

Research Article

The Value of Character Education in Wayang Beber Pacitan Ninth Scene

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ORCIDMargana: <https://orcid.org/0009-0001-8947-803X>**Abstract.**

Wayang beber Pacitan is a type of wayang that has existed since the Majapahit era. This type of wayang is a painting which is divided into 24 scenes. Each scene has a main character and supporting characters. Each character possesses different characteristics. The purpose of this study is to find out and describe the main characters in the ninth scene of wayang beber Pacitan, namely, Prabu Brawijaya and Prabu Klana. This study follows the qualitative descriptive research methodology. Several data collection techniques were used, for example, observation, interviews, and document analysis. Purposive sampling was used as a sampling technique. Interactive analysis methods, with Roland Barthes's semiotic theory, namely, through denotative, connotative, and mythical stages, were used for data analysis. Moreover, triangulation was used for data validation. The research concludes that the characters in the ninth scene can be divided into two, namely, Prabu Brawijaya, as the protagonist, and Prabu Klana, as the antagonist. Prabu Brawijaya, as the protagonist, has the character of being careful, wise, and alert, while Prabu Klana, as the antagonist, has the character of being easily angry, self-willed, and arrogant. The ninth scene of wayang beber Pacitan teaches us about the value of character education so one should always be careful in acting and wise in making decisions and should not be arrogant and selfish as this will have a negative impact on oneself and others. Apart from being an entertainment medium, wayang beber performances can also be used as a medium to convey moral messages. Through stories and understanding the characters in each scene, it can be used as a medium of character education.

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1. INTRODUCTION

Wayang beber Pacitan, as a cultural heritage in the form of artifacts, represents a creative expression influenced by the spirit of its time during that era. In the Serat Centhini, it is mentioned that wayang beber has existed since the Majapahit era in the fourteenth century. At that time, the king, Prabu Bratana alias Raden Jaka Sasuruh, ordered the creation of wayang beber - black and white - with a candra sangkala gunaning bhujangga sembahing dewa, meaning the Saka year 1283 or 1361 AD. According to

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Maharsi, it is called wayang beber because the performances involve unrolling the paintings. Wayang beber performances tell the story of Panji. As stated by Afatara the traditional wayang beber performance in Pacitan adopts the storyline of “The Tale of Panji.” This performance art developed during the Kediri Kingdom era and reached its peak during the Majapahit Kingdom era [1].

Research on wayang beber has been conducted extensively, including a study by Tabrani in his dissertation, which discusses wayang beber in relation to visual language by focusing on the depiction of objects in relation to space and time. Susanto, in his article titled “Wayang Beber dan Perkembangan Islam” explores the influence of Islam on the art of wayang beber and the use of wayang beber as a medium for preaching. Wanto (2012) discusses the function, meaning, and efforts for revitalization, while Margana examines the main character in the thirteenth scene, Tawang Alun [2]. However, none of these studies specifically address the protagonists and antagonists in wayang beber Pacitan. Research focusing on the character portrayal in Wayang beber Pacitan, particularly in the ninth scene, is important because this scene contains character education values that are still relevant in today’s life. The ninth scene was chosen because it features two main characters with contrasting characteristics. These characteristics are manifested through *wanda*, which is a visual representation of the characters in wayang. Each character has a unique *wanda*, which is reflected in facial features such as the shape of the eyes, nose, mouth, and so on [3].

2. RESEARCH METHOD

This qualitative study aimed to describe the phenomena or issues within the research object. The research was conducted in Karangtalun, Donorojo District, Pacitan. Data were collected through observation, interviews, and document analysis. Observation was carried out to collect visual data about the ninth scene of wayang beber. Interviews were conducted with Mr. Rudy, the wayang beber puppeteer, and Mr. Pujiyanto, a wayang beber artist from Pacitan. Document analysis in this study involved reading relevant texts related to the ninth scene of wayang beber Pacitan. Data were analyzed using the interactive analysis model, comprising data reduction, data presentation, and drawing conclusions [4]. To understand the educational values of the characters Prabu Brawijaya and Prabu Klana in the ninth scene, Roland Barthes’ semiotics theory was applied, which includes the denotative, connotative, and mythological stages [5].

3. FINDING AND DISCUSSION

This section discusses the main characters in the ninth scene, Prabu Brawijaya and Prabu Klana. Figure 1 displays the visuals of the ninth scene of Wayang Beber Pacitan.



Figure 1: A condition in the palace of Kediri Kingdom, Prabu Brawijaya (left) is welcoming his guest Prabu Klana (Right). (Source: Wayang Beber Pacitan: Margana, 2022).

The ninth scene of Wayang beber Pacitan depicts the atmosphere inside the palace of the Kediri Kingdom. Prabu Brawijaya is holding a meeting with his royal officials, and there are also guests present who are seeking to propose to Dewi Sekartaji, including Prabu Klana. The king sits on his throne, facing Patih Aryo Jeksanegara, Prabu Klana, Raden Gandarepa, other royal officials of Kediri, and Tawang Alun. Tawang Alun serves as the envoy of Jaka Kembang Kuning, reporting to Prabu Brawijaya that Dewi Sekartaji has been found. Upon hearing the news that his beloved daughter has been found, Prabu Brawijaya becomes overjoyed. According to Prabu Brawijaya's promise during the competition, whoever successfully finds Dewi Sekartaji will marry her if he is a man, or be elevated to the status of a princess of the palace if she is a woman. Since it is Jaka Kembang Kuning who found her, he has the right to marry Dewi Sekartaji. However, Prabu Klana, who is present and hears the decision, refuses to accept it. Prabu Klana still insists on his proposal being accepted, and for Dewi Sekartaji to become his queen. In response to Prabu Klana's stubbornness, Prabu Brawijaya decides to arrange a one-on-one battle between Prabu Klana and Jaka Kembang Kuning.

According to Roland Barthes' theory, the above wayang beber scene can be semi-otically analyzed through three stages: First, denotatively, the painting of the ninth scene of wayang beber depicts several characters, including Prabu Brawijaya and Prabu Klana. Second, the two main characters face each other. On the left side, Prabu Brawijaya is depicted with the following visual characteristics: his head is lowered,

sitting on a golden cushion called “*dhampar kencana*.” He has a slender body, bare-chested, with a refined face (*dhemes: Javanese*), eyes resembling soybeans, and a mustache. The king wears various adornments, such as a coiled keling headpiece with a garuda mungkur ornament, ear ornaments called sumping, shoulder armor called *kelat bahu nogomongso*, bracelets called gelang calumpring, and a necklace called *kalung tanggalan*. On the right side, Prabu Klana is depicted with his head facing forward, bulging eyes, a sharp and long nose, a mustached face, bare-chested, and wearing a cloth to cover his waist down. Prabu Klana is in a standing position and wears several attributes, including *sumping* on his ears, a headpiece called berjamang, and a necklace called *kalung tanggalan*.

Secondly, in the connotative stage, Prabu Brawijaya sitting on a garuda-shaped throne signifies a king. This is supported by his attributes, such as the *garuda mungkur* headpiece, sumping on his ears, shoulder armor, and gold necklace. All these attributes indicate that Prabu Brawijaya is a king. The golden color of the attributes suggests luxury, connotatively portraying Prabu Brawijaya as a majestic and wise king. Prabu Klana is depicted with his head facing forward, bulging eyes, a sharp and long nose, a mustached face, and without wearing a shirt, only a cloth covering his waist down. Prabu Klana is in a standing position and wears several attributes, including sumping on his ears, a headpiece called berjamang, and a necklace called *kalung tanggalan*.

Thirdly, the myth stage refers to the implicit messages conveyed through visual signs, such as elements including dots, lines, colors, and other visual elements. The visual signs related to the character of Prabu Brawijaya, such as facial color, eye shape, mouth shape, and the attributes used, implicitly indicate that Prabu Brawijaya is a “*narendra gung binathara, mbahu dhendha hanyakrawati, ambeg adil paramarta, mamayu hayuning bawana*,” meaning that Prabu Brawijaya is a great king, resembling a god descending from the heavens, upholding the law, always acting justly and wisely, and creating a safe and peaceful world (source: the Paramayoga book by R. Ng. Ranggawarsita). This is connected to the storyline in the ninth scene, which depicts Prabu Brawijaya’s decision to hold a battle in order to obtain his daughter.

In the ninth scene, Prabu Klana’s posture with his head tilted and bulging eyes implicitly suggests that Prabu Klana is a confident king with a strong desire for knowledge. This is consistent with the storyline in the ninth scene, where Prabu Klana refuses to accept Dewi Sekartaji’s engagement to Jaka Kembang Kuning. The visual signs present in Prabu Klana, supported by the storyline, implicitly indicate that Prabu Klana is headstrong, quick-tempered, and selfish. Prabu Brawijaya and Prabu Klana have contrasting characters. Prabu Brawijaya is a protagonist characterized by obedience to

rules and wisdom in decision-making, while Prabu Klana is an antagonist characterized by stubbornness, a desire to win at all costs, and defiance of rules.

In addition to serving as entertainment, wayang beber performances can be used as a means of communication and education. Through spoken words (*antawecana*) supported by the visual form of wayang characters, a puppeteer, or *dalang*, can convey moral and ethical messages that are beneficial to the audience. This aligns with Budiarto's opinion in his article, stating that wayang beber, as an educational performance art, contains several messages related to behavioral norms in society. Apart from being a means of communication, wayang beber can be used for character education. By understanding the characters and storyline, the audience can derive valuable lessons. For example, characters with good qualities like Prabu Brawijaya have a positive impact on the lives of many people, whereas villainous characters like Prabu Klana bring suffering to human life on earth.

4. CONCLUSION

Wayang beber performance, as an authentic traditional performing art of Indonesia, serves as a means of communication. Its uniqueness lies in its form and performance technique. It takes the form of paintings, and the performance technique involves unfolding the paintings while the puppeteer narrates the story based on the illustrations. A complete story consists of several scenes, each featuring main and supporting characters. In the ninth scene, there are two main characters, Prabu Brawijaya and Prabu Klana. These two characters have different traits. Prabu Brawijaya, as a noble king resembling a god descended to the world, is characterized by fairness and wisdom, while Prabu Klana easily gets angry and tends to defy rules. Through these two characters, people can derive lessons, understanding that good character has a positive impact on society, while evil character disrupts the peaceful life. Therefore, in addition to providing entertainment, wayang beber performances can be used as a means of communication, particularly conveying moral messages. Understanding the characters in each scene can be utilized as a medium for character education.

Wayang beber, as a performance art, serves multiple functions, including communication to convey moral messages. Through the storyline and the characters, it can be used as a medium for preaching, instilling the values contained within the story. In conclusion, it is important to seriously protect and preserve wayang beber, ensuring that this performance art continues to thrive in the archipelago.

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