

Wayang Keroncong “Hanoman Si Kethek Putih” As A Source of Character Value in Social Studies In Junior High School

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Abstract- The Mythical Study of Hanoman Si Kethek Putih is assumed to have character values that can be used as a guide for students' behavior. This study uses a qualitative research design, aiming to uncover the character values contained in the local culture of the puppet art keroncong with the play "Hanoman Si Kethek Putih" which is studied with the combined anthropological perspective of Levi-Strauss structuralism and Hermeneutics. The results of the study of the myth of Hanoman Si Kethek Putih as a source of character education learning in social studies learning pay attention to the context of character education that, first, the substance of character values contained in the Hanoman Si Kethek White myth is found that there is a structure of community thinking in realizing the character of a good future generation of the nation between others: loyalty and to be responsible..

Index Terms- Wayang keroncong, character education, social studies

I. INTRODUCTION

Character education is a series of educational systems with the inculcation of values in accordance with the noble values of the nation's culture, which includes components of aspects of knowledge (cognitive), affection felling, and actions, both towards God Almighty (YME), for self themselves, the people and their people (Lickona, 2013 p. 7). Character can also be related to the soul, character, and character. Because, character refers to attitudes, behavior, motivation and skills (Zubaedi, 2011 p. 2). Based on this statement, these characters will be mutually sustainable with the personality and behavior patterns of the community.

Growing good character is not an easy matter, it is because everyone has different characters and behaviors. For this reason in the implementation of learning developed learning experiences (learning experiences) and learning processes that lead to the formation of character in students (Rusman, 2012, p. 230). This process is carried out through acculturation and empowerment as outlined as one of the principles of national education. And the process takes place in three pillars of education namely in schools, families and communities. In each pillar of education there will be two types of learning experiences that are built through two approaches namely intervention and habituation (Wibowo, 2012, p. 22; Amirul & Haryono, 2007, p. 2).

Social Sciences Education (IPS) is suspected to have a high urgency in instilling character education for students in social life. Because, specifically the concepts contained in character education in learning Social Science Education (IPS) involve the transfer of culture, wisdom, and moral values that will inspire students to have a noble mind to develop good traits, good habits that lead to responsibility and maturity. In line with The US Department of Education (2005, p. 122), which provides a definition that character education in social science educates young people to be helpful to others, work together in family, between friends, neighbors, and between nations (Affandi, 2011).

Character values developed in character education in the Ministry of National Education (2010) are sourced from 4 aspects. First, in the aspect of religion, Indonesian people are religious people who believe in the oneness of God. The Indonesian people live according to religious norms, so as to maintain the civil society order and tayibbah individually and in society it is always based on the teachings of the religion and beliefs it believes in. Politically, state life is also based on values derived from religion. Based on these considerations, the values of character education must be based on values and norms that originate from religion.

Second, Pancasila aspects. The unitary state of the Republic of Indonesia is upheld on the principles of national and state life called Pancasila. Pancasila is contained in the Preamble to the 1945 Constitution and further elaborated in the articles contained in the 1945 Constitution. That is, the values contained in Pancasila become values that govern political life, law, economy, society, culture, and art. Culture and national character education aims to prepare students to become better citizens, namely citizens who have the ability and willingness to apply Pancasila values in their lives as citizens.

Third, aspects of national education goals. National education goals reflect the qualities that every Indonesian citizen must possess, and are developed by various education units at various levels and pathways. In the national education goals there are various human values that must be possessed by an Indonesian citizen. Education has a very important and potential role in instilling and shaping

the character of students. Therefore, the goal of national education is the most operational source in the development of character education compared to the other three sources of character value.

Fourth, Cultural aspects. It is a truth that no human being lives in a society without being based on cultural values recognized by the communities in which they live. Culture is a complex thing which consists of a variety of knowledge, beliefs, arts, morals, laws and customs in shaping a series of community activities. Cultural values are used as a basis in giving meaning to a concept and meaning in communication between members of the community. Such an important cultural position in people's lives requires that culture be a source of value in cultural education and national character.

Customs that develop in a society are a culture that must be preserved in the first place and can be used as a source of community character values (Gibran, 2015, p. 5). Preservation of local culture needs to be done considering the local culture and traditional arts are national wealth that reflects national identity. People need to have a sense of patriotism and nationalism. Therefore, the love of the motherland is the core of individual cultivation and socialist core value practices in carrying out patriotic traditions (Ma, 2017). Based on this it is important to pass down local culture and traditional arts so that the younger generation does not lose the identity of its people.

Wayang keroncong is a native local culture of Surakarta which can be used as a source of learning and a source of character value. Keroncong puppet has a uniqueness that is not possessed by other modern puppets (wayang village next door and wayang sandosa). The popularity of wayang keroncong in the Central Java region is on the rise. Not only in Central Java, but also to the surrounding area and abroad.

Wayang keroncong can be used as a source of character values in Social Sciences (IPS) learning because Dalang Ki Dwi Gendut is more often raised Hanoman plays in various performances. Hanoman's heroic, ingenious and energetic character reflects the expected character of the younger generation. Although sometimes nosy, stubborn and like to try new things, but Hanoman has a responsible spirit and never give up high. This Hanoman figure is closer to the younger generation compared to other puppet plays.

This study focuses on the substantive values of the characters found in the Hanoman White myth. The purpose of this research is to expose the values of characters in the Hanoman White myth to become the source of character values in IPS learning in schools.

II. THEORITICAL FRAMEWORK

2.1 Study of the Substance of Character Values in Local Culture

Asmoro (2005) explained that traditional art is essentially a representation of noble culture. Traditional art has long been a powerful educational medium in shaping the character of its people. In Central Java, in almost all traditional performing arts, aside from functioning as offerings, it also contributes to the enlightening character of the community (Emerson, 2018, p. 1). Keroncong puppet art with the play "Hanoman Si Kethek Putih" is a local cultural innovation Surakarta has a character value that can be actualized in real life.

The Ministry of Religion of the Republic of Indonesia defines character as a personal trait that is inherent in a person and can be seen from individual behavior that is unique (Mulyasa, 2011). Character is the character, character, character, or also a person's personality that is formed from the internalization of various virtues that are believed and underlies the person's perspective, thinking, attitude, and way of acting. These virtues consist of a number of values, morals, and norms such as honesty, courage to act, trustworthy, respect for others (Ministry of National Education, 2010).

Lickona (2013, p. 25) argues that a person's personality can be formed through character education that results will be seen in one's actual actions. Society needs value education to survive and thrive in filling the void in the self. According to Lickona, there are 3 components that form a good character. Among others, moral knowing (knowledge), moral feeling (moral feelings), and moral action (moral actions). The values developed in character education in the Ministry of National Education (2010) were identified from sources including Religion, Pancasila, Culture, and National Education Objectives

Based on the four sources of values, a number of values were identified in the Central Javanese traditional culture for character education. Keroncong puppet art is a modification of wayang purwa art combined with keroncong music. The art of wayang purwa is referred to as wayang kulit purwa. The word purwa (first) is used to distinguish this type of puppet from other shadow puppets. Many types of shadow puppets ranging from wayang wahyu, wayang sadat, wayang gedhog, wayang kancil, wayang pancasila and so on. Purwa means the beginning, wayang purwa is estimated to have the oldest age among other shadow puppets. The possibility of news about the existence of wayang kulit purwa can be seen from the existence of inscriptions in the 11th century during the reign.

The practice of puppet shows has continued to be renewed. The renewal is intended to maintain the existence of wayang in the current era of globalization. Some of these can be called major renewals, for example when the puppet arm is changed to be more flexible to move. barrel is Pelog now also widely used, where in the past it only used barrel slendro. Animal-shaped puppets began to be widely used, not only animals but also trees and buildings to facilitate interpretation. As well as the use of electricity which replaces oil lamps (Emerson, 2018 p. 29).

According to Mansyur Ramly (2010, p. 4), education is a conscious effort to develop students' potential optimally. That conscious effort must not be released from the environment of the students in existence, especially from the cultural environment, because the students live inseparably in their environment and act according to their cultural norms. Education that is not based on that principle will cause students to be uprooted from their cultural roots. When this happens, then they will not know the culture well so that he becomes a "stranger" in the cultural environment. Aside from being a stranger, what's even more worrying is that he doesn't like his culture.

According to Sayuti (2010), artworks are basically the results of interpretations of life carried out by artists in and through the creative process. Creating a work of art: dance, music, literature, for example for artists, is essentially the same as behavior (which is inseparable from *ngelmu*, not "science," because *ngelmu* iku kalakone kanthi laku), that is, behavior in interpreting the reality of life and its evaluation of it. Thus, for the artist, the creative process is also a "learning process". And therefore, in art it is possible to have meaning that is in contact with how people feel, think, behave, and act on both the plains of personal reality and socio-cultural reality.

2.2 The Substance of Hanoman Character Based on Levi Strauss-Hermeneutic Review Structuralism

Structuralism has different basic assumptions from other schools of thought in anthropology. There are four important assumptions, among others. First, various social activities and their results, such as fairy tales, ceremonies, kinship and marriage systems, patterns of residence, clothing and so on, can be formally referred to as languages, signs or symbols that convey certain messages. Therefore, there is obedience (order) and repetition (regularities) on various phenomena.

Second, structuralism assumes that in humans there are basic potentials that are genetically inherited. Thus, this ability exists in all normal humans, namely the ability to structure (structuring), arrange structures or attach a certain structure to the symptoms that it faces. Third, faithful relations - relationships at a certain point will form the meaning of a term, and synchronously will show relationships between cultural phenomena that will determine the meaning of the phenomenon. Fourth, every relation in the structure can be simplified into opposition binary opposition) which has at least two meanings (Ahimsa, 2012, p. 66-70)

Starting from the assumption above, the researcher wants to prove and confirm Levi Strauss's statement by analyzing the value of the Local Culture Character of Keroncong Puppet Art with the play "Hanoman Si Kethek White", as the first problem statement. As a consequence, this study follows Levi Strauss's structural analysis procedure, which is the task of a researcher to find order in the Local Culture of Wayang Keroncong Art with the play "Hanoman Si Kethek Putih" through a model or conceptualization in the form of the content structure of the story.

This study seeks to find order through models revealed (revealed) to make it easier to analyze meaning. So that every meaning that wants to be expressed. Disclosure of the meaning of the message in the Local Culture of Puppet Art Keroncong with the play "Hanoman Si Kethek Putih", with the main character Hanoman, used as a model of character education in learning Social Sciences (IPS). This research attempts to incorporate the cultural dimension into the education paradigm.

Hermeneutics is the art and theory of understanding and interpretation of both linguistic and non-linguistic symbols. Language is a manifestation of reality which is used to appreciate all forms of life phenomena. This study tries to understand the overall meaning and substance of the character values contained in the local culture of puppet art Keroncong with the play "Hanoman Si Kethek Putih" through understanding the parts in advance in depth and comprehensively (Sumaryono, 1999).

Understanding the text of the wayang keroncong transcript with the Hanoman play in a whole and complete mindset needs to place the text in a broad context and involve other texts to co-exist. To get the right understanding, you need to understand the coherence of the meaning of the whole and the parts first. Understanding the hermeneutic approach is necessary because a message will "evaporate" when there is a fusion between the text and the reader's thoughts. The author no longer has full authority on his own work after his work has been read by others (Sumaryono, 1999 p. 51).

Understanding or basic understanding (basic understanding) is referred to as *sache*, or the subject of the theme of the conversation. The inherent *sache* is in every reading or dialog process. In this sense the process is *sache* no longer focused on generating the original intent of the author of the text, but rather focusing on the subject matter of the debate which is often different from the original intent of the original author of the text. Traditional hermeneutics, has the primary goal of arousing the author's original intent (Sumaryono, 1999. P. 51).

III. METHOD

This study used a qualitative research design, aiming to uncover the character values contained in the local culture of puppet art Keroncong with the play "Hanoman Si Kethek Putih" which was studied with the combined anthropological perspective of Levi-Strauss structuralism and Gadamer Hermeneutics. The study of character values is revealed through the structural perspective of community thinking, especially the ethics of Indonesian culture.

IV. RESULT AND DISCUSSION

This research is examined with the perspective of the combined anthropology of Levi-Strauss and Hermeneutic Gadamer structuralism. The study of character values is revealed through the structural perspective of community thinking, especially the ethics of Indonesian culture. Understood texts include things such as written or verbal communication, and musical visual arts. The study of this text is carried out with direct appreciation and meaningful rational understanding.

This research was conducted through a documentation study of the mythical story of Hanoman Si Kethek Putih. The first step in the analysis shown by Levi-Strauss is to cut the Hanoman myth into episodes. Each episode contains a description of something that is considered important in the lives of Indonesian people. Following in the footsteps of linguists, it is necessary to get units called myths or stories. Cerithemes are then arranged syntagmatically and paradigmatically. Ceritheme can be in the form of words, phrases, sentences, paragraphs that indicate a certain meaning.

This story can describe experiences, traits, interactions, etc. Which is considered important for analysis. From this method the ceritheme will contain the same and not the same relations. The subsequent interpretation of the meaning of myth depends on the

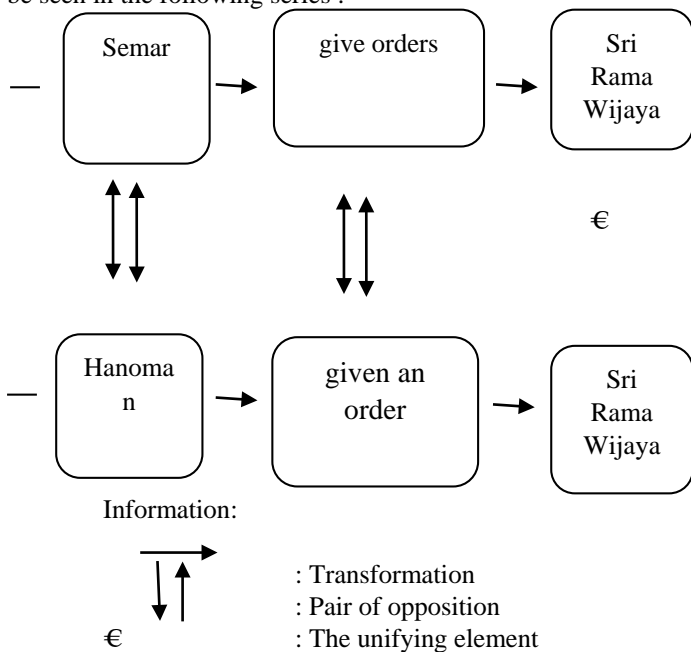
overall relationship between the characters that have been obtained, as well as the referential and contextual meaning of the elements in the story with the socio-cultural context of Indonesian society. After reading and understanding the entire text, the myth is divided into several episodes. The meaning of each episode depends on the whole text. Therefore the interpretation of meaning according to the structural analysis of hermeneutics in an episode refers to something that is outside the story regardless of the position of this episode in the whole story.

Episode I (Hanoman Sent to Deng into the State of Alengka)

In this episode tells that Hanoman in his interview story is a good example of loyalty. The figure of the Hanoman knight in the Ramayana story of the White Rabbit Hanoman, is a reflection of the nation's servant who carries on his duty by holding on to the values of responsibility. Hanoman began to feel happy when Semar was present with the gentle breeze and cold breeze when he appeared, bringing in a million emotions and pleasures. Enjoy, smell, and mix in one sense. But the joy can only be enjoyed for a moment. Hanoman was ordered to devote his life of service to Sri Rama Wijaya.

Hanoman was sent by Sri Rama Wijaya to look for the beloved Goddess abducted by Ravana, King Alengka. Sri Rama Wijaya believed in Hanoman loyalty and responsibility, thus trusting him to be a dutiful. Hanoman in holding the trust as the messenger of Sri Rama Wijaya was tested by the presence of a barbarian from his own cousin, causing war between the two. In addition, Hanoman was tested while traveling to Alengka. At the time of Hanoman's journey to an arid region, there was no such thing as a deserted, hot, dusty desert. In one corner, there is a very beautiful cave called Windhu Cave. Windhu Cave is the home of a beautiful beautiful concubine of Rahulana Goddess Ravana who was assigned to guard the border of Alengka State. The Hanoman followed by some monkey soldiers entered and stopped in the cave for a brief rest.

Hanoman's attitude in carrying out Semar's command to devote himself to Sri Rama Wijaya, and carrying out his duties as a delegation by his visit, shows the high value of character in upholding the dignity and dignity of Sri Rama Wijaya and his country of origin. If you made a series of ceritheme in episode Hanuman was sent to dutha to the state of ALengka from the figure in question can be seen in the following series :



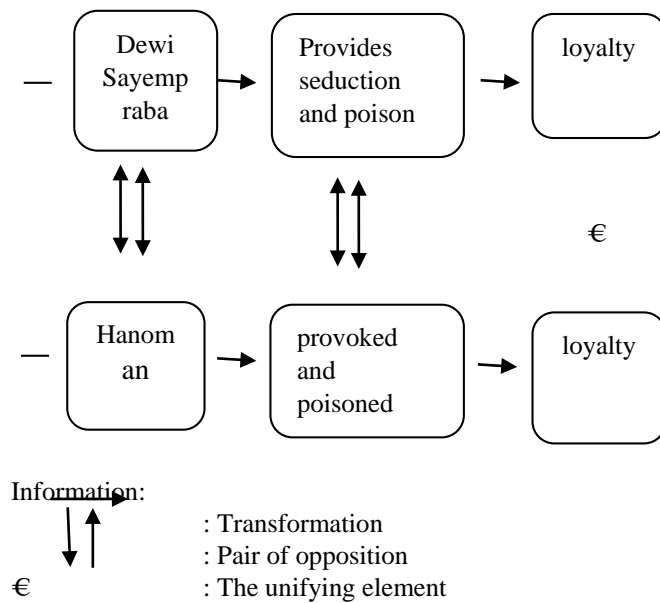
From this series, it is known that there are transformations in these stories. In the story of the knowledge to be transformed, found paired opposition and elements that unite the couple. Semar gave an envoy to Hanoman to devote himself to Sri Rama Wijaya as a senopathy. Hanoman willingly obeyed Semar's orders to be loyal servants of Sri Rama Wijaya. Semar is a noble figure, possessed of great wisdom, so that it is considered as a guide in achieving the perfection of life.

After devoting herself with joy, Hanoman was sent by Sri Rama Wijaya to become a dutha by seeing the state of Dewi Sinta in Alengka. As a servant with the spirit of knighthood and high loyalty, Hanoman was willing to meet the messenger of Sri Rama Wijaya without heeding the danger that might lurk him. In this case Raden Sri Rama Wijaya opposes Hanoman who was given a messenger, the two oppositions are reunited with the same element, Dewi Sinta.

Episode II (Hanoman Goes to Goddess Shinta)

This episode recounts the Hanoman figure given by Sri Rama Wijaya as the White Death Father. That is, a servant of Sri Rama Wijaya's servant has a strong desire to seek Goddess Shinta. Hanoman is fearless in the face of obstacles and obstacles that endanger him. The journey that Hanoman traveled was extremely difficult, but thanks to his ability and determination he eventually reached his destination, the Royal Algerian Kingdom.

The goddess Sayempraba knew that Hanoman was the ambassador of Sri Rama Wijaya, welcoming the arrival of Hanoman and the monkey soldiers by providing fruits and drinks. But all food and drink by Goddess Sayempraba had previously been poisoned. Hanoman and his soldiers were hungry and thirsty for all the food and drink they had available. Shortly after enjoying the meal, Hanoman and the monkey soldiers were shocked that they had become blind. Even though the eyes could not see, they continued their journey to Alengka, completing the mission to meet the Beloved Goddess. The temptation did not influence Hanoman's determination and desire to carry out his duties and responsibilities. The series of Hanoman episodes tells the Goddess of Shinta from the characters she talks about in the following series:



Based on the above sequence, it is known that there are transformations in these stories. In the story of the knowledge to be transformed, found paired opposition and elements that unite the couple. Dewi Sayempraba became a third party who was a Hanoman teaser in carrying out her duties as a dutha, in order to undo going to Alengka and betraying Sri Rama Wijaya. Therefore this episode also explains that every pure intention will surely be surrounded by the temptation to deflect good intentions with bad intentions. There will be an antagonistic role which will incite a conscience to commit despicable acts in this life.

Dewi Sayempraba is a concubine of Rahwana who has the duty to guard the Alengka border. In this opposition Hanoman and Dewi Sayempraba were brought together with the same element, which had loyalty. This episode shows the character's value of Responsibility. Because it tells the persistence of Hanoman to continue to carry out the mission without caring aral transverse before him.

Based on a series of stories that have been shown above, to make it easier to understand the myth of the White Kethek Hanoman can be described the structure behind the story presented in the mythical story. The structure is as follows.

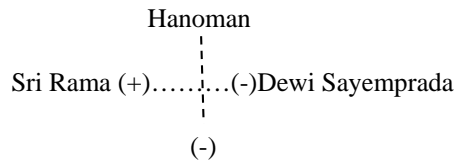
Tabel 1. Structure of Transformation

Situation	Semar	Sri Rama Wijaya	Hanoman	Dewi Sayem-praba
Episode I (Hanoman Sent to Deng into the State of Alengka)	give orders	give orders	✓ Given orders to serve Sri Rama ✓ Ordered to be dutiful	-
Episode II (Hanoman Goes to Goddess Shinta)			agitated	Incite
End of story	Become a wise person	A leader who gives full confidence to his messenger	A figure who holds fast the principles of loyalty and responsibility	

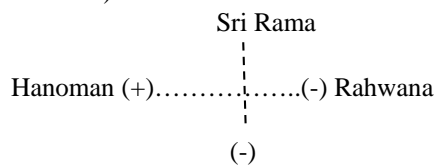
This episode sequence shows the stages of Hanoman Si Kethek Putih's journey in carrying out Sri Rama Wijaya's order to save Dewi Shinta. In this structure it can be seen that the existence of Hanoman figures cannot be separated from Semar, Sri Rama Wijaya and, Dewi Sayemprada.

So it can be concluded that the position between Sri Rama Wijaya, Hanoman and Dewi Sayemprada based on the biner triangle and vowel-consonants according to Levi Strauss is as follows (Sarmini, 2002):

Skema 1)



Skema 2)



Information :

(+)interpreted to mean positive

(-)interpreted to mean negative

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