

## **Character Education Values of Kresna Character in *Wayang Kulit* Performance *Lakon Kresna Duta* by Ki Sigit Manggolo Seputro**

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Current era of information and technology openness does not always have a positive impact on humans but there are also negative impacts, one of which is the moral decline in society, especially children and adolescents. One way to improve the morale of the nation's children is by reintroducing traditional arts which contain a lot of character education values in them, one of which is the wayang kulit performance. This study explores the values of character education in the character Kresna in the story Kresna Duta presented by Ki Sigit Manggolo Seputro. The data in this study were sourced from the transcription of the wayang kulit performance Kresna Duta by Ki Sigit Manggolo Seputro. The analysis technique used in this research is data analysis technique the Miles and Huberman model. The results of this study reveal that there are 13 values of character education based on the perspective of the Ministry of Education of the Republic of Indonesia that exist in the figure of Kresna namely: 1) religious, 2) democratic, 3) friendly, 4) hard work, 5) honest, 6) independent, 7) love the motherland, 8) creative, 9) love peace, 10) responsibility, 11) appreciate achievement, 12) social care and 13) tolerance. Wayang kulit performance lakon Kresna Duta by Ki Sigit Manggolo Seputro can be a good alternative solution to increase the morale of the nation's youth, one of which is through the teachings of character education values.

*Keywords: character education values, wayang kulit characters of Kresna, the story of Kresna Duta.*

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## INTRODUCTION

Wayang is an old Javanese culture. Through the Balitung inscription in 907 AD, the Balitung government at that time had already held a wayang performance. This is evidenced by the fragment of the sentence on the inscription which reads "mawayang buatt Hyang" which means holding a performance for "Hyang" or God. Based on this statement, wayang performances in ancient times were used as a means for rituals or offerings to God.

Until now, wayang has always experienced changes in every era, one of which is the function of wayang performances. According to Anggoro (2018: 126) during the Mataram kingdom, wayang kulit performances did not only function as a means of ritual, one of its functions was as an educational tool. The use of wayang as an educational tool has survived to this day. For the Javanese people, wayang has become a way of life (Nuswantoro, 2022: 53). People watch wayang performances not only as entertainment, but also as instructions (guidance) and order (rules). At the end of the story, the performance of the wayang kulit Yogyakarta-style classical is always accompanied by a wayang golek dance. Wayang golek has a philosophy meaning "goleka" or look for good lessons that can be drawn from the performance from start to finish. One thing that can be learned from the wayang kulit performance is the moral teachings and character values contained therein.

The character crisis is one of the problems faced by the Indonesian nation today. The current era of information disclosure does not always have a good impact on society. Cultural influences from outside that are easily accessible make some people start to love foreign cultures, so they leave their own culture. If foreign culture is not filtered properly, it can threaten the extinction of national culture, which will indirectly erode the original character of the Indonesian nation. Moral degradation is increasingly evident from the many crime cases that are happening now, such as brawls, immoral acts, and theft. A new crime phenomenon that has occurred in Yogyakarta in recent years, namely street crime which is often called "klitih". Most of the perpetrators of these crimes are still in school and are teenagers. This evidence is an indicator of a decline in the morale and character of Indonesian society, especially teenagers.

Nena Aneja (Tyas and Kuswarsantyo, 2018: 183) explains that character education is a tool for solving social and global problems. Character education is a process of instilling good habits (Rozana, 2017: 08). Students through character education can learn knowledge about goodness, the desire to do good, and also do good. The Ministry of Education and Culture (in Wardani and Widyastuti, 2015: 37) formulates 18 values of character education namely: 1) religious, 2) honest, 3) tolerance, 4) discipline, 5) hard work, 6) creative, 7) independent, 8) democratic, 9) curiosity, 10) national spirit, 11) love for the motherland, 12) appreciate achievement, 13) friendly/communicative, 14) love peace, 15) love to read, 16) care for the environment, 17) care for social and 18) responsibility.

Khasanah et al (2019: 173) argue that character education can be carried out in various ways, one of which is through deepening understanding of art. There are many character education values that can be taken from wayang kulit performances. The characterizations in wayang kulit contain a lot of character education values. Wayang characters are considered to describe a picture of the character of the human soul (Purwanto 2018: 02). Good characters in wayang kulit will always win, while bad characters will always lose. Through these characterizations, humans can emulate wayang characters who have good character. Instilling character values in wayang kulit performances is not only done through story characters but can also be done through musical accompaniment in the form of gamelan. Respati in Afifah, et al (2022: 41-42) reveals that the art of music can be used as a means of instilling character values in children which cover various aspects such as education, psychology, and socio-culture. Studying gamelan has the benefit of reinforcing the cognitive, affective, and psychomotor aspects so that the development of the left brain and the child's brain is balanced, the ability to express is developed, as well as the growth of tolerance and discipline.

The story in the wayang kulit performance is taken from the Ramayana and Mahabharata epics. Shadow puppet performances in Yogyakarta, mostly recount stories from the Mahabharata epic. The Mahabharata story tells about the conflict between the Pandavas who have good characters and the Kauravas who have bad characters. One of the feuds between the Pandavas and the Kauravas is in the play Kresna Duta. The play

Krena Duta tells of Kresna's efforts as the ambassador of the Pandavas to reclaim the Pandawa kingdom of Amarta from the Kurawa. The Pandavas have finished serving their sentence due to losing playing dice gambling against the Kauravas, resulting in the Pandavas having to surrender their country until the sentence is over. The characterization of Kresna who is on the good side, namely Pandhawa, is interesting to study because of course there are character education values contained in it. This research will examine the existing character education values of the main character Kresna in the shadow puppet performance of the Kresna Duta play performed by Ki Sigit Manggolo Seputro. The choice of puppeteer Ki Sigit Manggolo Seputro has a reason because he is one of the puppeteers who still maintains the classical Yogyakarta style. According to Kasidi (2011: 02) in the Yogyakarta style wayang tradition there are differences between one puppeteer and another, so that there are many different styles of wayang performances. The variety of styles influences the differences in values contained between one puppeteer's performance and another even though it tells the same story. The value of character education in wayang kulit stories are conveyed by each dalang through the characters he brings.

## RESEARCH METHODOLOGY

This research is qualitative by using descriptive methods. According to Kriyantono, (in [Widiyatmaka et al, 2019: 75](#)) qualitative research will produce descriptive data in the form of written or spoken words from people and observable behavior, in this study the observed is the character Kresna in the Kresna Duta puppet show by Ki Sigit Manggolo Seputro. The analysis technique used in this research is data analysis technique the Miles and Huberman model which consists of three stages, namely as follows: (1) Reduction data, namely simplification of data that is considered important. (2) Data Presentation, namely presenting data accompanied by reliable evidence and explanations in accordance with the theory used. (3) Conclusion, namely the final step of researchers in collecting data with interest conclusions and data verification. Data validity was tested using semantic validity and interrater reliability. Valid data contains character education values from the character Kresna and then describes them.

The sources of data in this study were transcription texts and videos of the Kresna Duta shadow puppet show by Ki Sigit Manggolo Seputro. The video of this performance can be accessed via the YouTube page with the link <https://youtu.be/HLWHee13DZo>.

## RESULTS AND DISCUSSION

The results of this study found 13 values of character education (the perspective of the Indonesian Ministry of Education) that exist in the character Kresna in the wayang kulit play Kresna Duta by Ki Sigit Manggolo Seputro. The 13 values of character education are presented below.

### Religious values

Character education values that were first taught by the character Kresna was religious value. [Nurgiansah states \(2022: 7312\)](#) religious values are values related to God. The character of Kresna in every performance of the Kresna Duta story always reveals his relationship with God, this is evidenced by the following examples of data.

*"Hong bawana langgeng"* (Transcription on page 8)

Kresna figures often say *"Hong bawana langgeng"* in this Kresna Duta performance, the word *"Hong"* has a big meaning ([Nurhayati, 2009:53](#)). *"Bawana langgeng"* means immortality. The figure of Kresna remembers the Greatest and Eternal, namely God. This shows that the character of Kresna has a religious nature by always remembering God.

*"kasembuh pengayomaning jawata ingkeng akariya jagad, lampahipun ingkeng wayah Dwarawati kalis nir ing sambikala tulus raharja,"* (Transcription on page 8)

Translation:

*"Thanks to the protection of God who created this world, the journey of the granddaughter from Dwarawati survived without any obstacles"*

Dialogue above also shows the religious attitude of the character Kresna, he said that his safety reached Wiratha to face the King, namely Matswapati because of the blessings of God's protection.

### Honest

Honest according to Herawan and Sudarsana (2017: 229) is to admit, say or provide information that is in accordance with reality and truth. The character of Kresna in the shadow puppet show, Kresna Duta, repeatedly shows his honest nature. An example is evidenced in the following excerpt from Kresna's dialogue:

*"Ingkang wayah Dwarawati selak ugi boten naning sagah dereng kantenan. Leganing manah kula keparenga ingkeng wayah Dwarawati badhe sarembag kaliyan yayi Prabu Puntadewa..."*  
(Transcription on page 15)

Translation:

"Your granddaughter from Dwarawati doesn't mean to avoid it, but she's also not sure she can. To relieve your heart, allow your granddaughter from Dwarawati to negotiate with Prabu Puntadewa's sister."

Dialogue above was Kresna's response when Matswapati was sent as an ambassador for the Pandhawa, Kresna said honestly that he did not really understand the location of the problem, so he was made an ambassador. Therefore, Kresna then asked permission to discuss with the Pandhawa leader first, namely Puntadewa. Kresna's statement that said it as it is reflects the honest behavior that is in him.

### Democratic

Democratic character is an attitude and way of thinking that reflects equal rights and obligations in a fair and equitable manner between himself and other people (Dianti et al, 2020: 76). Based on this statement, Kresna in the Kresna Duta story is a democratic figure, this is proven in the initial scene when Krishna is asked by Matswapati to become an ambassador for the Pandawa to ask for the return of the country of Amarta from Duryudana. Kresna did not immediately agree to this request but asked for an explanation from Puntadewa as the leader of the Pandawa so that it would be clear what was the problem. Krishna also accommodated all the aspirations of the Pandhawas to be conveyed to Duryudana. Kresna's attitude in treating every character equally and being able to accommodate all these aspirations shows that Kresna has a democratic character.



Figure 1. The first scene is when Kresna is asked by Matswapati to become the ambassador for the Pandawa asking to return to the country of Amarta.

(Source: <https://youtu.be/HLWHee13DZo>)

### Creative

Kresna is known to have a smart and creative character. Creative is an act that thinks of ideas or acts so as to produce a way that is novelty from something that already existed (Ministry of National Education, 2010). The ingenuity of Kresna's character in the story of Kresna Duta is when he will discuss with Duryudana. Kresna will later inform the results of his negotiations with Duryudana by means of a symbol or code to the color of the horse's hair that pulls his golden chariot when he leaves. Krishna uses this horsehair code to make it easier to communicate with Setyaki who is outside the Astina kingdom. Krishna prepared four horses with different feathers, each of which had a symbol on it. If the leading horse pulling the golden chariot is white, it means that Duryudana is willing to give Amarta country to the Pandawa, the black and yellow horses mean that an agreement is not reached, if the horse is red, it means that the negotiations are canceled and there will be a major Baratayuda war between the Pandawa and Kurawa so that Setyaki is expected to be ready to deploy his soldiers. This method shows the creative character of Kresna's character.





Figure 2. The golden chariot ridden by Kresna when he was the ambassador of the Pandawa was pulled by four horses with different fur colors

(Source: <https://youtu.be/HLWHee13DZo>)

### Friendly / communicative

According to Elfindri in (Nugroho and Pangestika, 2017: 1) communicative character is a person's ability to convey his ideas or thoughts to others. The character of Kresna in *wayang kulit* performance Kresna Duta play, performed by Ki Sigit Manggolo Saputro, has a communicative and friendly. The scene showing the communicative nature of Kresna, is shown when Kresna becomes the ambassador for the Pandawa to face Duryudana. Kresna seeks a communicative way through asking for the State of Amarta which has become the right of the Pandawa. Another example is when Krishna met enemies who defended Kaurawa, such as Karna and Bisma, Krishna kept speaking and behaving politely. Kresna's attitude indicates that basically he has a friendly and communicative nature.



Figure 3. The scene when Kresna negotiates with Duryudana in Astina country

(Source: <https://youtu.be/HLWHee13DZo>)

### Hard work

According to Kesuma ([Marzuki and Hakim, 2019: 83](#)), hard work is a term that covers an ongoing effort (never giving up) in completing the work that is his duty to complete. Throughout the *wayang kulit* performance *lakon* Kresna Duta, Kresna, as the main character, shows a hard worker. Kresna's hard-working nature is shown when Kresna goes to Astina after being appointed as the ambassador of the Pandawa to ask for the return of the State of Amarta. Kresna went through many obstacles while serving as an ambassador, such as rejection, expulsion, humiliation, and even being threatened with death. Kresna was not afraid and never gave up but still fought for what was his duty. In the end, Kresna was forced to transform into a giant and rampage in Astina to save himself. This event shows an example of the hard work and unyielding spirit of Kresna.



Figure 4. The scene when Kresna still insists on asking for the return of the country of Amarta even though Duryudana has refused

(Source: <https://youtu.be/HLWHee13DZo>)

### Independent

Independence is an attitude of not depending on other people in all circumstances ([Harmanti et al., 2020: 189](#)). Kresna's independent attitude was shown when he was about to be attacked by the Kauravas, Kresna said to Setyaki in the following snippet of dialogue.

“Setyaki, kowe ora perlu melu cawe-cawe perkara ik, hayo kowe sumingkir, ora kena nyandhung nyrimpet kan dadi lakuku..”  
(Transcription on page 59)

Translation:

"Setyaki, you don't need to get involved in this matter, come on, you can avoid it, don't get in my way"

Despite the arrival of Kresna to Astina, accompanied by Setyaki, in this scene, Kresna still shows his independent character. Even though he was in a desperate situation due to being attacked by the Kauravas, Kresna still tried to face it alone and didn't want to bother other people.



Figure 5. The scene when Kresna turns into a giant (Brahala)

(Source: <https://youtu.be/HLWHee13DZo>)

### Love of the motherland

Love for the motherland is a feeling of pride, belonging, respect, respect, and high loyalty that every individual has to the country (Ikhsan, 2017: 110). Based on this statement, one form of love for the motherland is a sense of pride in the country. The character of Kresna in *wayang kulit* performance Kresna Duta is always proud of his homeland, this is evidenced in every time he introduces, greets, and suggests the character Kresna always mentions himself by the name Dwarawati. For example, in the excerpt from Kresna's dialogue "*Ingang wayah Dwarawati*" (transcription page 15), which means your granddaughter from Dwarawati. Dwarawati is the country that Kresna leads.

### Love for peace

Love for peace is an attitude of non-violence in solving problems, always prioritizing dialogue and respecting others (Munawar and Rachman, 2017: 17). The character of Kresna in the world of *wayang* is known as the incarnation of Lord Wisnu whose one of his duties is to maintain peace in the world. In this Kresna Duta

performance, it is also found that Kresna has a peace-loving nature, at every opportunity Kresna always applies respect to other figures, this is one of the embodiments of the peace-loving values of the Kresna character. When Kresna had to face King Duryudana to ask for the return of the State of Amarta which had become the right of the Pandawa. Kresna remained polite and sought a peaceful way to ask for the return of the State of Amarta from the hands of the Kaurawa. Kresna's attitude of always being polite to others and pursuing a path of peace in every problem reflects that Kresna's character is a puppet figure who instills the value of peace-loving.

### Responsibility

Responsibility according to Bahri (Bariyyak et al, 2018: 01) is an obligation of a person to carry out something that has been made obligatory to him or that has been promised to him or what he has been able to do. Kresna, as the ambassador of the Pandawa to ask for the return of Amarta State, has a high sense of responsibility, this is for example evidenced by Kresna's statement in the following excerpt of the dialogue.

"...pinangka duta pengawakaning Pendhawa duta pungkasan ingkang kedah ngrampung damel.." ((Transcription on page 47)

### Translation

"As the ambassador of Pandawa and being the last ambassador, you must be able to complete the task.."

The above statement was made shortly after Duryudana rejected Kresna's request to reclaim the State of Amarta. Kresna did not just give up but said that if he has been trusted as an ambassador, then it must be completed and bring results. Kresna's determination to be able to complete his work as a Pandawa ambassador shows that Kresna has a high sense of responsibility if he is given a mandate or trust and does it as well as possible.

### Appreciating achievement

Appreciating achievements according to Indarti (2017: 36) are attitudes and actions that encourage oneself to produce something useful for society and recognize and respect the success of others. Appreciation for Kresna's achievements was shown when he was willing to be appointed as an ambassador for the Pandawas to ask for the return

of the State of Amarta from the hands of Duryudana, Kresna's actions showed that he wanted to do something useful for others, in this case the Pandawa. Kresna took sides because the Pandawa were good ksatriyas who would eradicate the bad or bad nature of the world, which in the end, all the world's inhabitants would benefit from it.

Kresna also showed respect for achievements when the Baratayudha war was about to begin. Kresna, who was the Pandawa war strategist, granted Matswapati's request that the children from the Wiratha State, Seta, Utoro and Wratsangka, would start fighting in Baratayudha. Kresna granted Matswapati's request as a form of gratitude from the Wiratha State to the Pandhawa, besides that because the Wiratha State sided with the truth, namely the Pandawa.

### **Social care**

Social care according to Kurniawan (in [Setiawati and Kosasih, 2019: 188](#)) is an attitude and action that always wants to help other people and communities in need. In the Kresna Duta performance, many of Kresna's actions reflect his socially caring character by helping other figures. The first evidence is when Kresna attended Matswapati's invitation which then made Kresna the ambassador of the Pandhawa to ask for the return of Amarta from Duryudana, Second, when Kresna was in Astina, Kresna saved Setyaki when both were about to be killed by the Kurawa, Kresna turned into a giant and then carried Setyaki and rampage in Astina. Third, when Kresna invites Karna to join the right side, namely the Pandawa in the Baratayudha war. Fourth, when Kresna granted Matswapati's wish that his children, who went to war for the first time in Baratayudha, defended the Pandawa. Apart from those four, there are still many social caring qualities from other Kresna characters in this Kresna Duta story.

### **Tolerance**

One indicator of tolerance is respecting the differences of others (Supriyanto and Amien, 2017: 65). Based on this statement, the figure of Kresna in the play Kresna Duta is a figure who has tolerance. This is for example proven when the Baratayudha war was about to occur, Kresna met Karna, Karna was the brother of the Pandawa, but all his life was on the Kurawa side. Kresna invited that in the war Baratayudha Karna defended the Pandawa who was on the right side. But Karna

remained firm in defending the Kurawa's. Hearing that answer, Krishna happily appreciated Karna's decision. Kresna's attitude of respecting Karna's choice shows his tolerance.

### **Conclusion**

Wayang kulit can make a significant contribution in introducing and teaching character education values. This is proven, in just one wayang character, namely Kresna, in the Kresna Duta play, there are 13 values of character education, namely: religious, democratic, friendly, hard work, honest, independent, love of the motherland, creative, love of peace, responsibility, value achievement, social care and tolerance. The values of character education for the character of Kresna in this study are mostly conveyed through direct dialogue from the character Kresna, besides that there are also those conveyed through the narrative and visuals of the puppeteer in playing the character Kresna.

Based on these results, wayang kulit performance lakon Kresna Duta by Ki Sigit Manggolo Seputro can be a good alternative solution to increase the morale of the nation's youth which has been eroded by the changing times and information disclosure, so as to reduce the crime rate in adolescents, especially student delinquents, one of which is through the teachings of character education values. Parents can form good children's character by introducing wayang kulit stories to children from an early age, then teaching the examples of good characters in wayang stories, such as the figures of Kresna and Para Pandhawa, because in wayang stories it is an absolute characteristic that character's evil will always lose to good characters, so if you want to be a winner in life you should always do good.

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