

CHARACTER EDUCATION VALUES AS REFLECTED BY GATOTKACA DRESS PROPERTIES IN SURAKARTA PUPPETRY STYLE

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Abstract

The purpose of this study are: (1) To understand the character of Gatotkaca characters in wayang kulit Surakarta style. (2) To investigate the symbolic meaning of Gatotkaca fashion clothing in Surakarta style puppetry. This study uses qualitative descriptive to present the existing data in the field by way of describing and interpreting. Technique of collecting data is done by interview and direct observation. The results of this study are: (1) Gatotkaca figure represents a humble character, and he has a high spirit of nationalism, (2) Gatotkaca has dress properties such as of Caping Basunanda, Kotang Antra Kusuma, and Trompah Padakacarma, which represent as the key values in character education. Gatotkaca's personal characteristics and his dress property have a deep meaning and values that can be precious for character education.

Keywords: Gatotkaca, puppet, character education.

Introduction

Character education is a burst in education to involve the development of characters in the educational process. "Character education is an effort to help the development of the soul of children for both mentally and physically, the nature of the covetousness towards a better human civilization"[1]. The condition of the Indonesia young generations experiencing a decline both at the level of secondary students, college students and communities. It can be seen from the rise of student's committed violence's among themselves and even towards communities. The deterioration of good characters also occurs in higher level especially in

the scope of government such as a wide range of corruption cases. The downgrade of the character is a result of globalization.

Character education is one solution to change the character of the nation to develop a better virtuous generation through education. Character education can be given through a variety of ways, one of them is through culture. Considering Indonesia has a rich cultural arts. Explains that in order to realize a society that possesses the values of the nation's character, it is necessary to have a cultural strategy that concerns for its society and its culture [2]. One of the cultural heritage of the nation that is still in vogue is the art of puppet show.

In terms of its contents, puppet show embodied the teachings to humanity. Both human being as individual and as members of society. According to the storyline in the puppet implies a puppet show structure, which is also a symbol of the journey or dynamics of human life [2]. Through puppet shows, people can learn about life. In the puppet show it can be said that every figure of a puppet character is a picture or symbol of human life. According to Solichin in the puppet perform both good and bad aspects which are displayed in the form of symbols of wayang characters with distinctive characteristics [3]. Therefore, many figures in puppet show can be viewed as role models in everyday life.

One of them is a knight from Pringgandani named Raden Gatotkaca. Gatotkaca is a decent figure as a good role model that can be used in character education which is contained in the story "Gatotkaca Gugur". In for the glory of the Pandavas who fought Kurawa, Gatotkaca died defending justice and truth as a hero [4]. Based on the above description shows that through figures Gatotkaca can be used as learning values in character education.

Method

This study uses descriptive qualitative which object to reveal the existing data in the field by describing and interpreting data coection. It employed hermeneutical method and semiotic approach. Source of data obtained from Ki Manteb Soedharsono, Bambang Suwarno and Ki Purbo Asmoro who are experts in the field of puppetry especially in Surakarta style. Data analysis techniques using interactive analysis model with the stages of data collection, data reduction, data presentation, and verification repeatedly.

Result

Gatotkaca is the son of Bima or Werkudara with Arimbi from Pringgandani. According to the India version, Gatotkaca has ugly face and a tangible giant because his mother is the

goddess Arimbi is a “rakseksi”, which is likened to his mother giant then his son is also a giant. This is what distinguishes the story of the puppet of India and Indonesia version.

Gatotkaca when he was a child named Jabang Tetuka, when he must fight with a giant, Tekuka was very strong accepting hit or blow. At that time, God knows the power Tetuka, then as the decision of the gods, Jabang Tetuka forced into the crater Candradimuka and Gods throw so many Gods’ weapons and he became very big. Therefore, Jabang Tetuka given the name Gatotkaca, Gatotkaca in the sense of herd-Gods’ weapons gathering into one or in the puppets mentioned “kumpule lelandep sing nyawiji” in the body of Gatotkaca that makes his big body. This is what causes Gatotkaca to be magic or called *otot kawat balung wesi* so it can beat the Sakipu and its king named Kalapracona.

Gatotkaca grows out of a normal human being and he is very big just like a giant because of the forging of the gods, it can be said that the growth of Gatotkaca was the creation of the gods to confront Sakipu and Kalapracona. It also makes Gatotkaca died in young age in the battlefield. The fall of Gatotkaca is called as ‘the dead of senapati’, because he death for the truth and justice and also petrified his parents to be victorious in the war of Bharatayudha.

Gatotkaca is a humble character, who has a high nationalism spirit. Gatotkaca is invisible but not arrogant, that's the positive side that can be taken from Gatotkaca. Gatotkaca's power is only to eradicate viciousness even though his life is at stake. Please note that in using a such power, Gatotkaca always uses it heartily within pure and sincere actions. The power is also to protect and nurture the weakness of his people.

There is also a dress worn by leather puppet figures not only to cover body or decoration, but the clothing is also as a marker or status played by each character in the shadow puppets. It can be said that fashion is also very influential in every character of shadow puppets. There is also a clothing that is not visible, one of the characters who wear it is Gatotkaca. Gatotkaca is wearing a magic dress, the properties are gifts from the gods in the form of Caping Basunanda, Kotang Antra Kusuma, and Trompah Padakacarma. His skin inside and out of his muscle and meat in puppetry language is usually pronounced “sak njabane kulit sak njerone daging”.

Caping Basunanda lies in the head, its supernatural power is when it is under sun’s heat so he will not feel hot and when it rains he will not be wet. As in the following figure

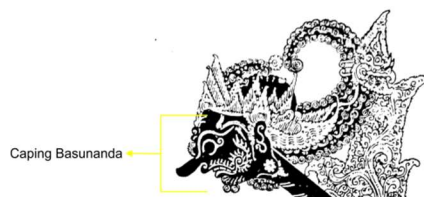


Figure 1.1 *Caping Basunanda*

Kotang Antra Kusuma is located on the chest, its power is able to fly as fast as lightning, in the puppetry also mentioned that Gatotkaca he can fly without wings and dash without power and can be bright like an array. As identified in the following picture:

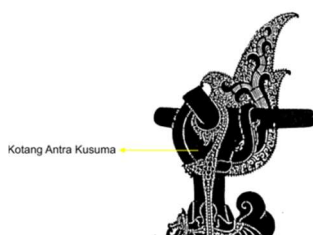


Figure 2 *Kotang Antra Kusuma*

On both legs there is also Terompah Padakacarma reputedly according to the story in the puppetry, Terompah Padakacarma is the bones of Antaboga, the god of snakes. Its supernatural qualities will be save if it passes through holy or sacred places. As in the following picture:

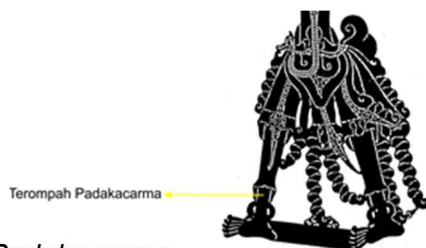


Figure 3 *Terompah Padakacarma*

Discussion

Character of Gatotkaca Characters in Surakarta Style Puppetry

In the story of puppetry Gatotkaca is a powerful and humble figure, who has high spirit of nationalism. Gatotkaca is a patriot [5], he is so obedient to the kingdom, the family, and to the truth he holds. Please note that in using such power, it is used to protect his people.

It is also seen during the war of the *Baratayudha*, Gatotkaca was formulating war strategy in the air. His power in war is his ability to uproot the enemy's neck, but this is only done, if the circumstances are urgent [6]. His attack also made the troops from Kurawa and Adipati Karna depressed. Realize his end is near [7], Gatotkaca still had time to think how to kill Kurawa troops in large numbers. It appears that Gatotkaca is a formidable warrior in warfare.

Gatotkaca is also a young warrior who has a great responsibility in maintaining the security and tranquility of the world. When he had just graduated, had led air operations against the giants Sakipu and Prabu Kala Pracona [8]. This task is the first for Gatotkaca to quell crime. So it is not surprising if the gods give this heavy task to Gatotkaca, because Gatotkaca can complete the mission well.

Symbolic Meaning of Gatotkaca's Dress Properties in Surakarta Puppetry Style

Caping Basunanda has deep meaning that by thinking and exploring human being can reach the highest spiritual peak so as to be united with the Divine. Because through this thought humans can find a philosophy of life that is also identified as a way and view of life. In other words, life experiences and worldviews are linked by the mind and way of thinking and that interpretation determines the order of life [9]. So it can be said that the view of human life is the result of thought and interpretation based on the thorough experiences.

Kotang Antra Kusuma is located on the Gatotkaca's chest, it makes Gatotkaca can fly as fast as lightning or in term of puppet show it can be named "*mabur tanpa lar lan melethik tanpa sotang*". The supernatural powers of this Kotang Antra Kusuma can light up like in the darkness. This is a symbol of human attitudes or characters associated with feelings that are also covered in the affective domain. Feelings are the sensitivity in the human being to the symptoms that arise from an event. In this sense sense is as a tool or means of perception or function of the whisper of heart or intuition [10]. Therefore every human being has a degree of sensitivity to the events that are present inside him or his surroundings. For Javanese culture, the color and the concrete dimension of one's sense depends on the way of life, the level of education, and the orientation of the people's own mystical life [11].

Terompah Padakacarma lies on both Gatotkaca's legs, Terompah Padakacarma is the skin of Antaboga, the god of snakes. Its supernatural power is Gatotkaca will be safe wherever he passes through holy or sacred place. It is a symbol that describes the ability to act, so it is also included in the psychomotor capabilities. It can be said that the psychomotor

is a reflection of the behavior of meaningful results from the cognitive and affective spheres. This can be done gradually and interconnected between the knowledge of values of behavior with a strong attitude or emotion to implement it for God, himself, his fellows, environment, and nation [12]. This is what will form a virtuous noble characters of human beings.

Conclusions

Gatotkaca figure is a humble warrior. In using his supernatural powers, Gatotkaca uses it wisely. His power is also used to protect his people. Gatotkaca is also a formidable warrior in battle and he is ready to die for truth and justice as his major believes.

Caping Basunanda highly reflects on the way of thinking or also called the cognitive aspect. It can be said that in cognitive oriented on intellectual and creativity. Kotang Antra Kusuma located on the inside of the chest, is a symbol that refers to affective-related feelings. In this case, it is very influential in character or personality. This affective aspect includes behavioral attitudes in worship, which are related to religious attitudes. Terompah Padakacarma also deals with psychomotor which can also be related to skill and action. So it can be said that psychomotor is the output of cognitive and effective aspects which is as major purposes in our life.

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