutual cooperation, (5) integrity (Ministry of Education and Culture, 2017, 7-9). Thus, puppet show with the main character gatotkaca said the teacher can have an impact on the attitudes, behavior, and character of students (Rokhman, 2014, 1611).

That is because puppet show contains symbolic-philosophical values that contain valuable values with high artistic and philosophical values that can be used to convey moral education to the community (Bonafix, 2017; Haryono, 2007; Sulistyobudi, 2014). In addition, puppet show acts as a spectacle as well as guidance. Puppets can reduce anxiety and foster moral values, even students are more active and creative, because it can encourage student participation (Boeriswati, 2013; Lukenbill, 2013; Gauda, 2001). Puppet show can provide a lot of moral learning because it gives positive values in every play. In addition, it can build confidence and provide

opportunities to learn communication skills at an early age (Korosec, 2013; Brezigar, 2010).

By watching puppets children have some understanding of the functional relationship between emotions and behavior, and this can support social emotional adjustment (Dennis & Kelemen, 2009, 251). The use of certain figures can be effective in strengthening character education, it can be seen from the results of research that says the characters in puppet shows can be one of the tools to shape national character, because puppets are a form of local wisdom that appears in every story (Wardhani & Widyastuti, 2013).

One of the functions of the puppet show that is as one of the media spread the values of goodness, especially in fostering and advancing the life of the nation and state. In puppet terms these tasks are outlined in teachings "*mahayu hayuning proja, mahayu hayuning bangsa dan mahayu hayuning bawana*" namely to maintain, foster, advance the country, nation and world. While the main task of humans is to eradicate the evil taught in the teachings "*sura dira jayaningrat lebur dening pangastuti*" (Soeparno & Soesilo, 2007, 18).

From the axiology point of view, the wayang golek purwa performance can be used as a source of the search for values, because it contains the values of various teachings originating from various religions and philosophies. As the definition of Axiology is science that investigates the nature of values which are generally viewed from a philosophical point of view. Axiology includes values, parameters for what is called truth or reality, as our lives explore areas, such as social areas, physical areas of material and symbolic areas, each of which shows its own aspects (Komara, , 2011, 14).

Character values conveyed in puppet show are based on monotheism values and are derived from six life value systems including theological, physiological, ethical, aesthetic, logical and teleological (Sabunga, 2016, 1). Character values conveyed can be divided based on the quantity of appearances of each puppet show purwa, both based on observations and study of documents that researchers have examined. The main character value is a string of values that can be ascertained firmly appear in every show. Basajan characters are character values of moderate quantity, meaning that they do not appear explicitly in every puppet show and / or puppet show. While the cast character is a character value that only appears occasionally in the show, meaning that this character value is rarely conveyed in the puppet show (Sabunga, 2016, 10).

The philosophical values of life in the wayang golek purwa show are conveyed through the character or character of the puppet characters. In the puppet story, each character is a reflection or representation of attitudes, character, and human character in general. Good and evil, sleaze, ugliness, affection, love, defending the country, tolerance, tolerance and mutual cooperation are the values conveyed in every puppet show (Aizid, 2012, 15). That is the task of the puppet puppeteer as the communicator of these good values.

Performing wayang golek purwa, aside from being a vehicle for strengthening national character values, is also seen as a vehicle for cultural preservation, namely in

the context of maintaining and preserving the values of local cultural wisdom. Cultural preservation leads to being controlled, owned, and preserved the cultural aspects of the community by their descendants. The process of civilization through this decline is possible to be certified in the development of culture itself, namely the dynamics that allow aspects of old culture to change and be accepted as part of (new) culture. In addition to the process of innovation within a particular cultural environment, cultural preservation includes the process of diffusion, acculturation and assimilation which can, to a certain extent, add and enrich, change, to replace cultural aspects in question (Prayitno, 2012, 251).

The link between the purwa puppet show and character education that is equally functioning in forming the nation's personality (nation and character building), the socialization of Pancasila values, the formation of ethics, and the behavior of citizens and so forth. Therefore, the Purwa puppet show performances can be understood as one vehicle or a good character education tool. As a vehicle for character education, puppet show has several uniqueness. First, the purwa puppet show itself is a character education tool that offers a very interesting educational method, because wayang teaches teachings and values not dogmatically as an indoctrination, but it offers those teachings and values, it is up to the audience (the public and individuals) themselves to interpret, assess and choose which teachings and values are appropriate to their personal or life. Secondly, the wayang golek purwa show conveys the teachings and values not only theoretically (in the form of teachings and values) but rather concretely by presenting the lives of its concrete figures as role models (Amir, 1991, 19).

Performing wayang golek purwa as a vehicle for character education, because in its implementation there is a strengthening of the values of the puppeteer to the audience who then the audience examines, analyzes, and identifies these values and is contextualized in daily life. The process is in line with eight approaches to value education, namely:

- a. Evocation; namely an approach so that students are given the opportunity and flexibility to freely express their affective responses to the stimulus they receive.
- b. Inculcation; that is the approach for students to receive a stimulus directed towards a ready condition.
- c. Moral Reasoning; that is, an approach for high taxonomic intellectual transactions to take place in finding solutions to problems.
- d. Value clarification; namely the approach through directed stimulus so that students are invited to look for clarity of the message content must moral values.
- e. Value Analyze; that is, the approach for students to be stimulated to conduct moral values analysis.
- f. Moral Awareness; that is, an approach so that students receive stimulus and raise awareness of certain values.
- g. Commitment Approach; namely the approach so that students are invited from the beginning to agree on a mindset in the value education process.
- h. Union Approach; namely the approach so that students are directed to carry out in real life (Djahiri, 1996, 2).

Characterization uses various methods. The character's character can be revealed through: (1) his actions, (2) his speech or speech, (3) his thoughts, feelings, and

desires, (4) his physical appearance, and (5) what he thinks, feels, or wants about himself or himself other people (Satoto, 1985, 24). From the results of Sabunga's research (Sabunga, 2014), puppet show Purwa show as a vehicle for strengthening the character and personality values of the nation is full of nuances of character values which are manifestations of human love for God. Good values conveyed through wayang golek purwa performances are oriented to fostering community behavior in an effort to advance the life of the nation and state.

All stories have strong moral implications, teach the difference between right and wrong, and can be a way out for opinions (Scott-Kemball, 1970, 22). That was according to Lickona (2000, 62) will have a clear religious vision because it can inform all efforts of character education through the puppet show. On the other hand, puppets have an emotion for the audience so that the show is considered to have a value contained in it (Arifin, 2014, 97).

Conclusions

Strengthening character education through local genius with puppet show performances with the play "Gatotkaca Sabda Guru" contributes positively to students, although in some cases still needs to be improved so that the implementation of puppet shows can be optimal. In addition, the feedback given by students must be optimized in order to provide a holistic picture of the role of puppet shows in strengthening character education. But in general, the implementation of puppet show with the play Gatotkaca Word of Teachers succeeded in giving emphasis to figures that impact on student behavior. This success can occur because of the synergy between the Education and Culture Office of the City of Bandung, Schools, and Puppeteers through Sundanese local wisdom programs, and compatibility with students' thinking and catching abilities. The characters that grow after watching the puppet show are good characters in general that refer to eighteen characters, namely: (1) religious, (2) honest, (3) tolerance, (4) hard work, and (5) friendly. Meanwhile, special characters related to the work of the Gatotkaca Sabda Guru are: (1) respect for parents, (2) not arrogant, (3) living orderly, (4) patient, and (5) wise.

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