

Conference Paper

Integrating Character Building in Learning of Literature Using Kentrung's Creation in the Digital Era

Hersila Astari Pitaloka

Universitas Islam Negeri Maulana Malik Ibrahim, Malang

Abstract

During this time kentrung known as one of the traditional arts in Java. The beginning of kentrung is a means of Islamic missionary through art. Kentrung is the art of storytelling performed by a narrator and in Indonesia is called "dalang". When a dalang telling a story, usually use a musical instrument to support the story to make it more interesting. The instrument used is a simple instrument, such as a tambourine and drum or in Indonesian language is called Rebana dan Kendang. A dalang kentrung in his show brought folk tales full of moral messages. The stories tend to breathe Islam. However, in its development, kentrung continues to evolve to adjust the times. The developments for example by adding new elements in the concept of the show. The addition is not aimless, but it is an attempt to keep the art of this tradition can be enjoyed and attracted the audience in an increasingly modern era. These elements can be additional modern music instruments and actors who play the characters in the story of the dalang. Therefore, kentrung with this development is called "kentrung creations tradition". In connection with the above explanation, kentrung creations tradition has the potential as a medium of learning to integrate character education in the subject matter. The integration can be realized in a way that is (1) the selection of stories full of moral messages, (2) the contextual selection of stories with the lives of students and can shape the character in the face of global and digital era, (3) making student as a dalang and actors in the story to grow characters confident, and (4) by showing kentrung, students have a responsive attitude to the local culture that can foster the love of the homeland.

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Hersila Astari Pitaloka
hersilaastari@gmail.comReceived: 23 January 2019
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1. Introduction

Kentrung is an artistry of oral tradition that flourished on the north coast of Java. Hutomo (2001) explained about the spread of art kentrung originated from the coast of northern Java. Geographically, this wilayah is a port and trade area. According to him in his book entitled Javanese-Islamic Syncretism, kentrung performances are one of the traditional oral literary types that emerged in the second decade of the XX century which far

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penetrates into the early days of the spread of Islam in Java. Some literature says this art originally brought by immigrants from Arabs to preach. So, do not be surprised if most of the stories that brought this art is about the prophets and the companions. Cultural acculturation occurs when in Java land is dominant in javanese folkore.

Cultural acculturation in Java land has an impact on the change of stories. The development of kentrung in Java is also said to be the spread of Javanese-Islamic folklore. This is closely related to the history of the Islamic kingdoms that stood in the land of Java. The stories are often told are Sunan Kalijaga: The establishment of Demak Mosque, Ajisaka, and so forth. In each story, a *dalang* always inserts a *parikan* or a poem that is prefixed. These attractions always contain teachings about morality and human values. It certainly aims to provide a lesson for the community about how a human being must address a life. Moral messages are always delivered not far away with the formation of character and personality of society. Therefore, it can be said that Kentrung is one of the oral literature of character educators of the community.

1.1. Transformation of Kentrung tradition being Kentrung's creation

Kentrung is a traditional art that began to be abandoned. This happens because of the rapid development of the era. Modern art that is considered more attractive becomes one of the hard choices to be rejected by society. Various efforts are made by traditional artists and caretakers to maintain the culture. For example, provide staging containers that can be enjoyed for free by the community. it is used as an effort to keep introducing traditional art to the general public and young people in particular.

The development of the times seemed to force the kentrung undergo a transformation of the way. In this case, kentrung that developed in society has now changed in terms of form. This proves kentrung's elasticity as a spectacle, guidance, and order. Position kentrung functionally adapted to the needs of society in the middle of the times. The change in the face of this art lies in the variations of the elements in the kentrung show. Of course this is not to destroy the authenticity of kentrung, but it becomes an effort made to keep this art alive in a dynamic society.

However, the transfiguration does not change the identity of kentrung as a form of community character. This is evidenced in every story that is delivered still contains a moral message so deep that penetrate into the hearts of people who watch it. This change also aims to make kentrung still known and liked by the community, but not ignore its main function as the art of speech.

Kentrung is an art that aims to teach the values of humanity that is vertical and horizontal. Vertical means a human relationship with God, while horizontal means human relationships with its social environment. The main ingredient in kentrung art is the *dalang*. Initially, a *dalang kentrung* will tell a story with a musical instrument called *terbang*. However, in its development, adapted to the place where kentrung is alive, the method of innate kentrung *dalang* is different. For example, in its development in East Java, a *dalang kentrung* did not bring *terbang*, but changed to hit *kendang* in bringing the story.

The visual transformation that occurs not only in terms of instrumental. But also in the form of performances. The traditional kentrung consists only of *dalang* and *panjak* (music players). In the change, contemporary kentrung featuring stories accompanied by actors or commonly referred to as *wayang* or actors. These actors act as characters told by *dalang*. However, all the control of the story's remains in the hands of the *dalang*.

One effort that can be done to introduce traditional arts to young people is to integrate these arts in the learning materials at school. Subjects that can integrate art kentrung in it, such as learning literature. As mentioned earlier, kentrung is an art of speech that can be incorporated into the type of oral literature. However, for the integration that is done not only to include the art of kentrung in the literary learning, but also must consider its effectiveness.

Kentrung in this digital era can be created become more interesting for students. However, the development undertaken still does not reduce the purpose and the main element kentrung tradition. Additions to the intended secondary element can be a performance adjusted to the target audience. These elements are (1) contextual story selection, (2) addition of puppets or actors to realize the story, (3) the addition of a musical instrument adapted to the target audience, and (4) adjusting the duration of the performance.

First, the selection of a contextual kentrung story. If the story is a historical story then it can be adapted to the context of life in the present. For example, if the kentrung is displayed among students and students, the selected story must be contextual and can be linked to everyday life. It is intended that students and students can reap the noble values displayed in kentrung stories. In addition, students are also more interested in the story being delivered.

Second, the addition of puppets or actors to realize the story. Kentrung tradition is displayed only by the *dalang* who tells the story while sounding the instrument. The audience only listens and imagines the setting, atmosphere, and scenes or events told by the *dalang*. In the current digital era that almost all audio visual entertainment such as

movies or soap operas on television certainly make art-tradition can be shifted. Therefore, it is necessary development that is adapted to the times, by adding the actors in the show *kenrung* so that the audience can better understand the story being delivered.

Third, that is the addition of modern musical instruments. If in the *kenrung* tradition only use *terbang* and tambourine, in *kenrung*'s creation can be added modern musical instruments that can make the audience more interested. The modern instruments, namely guitars, keyboards, drums, bass, etc. With the addition of instruments, of course the songs can also be varied and not necessarily always a traditional song. Songs accompaniment can be sung songs pop, rock, dangdut, and others. Selected companion song is also tailored to the setting of the story that brought so that the atmosphere becomes more alive.

Fourth, adjust the duration of the *kenrung* show. Traditional *kenrung* shows are displayed with a long duration of seven to eight hours. If integrated in the learning of course the duration is too long so it can be reduced and adjusted to the needs. In addition, the duration is too long will certainly make the audience feel bored.

1.2. Integration of character education in literature learning through *Kenrung Kreasi*

Talks about literature can not be separated from the character education community. Literature originates and lives for the community. Literature is made by the community and enjoyed by the community. Literature teaches meekness, compassion, caring to society. If possible, literature is like a sharp knife that can penetrate the ribs and solar plexus. Literary sentences are able to give beauty like carvings of sculpture. Even morality and personality can be formed through literature. Literary teaching can be used as an entrance in the planting of moral values such as honesty, sacrifice, democracy, polite and so forth. Various efforts that can be done by educators through the literary learning included character education in the delivery, either through poetry, songs, short stories, novels, drama, and folklore will likely be able to bring character education to enter the soul of learners and intact (Marta, 2014: 103-113).

Kenrung as one of the treasures of oral literature has its own role in the formation of community character. *Kenrung* is said not only as a spectacle, but also a guidance and order. As a spectacle, *Kenrung* is a performing art that combines the art of story telling and accompanist instruments. The guidance means that in the stories presented by a *dalang* always aims to guide people in order to have a personality of nobility. *Kenrung* as

the order of the intent is aimed to organize the morality of the community in accordance with its identity as a creature of God and social beings.

Utilization *kenrung* creations in literary learning can be incorporated into the drama performance material in the language and literature lessons Indonesia. Marta (2014: 103-1113) states that to convey or inject a character education in literature to learners there have been several attempts made by educators. Educators express values in Indonesian language and literature subjects with the direct integration of character values that are an integral part of the subject. Educators can also use drama as a medium to describe events that contain character values. So that audio visual and direct application (staging drama) make learners easier to understand and absorb the character's values (Marta, 2009: 111).

Character formation with media *kenrung* shows in learning comes from two aspects, namely the external and internal aspects. The external aspect is the characters that students can get from outside the *kenrung* story. Characters in the external aspect include, *firstly* the love of the homeland because indirectly the students participate in preserving traditional arts. In addition, the stories that are performed in *kenrung* shows are often historical stories. History offers educators a unique opportunity to achieve both cognitive and affective development of their charges. History is a study about humans, about real individuals and societies that provide rich insights to one's awareness and understanding of human nature. History is replete with lessons in how a human can rise to heights of nobility and sink to the depths of squalor. However, history is more than just a study about humans, above all history crucially seeks to humanize (Khan, 2001: 84).

Second, confidence because students are required to perform in public, as actors, music players, or puppeteers. Third, the attitude of tolerance and mutual respect among students when both became a *kenrung* player. Fourth, attitudes can work together in achieving the targets, which is showing a good *kenrung* and can be enjoyed. Playing in groups provides opportunities and lessons for children to interact, tolerate with fellow friends (Rantauwati, 2014: 61).

The character of the internal aspect is the exemplary attitudes of the characters in the *kenrung* story. *Kenrung* script should be chosen which is full of moral messages. It aims to provide implicit advice and guidance to the students through the story shown. Selection of stories should be tailored to the situation, condition, and context of students at the time. For example, if you want to teach students politeness, honesty, tolerance, then the story selected is a story that teaches these attitudes. On the internal aspect, character education is not limited to some attitudes.

Based on the main form of *kenstrung* shows that have been described before, the deepening of the characters to be conveyed to the students is not only implicitly and captured by the students themselves. However, at the end of the chapter or even at the end of the story, the moral message will be presented to the audience or students in the form of advice. The accompaniment of puppeteers is also interspersed with humor and comedy so that the audience can enjoy more. Advice is also sometimes delivered in the form of *pantun* advice.

2. Conclusion

Character education is an important aspect of teaching and learning. Therefore, it needs innovation to integrate education into learning materials. One lesson that can integrate character education in it is literary learning. In addition to being regarded as literary reading can be used as a tool to touch the souls of readers through a moral message in it.

Integration of character education in literature learning can be done one of them through media art *kenstrung*. *Kenstrung* is a traditional Indonesian art. To integrate into learning requires innovation and creativity to fit the desired goals and objectives of learning. Development of traditional *kenstrung* become *kenstrung* creations can be done by adding some aspects without reducing the virtues of traditional *kenstrung*. These aspects are (1) contextual story selection, (2) addition of puppets or actors to realize the story, (3) the addition of a musical instrument adapted to the target audience, and (4) adjustment of the duration of the performance.

Furthermore, from the existing development of the integration of character education in *kenstrung* creations can achieve more effective results and comprehensive. The characters that can be integrated by using *kenstrung* creations in the learning of literature are divided into 2, namely the external and internal characters. External character is obtained outside the *kenstrung* and internal shows obtained during the *kenstrung* show process. Externally, the characters that can be taught are, (1) the love of the homeland, (2) confidence, (3) tolerance and mutual respect, and (4) cooperation. Furthermore, the character of the internal aspect includes all the characters that are desired and can be adjusted by choosing the script of the story, for example, courtesy, love each other, not to be jealous, humble, roomy, tolerant, and so on.

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