



E-Marketing Learning Media Based on Local Wisdom of Sambas Songket Weaving

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Abstract: This study aims to determine the value of character education in the Dewi Sekartaji figure in Wayang Timplong. This study was designed qualitatively, with data collected through interviews, observation, and document analysis. The study was carried out in Nganjuk Regency. The puppeteers (*dhalang*) and Wayang Timplong craftsmen were the study informants. The results show that 1) The Wayang figure of Dewi Sekartaji composes of *gabahan* eyes, *ambangir* nose, *damis* mouth, torso *putri sariro*, *bolo* arms, *bokongan satrio*, *suku bambang* legs, *dodot putren* clothing, *putren* bracelet jewelry, white and bromine. 2) The value of character education embedded in the dialogue and visual form of Wayang includes assertive, responsible, religious, independent, smooth, sharp, tough, skillful, warrior, innocent, *alusan* 'gentle', modest princess, gentleness, holy, faithful, nobility, wise, vigilant, determination, struggle, devotion, noble, and noble characters. This study finds that the Dewi Sekartaji figure is relevant with five-character education values, including religious (gentle, patient, innocent, smiling, holy, believing, religious, firm), nationalism (*perwira* 'commander', warrior, devoted), independent (sharp, tough, skillful, agile, vigilant, fighter, independent), integrity (good, wise, honest, simple, loyal, great, responsible, assertive). This research can be used as inspiration for learning materials and can be used as reference and comparison material for researchers who will conduct research with the same focus.

Keywords: character education values; wayang timplong, dewi sekartaji

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INTRODUCTION

Adolescence is the journey from childhood to maturity, and adolescents in their teens are extremely curious. Each person goes through a unique process of assessing and seeking happiness in life. When there is no guidance during adolescence, they will be easily impacted by the environment they observe. Gunarso (Siregar, 2017) emphasizes that a teenager's life is full of turmoil, emotion, and imbalance, as well as a lack of social and cultural roles (Hall, 2020). This argument suggests that character education values are incorporated to reduce juvenile delinquency. Education is very decisive in the formation of the character and personality of students (Afriana, 2018; Clark & Soutter, 2016). Similarly, Eskicumali's (2017) study shows that educational values are not given sufficient consideration by teachers. School staff believes that simply putting educational values on a bulletin board is insufficient. For effective educational values, values-based textbooks and curricula must be developed, and classroom activities must be improved (Eskicumali et al., 2017). We have to prepare our children to developed moral reasoning and a solid foundation of character (Lickona, 1999, 2012). Cultivating local wisdom values has a significant impact on character development. Character educational values can be cultivated through learning. Apart from having a positive impact, the fourth industrial revolution also had a detrimental repercussion, notably the shifting of local wisdom values far from current global values.

Consequently, an innovative approach is required to increase and improve graduate excellence by enhancing the value of character education in schools based on local culture (Faiz & Soleh, 2021). Five main character values are interrelated to form a value network that needs to be developed as a priority for the PPK Movement (Kemendiknas, 2010). The five main values of these characters include religion (loving peace, tolerance, respect for differences in religions and beliefs, steadfastness, self-confidence, cooperation between adherents of different religions, antibullying and violence, friendship, sincerity, not forcing one's will, loving the environment, and protecting the small and excluded), nationalist (appreciation of the nation's own culture, safeguarding the nation's cultural wealth, willing to sacrifice and excel, loving the motherland, protecting the environment, obeying the law, being disciplined, and respecting cultural, ethnic, and religious diversity), independent (hard work, tough, fighting spirit, professional, creative, courage, and being a lifelong learner), *gotong royong* (respect, cooperation, inclusiveness, commitment to joint decisions, consensus deliberation, mutual help, solidarity, empathy, anti-discrimination, anti-violence, and attitude volunteerism), integrity (honesty, love of truth, faithful, moral commitment, anti-corruption, justice, responsibility, exemplary, and respecting individual dignity).

The Wayang Timplong art is one of the several traditional arts practiced in Nganjuk Regency. This

Wayang is a deformed version of Panji Asmarabangun's story that resembles a shadow puppet but is made of wood. This puppet is fashioned of hibiscus wood or *mentaos* wood that is flat and has leather hands. The characters are made up of about 60 puppets, weaponry, and animals. The show is simple, taking place during the day, usually before noon and once more after midday until late afternoon. Several plays are featured in Wayang Timplong performance art, including Babat Alas Ploso Kuning, Jaka Lara, Asmarabangun Murco, Dewi Sekartaji Murco, and Dewi Sekartaji Kembar. This puppet is used as a *ruwatan* during village clean-up events in the Nganjuk district to chase away the dangers and disasters that surround the people. According to an interview with the person in charge of the puppet performance hosted in Sendang Bumen Village, more specifically in Dusun Plagri Lor, this notion is still prevalent in the community. This Nganjuk-style puppet cannot compete with the popularity of the leather puppet Purwa. People are drawn to Wayang Kulit Purwa from Central Java. The more Wayang Timplong art is marginalized, the more people feel alienated from their own culture.

Wayang is the most essential aspect of Javanese culture, primarily as compelling religious mythology, which implies that the stories in Wayang may unite the entire Javanese society, covering the entire geographical area of Java as well as all social groups. Wayang is also viewed as a means of preserving and disseminating Javanese culture (Sears, 1996). Educational values are essential as a first step toward addressing the world's increasing extremism and violence. Indeed, from the twentieth century (or even since time immemorial) to the present day, unscrupulous dictators and world powers have massacred millions of innocent people in several countries (Ball, 1999; Michael, 2007; Todorov, 2003). Unchallenged corruption, deception, and greed among political and corporate leaders have surely caused immense suffering and poverty for millions of others in several other countries (Aroff, 2014). This is in line with Aroff (2014), who believes that education is important in dealing with the increasing violence. The high number of criminal acts and corruption cases is the result of moral degradation. It is anticipated that through exploring educational values, and moral values, and extending them to various educational media, especially the arts, will be possible to overcome the situation that transpired.

Wayang Timplong is still performed, mainly in Nganjuk Regency. Although this Wayang is performed in the Nganjuk area, locals are still unfamiliar with Wayang Timplong dhalang. The high number of criminal acts and corruption cases is the effect of moral degradation. It is anticipated that studying educational values, and moral values, and adapting them to various educational media, especially the arts, will be possible to rectify the situation that unfolded (Darling-Hammond & Baratz-Snowden, 2007; Wibowo & Ardany, 2015). This indicates that the local people in the Nganjuk area are unaware of the Timplong puppet, both in terms of its history, purpose, visual shape, and message inherent in the art. Thus, research on the visual form of the Wayang Timplong and the value of local wisdom is required so that people can learn about the arts held by the Nganjuk area. Thus, the researcher is curious about Wayang Timplong in the Nganjuk district of East Java. There are characters in the Wayang Timplong show, one of whom is Dewi Sekartaji from the kingdom of Kediri. The objective of this study is to investigate the visual value of the Dewi Sekartaji figure in Wayang Timplong. It is hoped that the next generation of the nation would recognize the importance of character education in Wayang so that it can be used as a reference and guide for youth in navigating life and preserving their presence because culture is a characteristic of a nation's character and identity. The community and future generations need to be educated about Wayang Timplong, the character of Dewi Sekartaji, in order for this art to be preserved and sustained.

Several studies have addressed similar topics and research objects but different populations. A study of the history and characteristics of Wayang Timplong in Pace District, Nganjuk Regency by Muzaki (2019) finds that Wayang Timplong was introduced in the 1800s by Mbah Boncol from Kedungbajul, Jetis Village, Pace District, when the gamelan instruments used were only five, and there was no Sinden for staging accompaniment. Another study by Dewi (2018) finds that Wayang Timplong remains in use as a Nyadran (village cleaning) ritual ceremony and as entertainment, as well as for various social community activities such as marriage, circumcision, *nadar*, etc. However, one of the most relevant studies is about the Dewi Sekartaji Kembar's visual evaluation and Wayang Timplong characters in Pace District, Nganjuk Regency. Wibowo and Ardany's (2015) study on the history of Wayang Timplong art in Nganjuk reveals the difference in the performance of the Wayang Timplong where the *dhalang* in the present era is no longer determined by a lineage. The prior study has focused on the general characters in the Sekartaji Kembar play and found that the Wayang Timplong art was staged as a form of entertainment, which led to the Wayang Timplong art being staged more as a type of ceremonial rites such as *ruwatan* and village cleansing (Nugroho, 2022). In addition, Martini (2023) identifies Wayang Timplong as a remnant of indigenous customs in Putukrejo, Nganjuk. Wayang Timplong has been commonly used for weddings, circumcisions, thanksgiving, village clean rituals, *ruwatan*, and *nadar*. Meanwhile, the visual characteristics and character education values featured in the character in the Asmarabangun Murco play, have not been thoroughly examined for this figure (Nurmayanti, 2016). The present study sees that there are some portions of the Wayang Timplong that worthy of observing, including the attributive figure of Dewi Sekartaji, philosophical meanings residing in the attributes as well as the body shapes of the Wayang.

Shelby Clark's perspective as emphasized in Afriana's study (2018) contains a broad character education approach to overcome the culture of cheating in America. Education is very decisive in the formation of the character and personality of students. Crime, criminal acts, immoral conduct, and drug use are typical problems occurred that are believed to be the consequence of education lacking virtues such as character. Consequently, character education-based teaching is crucial. The objective of this study is to examine the visual meaning and value of character education found in the Dewi Sekartaji figure in Wayang Timplong in the Asmarabangun Murco play. The limitation of this study is to examine the educational character values found in the Wayang Timplong of Asmarabangun Murco play and the character studied, namely Dewi Sekartaji. Visual meaning consists of parts of the head (eyes, nose, mouth), body (torso, buttocks), and clothing (clothes, furniture, jewelry) as well as the dialogue of the show.

METHODS

The descriptive qualitative approach was used to design this study. This study focused on one of the characteristics used in a single embedded case study research model (Sutopo, 2002). The study concentrated on one research object, Wayang Timplong, particularly on the Dewi Sekartaji character. This study was conducted in Nganjuk Regency. The Wayang Timplong was studied, featuring Dewi Sekartaji/ Galuh Candra Kirana as the character. In-depth interviews, active participatory observation techniques, and archival materials with document analysis techniques were used to collect informant data (Sugiyono, 2020). The data validity was verified by reviewing informants and then triangulating data from informants, documents/archives, places, and events using source triangulation (Sugiyono, 2020). The data obtained from interviews with several informants were reviewed, and those determined proficient enough to answer the problems being analyzed were chosen to determine how well the data obtained resembled what was provided by the data informants. Following the interviews, the data acquired was discussed with the informants, including the mastermind and Wayang craftsmen. The triangulated data was collected from informants, documents or archives, and locations and events. The information from the *dhalang*, two Wayang craftsmen was reviewed during the checking process. Data analysis techniques such as interactive analysis, data reduction procedures, data presentation, and verification or drawing conclusions were conducted (Sugiyono, 2020).

The visual meaning of Wayang and the value of educational character, the stages of carrying out the *lakon*/story to be reviewed, and determining what characters are and including several dialogs supported for the Wayang Timplong characters. After getting the plays and characters, each character was collected, and the shape was divided into 3 parts, namely the head, body, and clothing. The head consists of the face, buttocks, and neck. The body consists of the shoulders, trunk, arms, and buttocks. While *Wayang* fashion consists of clothes (clothes, cloth/*jarit*, belts), furniture (keris, swords, *sampur*), and jewelry (*gombyok*, *sumping*, earrings, stretch necklaces, bracelets) which are then analyzed using Roland Barthes' semiotic approach. To get the meaning of connotation and denotation, supporting theory is needed which is obtained from books and journals, and the results of interviews with the puppeteer of the Wayang Timplong. The conclusion was in the form of visual meaning in the figure of Dewi Sekartaji. Furthermore, the Wayang performance is associated with five values of character education based on the Regulation of the Minister of Education and Culture of the Republic of Indonesia Number 20 of 2018 concerning Strengthening Character Education in formal education units. The values mentioned in paragraph 1 were a manifestation of the five main values that were interrelated, namely religiosity, nationalism, independence, mutual cooperation, and integrity which are integrated into the curriculum. In this study, the implementation of character education values expected by researchers is the good character values mentioned by the Ministry of Education and Culture, including: (1) Religious: reflecting faith in God and carrying out religious teachings (*rukun*/harmony, tolerance, peace) (2) Nationalism: appreciating Indonesian culture, protecting the environment, mutual respect between ethnic groups, religions, various cultures (3) Gotong Royong: helping each other hand in hand, empathy, solidarity (4) Integrity: responsibility, consistency, based on truth (5) Independent: not depending on others.

RESULT AND DISCUSSION

Wayang kayu, or wooden puppets from the Nganjuk area, also known as Wayang Timplong, first emerged in 1910 and was made by mbah Bancol. He is a newcomer to Nganjuk, originating from Central Java, specifically the Grobogan district. He developed Wayang Timplong from his passion for seeing the Wayang Krucil show in his hometown. The puppet Wayang Timplong relates the story of Panji, Majapahit, and Menak. These wooden puppets are also known as Wayang Klitik and Wayang Gedog in Central Java. The term Wayang Timplong was derived from the sound produced by the gamelan musical instrument composed of bamboo, which sounded like *plong...plong...* Since then, it has been known as Timplong. This wooden puppet evolved in the Nganjuk region, Malang, Ponorogo, Kediri, and Ngawi regencies. This Wayang Timplong is made of hibiscus and mentaos wood, both of which grow in the Nganjuk region. An interview with a Wayang craftsman shows

that chosen craftsman wood had its own criteria since not all waru or mentaos wood could make good quality Wayang. Wayang Timplong belonged to the Wayang Krucil or Wayang Klitik group (in Central Java) since its materials are both made of wood and the hands are made of leather, similar to Wayang kulit purwa's leather material. The carving inlay of the Wayang Timplong is rather simple, as is the Wayang accompaniment music when compared to the gamelan musical instrument of Wayang Kulit Purwa. Wayang Timplong was originally performed as entertainment in the Nganjuk area, but it was eventually adopted for village cleansing during the month of Suro. Wayang Timplong, which is conducted for marriages and circumcisions, in addition to *ruwatan* and *nyadran*, is performed for disasters and countermeasures. Wayang Timplong was once only performed in the Nganjuk region due to *dhalang* transportation limitations. An interview with the Wayang Timplong *dhalang* in Nglawak village reveals that he frequently performs the Wayang Timplong on foot with all those involved in the Wayang performance, carrying all the necessary equipment. However, over time, he was able to perform the Wayang Timplong in numerous places and was even requested to perform the Wayang Timplong abroad. Wayang Timplong requires offerings to be prepared. Sugar, coconut, suruh, jambe, rice, and bananas are stage offerings. A prayer is held before the performance, and cone-shaped rice is served, which includes cucumbers, eggs, cakes, tofu, *urap-urap*, grilled chicken, tempeh, and noodles. The communal prayer was led by local officials and Wayang Timplong puppeteers (*dhalangs*). It is hoped that by praying so, everything would proceed smoothly and without disruption. According to the informant, there were 6 players in each Timplong puppet show, including 1 *dhalang* and 5 gamelan players. He also explained the gamelan musical instruments that were played during the Wayang Timplong including 1 Gong, 1 Kempul, 1 xylophone, 1 drum, and 1 kenong. According to the given information, the *Wayang* and its musical instruments are relatively simpler in the Wayang Timplong performance than in the Wayang Kulit Purwa performance, which comprises a large number of gamelan musical instruments and *Wayang* characters.

Dewi Sekartaji is the wife of Panji Asmarabangun, Queen Kediri Lembu Amijoyo's daughter. Galuh Candrakirana is another name for Dewi Sekartaji. Dewi Sekartaji is favored by Queen Seberang Prabu Jaka Klana Sedanapura in the Asmarabangun Murco drama. Dewi Sekartaji, on the other hand, refused Queen Seberang's proposal and went to find her husband Panji Asmarabangun in order for him to return to the Kediri kingdom to fight and send Prabu Jaka Klana Sedanapura back to his homeland. Some of Dewi Sekartaji's dialogues with Lembu Amijoyo show her character, such as when Lembu Amijoyo asked if she was willing to be King Jaka Klana Sedanapura's wife, to which Dewi Sekartaji responded "*Nggih kanjeng romo yen kula didhaupaken kalih Ratu ing Dolangmas kula mboten purun, awit kula menika taksih gadhah kewajiban nggih menika tasik dados garwanipun kangmas Panji Asmarabangun.*" Dewi Sekartaji stated unequivocally that she did not wish to marry King Jaka Klana Sedanapura since she was still married to Panji Asmarabangun. This indicates that Dewi Sekartaji is a devoted wife even while her husband is gone. Lembu Amijoyo asked Dewi Sekartaji a second time after responding to the first.

The response given by Dewi Sekartaji was "*Inggih kanjeng romo, yen kula mangke dhaup kalih ratu Dolangmas kepriye mengko kapabeh para kawula ing kutho Kediri, wong jik duwe tanggungan kok ngladosi priya liya, pramilo menika kula mboten purun ngladosi.*" Dewi Sekartaji was adamant in rejecting Ratu Seberang's proposal as accepting it would cause problems for the people of the Kediri kingdom, who already had a spouse but were still responding to other men. This response showed that Dewi Sekartaji is conscious of her obligations as a woman with a husband and a role model for the community in the kingdom of Kediri. Following Dewi Sekartaji's response, Lembu Amijoyo suggested a way to find Panji Asmarabangun to solve problems in the kingdom of Kediri. Dewi Sekartaji agreed by saying "*Nggih kanjeng romo kula saguh ngupadi kangmas Panji Asmarabangun.*". Dewi Sekartaji then sought Lembu Amijoyo for her blessing. In essence, the table below lists Dewi Sekartaji's dialogues and characters.

Table 1. Dialogues of Dewi Sekartaji

Dialogues	Translation	Characters
" <i>Nggih kanjeng romo yen kula didhaupaken kalih Ratu ing Dolangmas kula mboten purun, awit kula menika taksih gadhah kewajiban nggih menika tasik dados garwanipun kangmas Panji Asmarabangun.</i> "	Yes, Father, if I were to be betrothed to Raja Dolangmas, I would not, because I still have the obligation to become Panji Asmarabangun's wife.	Firm, Faithful
" <i>Inggih kanjeng romo, yen kula mangke dhaup kalih ratu Dolangmas kepriye mengko kapabeh para kawula ing kutho Kediri, wong jik duwe tanggungan kok ngladosi priya liya, pramilo menika kula mboten purun ngladosi.</i> "	Yes, Father, how will the people of Kediri react if I am subsequently arranged to marry Raja Dolangmas? Why do I still have a duty to respond to other men, even though I don't want to?	Responsible
" <i>Nggih kanjeng romo kula saguh ngupadi kangmas Panji Asmarabangun.</i> "	"Alright, Father, I can look for kangmas Panji Asmarabangun"	Independent

"Nggih Kanjeng Romo yen mekaten kula
nyuwun pamit kula nyuwun pangestu kangge
romo."

Alright, Father, I beg your pardon and
your blessing.

Religious

The Visual Form of the Wayang Timplong, the figure of Dewi Sekartaji

Wayang Timplong is a type of traditional art that grows in the Nganjuk social community. It is a cultural heritage that incorporates noble qualities, life values, and a society's outlook on life. Every year, Wayang Timplong is performed in front of the people of Nganjuk as both entertainment and ritual. Wayang Timplong is an essential element of Nganjuk people's lives. For the Javanese, Wayang is a symbol of the Javanese perspective on life's issues. Wayang makes it appear as if the Javanese are not only dealing with basic notions about humans but also with concrete models of life and human behavior (Kuning, 2011). Dewi Sekartaji, the wife of Panji Asmarabangun, is a key character in the Wayang Timplong play. According to Sukistono et al. (2013), the visual aspects that comprise the puppet include the head (eyebrows, eyes, nose, and mouth), body parts (torso, arms, buttocks, and legs), and clothing (clothing, *perabot* 'accessories', and jewelry). The shape of Wayang Timplong, the Dewi Sekartaji play, as well as a table of the shapes that make up the puppet, along with the characters it has, are shown below.

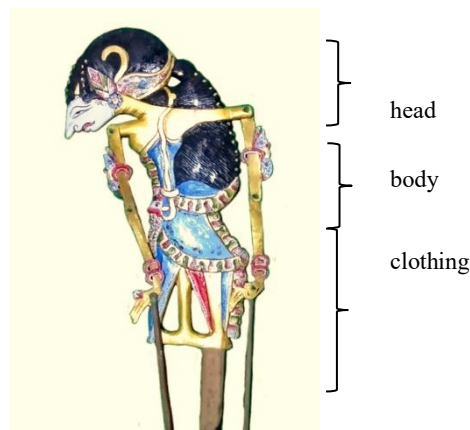


Figure 1. Dewi Sekartaji

Table 2. Visual Shape Analysis of Dewi Sekartaji Figure

Parts	Descriptions	Meanings
 Eye	<i>Gabahan</i> eye, thin, pointed, and pointed at the end.	Smooth, sharp, tough, and skillful in war (Widagdo, 2018). A figure who is cautious (Nurmayanti, 2016). Patient, gentle, agile, officer (Mahmud, 2013, 2018).
 Nose	<i>Ambangir</i> nose whose form is pointed (point)	Wayang, whose warriors are smooth, fine, and gentle (Mahmud, 2013, 2018) calm and simple (Widagdo, 2018).
 Mouth	<i>Damis</i> mouth, thin like a red smiling mouth shaped.	Having a good character and a smile (Nurmayanti, 2016); being kind, wise, gentle, and honest (Mahmud, 2018); <i>alusan</i> 'gentle' (Widagdo, 2018)
 Torso	<i>Putri Sariro</i> Torso whose color is bromine/gold, slim, uses blue dots	Simple Wayang female characters with this body shape with simple personalities (Widagdo, 2018).
 Shoulder straps	<i>Bolo</i> wrapped around the arm like a bracelet. The coloring of the shoulder straps uses shades of red and blue	Shoulder straps reflect Wayang's straightforward character; shoulder straps are worn by the majority of groups (Widagdo, 2018).
	Satrio	Having the character of a warrior, noble

The <i>bokongan</i> 'buttocks' are smaller, not protruding like the buttocks of male figures, and the bottom section is straighter.		(Widagdo, 2018)
Bokongan		
	<i>Suku bambang</i> The legs are tapered downwards, and there are no bracelets on the legs.	Simple (Widagdo, 2018)
Feet		
	<i>Dodot Putren</i> Blue dress with flower and <i>sunggingan</i> motifs. Feet taper downwards.	Simple female figure (Widagdo, 2018)
Clothing		
	<i>Putren</i> bracelets, A simple shape with a red <i>sunggingan</i> gradation	Simple This bracelet is used by a princess (Widagdo, 2018)
Jewelry		
	White	Holy, Warrior, Chastity, Gentle (Sulaksono, 2013; Sulasmi, 2002)
	Bromine	Clean, Loyal (Interview with Suliyanto, 2022)
	Blue	Great, Sublime Nobility, wisdom, vigilance, faith, determination, struggle, and dedication (Sumarni, 2001).

The eyes on the Dewi Sekartaji puppet are *gabahan* and seem to be slanted. Liyepan eyes are tiny and pointed, like sleepy eyes. Dewi Sekartaji's *gabahan* eyes resemble rice grains; these eyes have a gentle character and are sharp, tough, and skillful (Susantina et al., 2009). The Wayang Timplong's eyes have a distinguishing characteristic in that they appear to stare up. Dewi Sekartaji's nose has an *ambangir* shape, which resembles the tip of a sharp knife. Wayang's characters in the nature of *ambangir/walimiring* are simple (Widagdo, 2018). Her mouth is thin and red, as though she is smiling. Puppets with this mouth shape have a lovely personality and a gentle smile (Nurmayanti, 2016) nice, wise, gentle, and honest (Mahmud, 2013). The torso is a portion of the puppet body, which is shaped similarly to the human body. The *torso* posture reveals the identity of the Wayang character. Furthermore, Dewi Sekartaji's body is in the shape of a *putri sariro*, which is slim and small. The Wayang character has a simple princess character resembling the shape of the torso. Shoulder straps are an ornament on the puppet that are worn on the upper arm near the shoulder. This jewelry is worn as a bracelet around the arm. Shoulder straps encircle the human arm's triceps and biceps. There are different types of shoulder straps in Wayang. Dewi Sekartaji's shoulder strap jewelry in the shape of a bolo reflects her modest character (Widagdo, 2018).

There are 6 types of *bokongan* or buttock shapes in Wayang, among others; Bokongan Satrio, Bokongan Putran, Bokongan Ratu, Bokongan Lebekan, Bokongan Rapekan, Bokongan Dewo (Widagdo, 2018). Bokongan Dewi Sekartaji is in the form of a warrior, that is, has the character of a warrior, aristocrat. The feet in Wayang are the lowest part of the body as is the case in human anatomy. The feet are divided into several types, namely the *suku Bambang*, *suku Putran*, *suku Kantongan*, *suku Seno*, *suku Denowo Ratu Nemneman*, *suku Denowo Ratu*. The *suku Bambang* is usually used by bambangan warriors. *Suku Putran* is the *suku*/feet used by the king's children. Dewi Sekartaji is visualized using *suku*/foot *bambang* whose form does not use any jewelry on the legs which shows the simplicity of a princess. Clothing used in the *Wayang* also shows the status of the characters in the *Wayang*. Position and social level can be distinguished from the clothes worn, i.e., a Punakawan, Punggawa, priest, king, or knight. In addition to the clothing, the *bokongan* shape also shows the *Wayang* classes, namely *Wayang bokongan* (*bokong* = buttocks), *Wayang Jangkahan*, and *Wayang Raksasa*. The *Wayang Timplong* has a distinctive *bokongan* shape which characterizes *Wayang Timplong* and *Wayang*

Gedog. In Wayang Timplong costume worn by Dewi Sekartaji, namely dodot putren, shows a simple female character. The jewelry worn by Dewi Sekartaji is called *putren* bracelet jewelry, the shape is simple with a red gradation, showing a simple character, not flashy. Putren bracelet is commonly used by a princess. A Wayang Timplong character's main symbol is color. In the visual form of Dewi Sekartaji belonging to the dhalang that the color on the face is white, a clean color, and a color that reflects the character of gentleness, purity, and faithful. The protagonist in *Wayang* is depicted with a white facial color, such as Dewi Sekartaji, and the bromine/gold coloration has a wonderful and noble meaning (Sulasm, 2002).

Overall, the jewelry and clothing worn do not indicate that Dewi Sekartaji is a descendant of a king. Even though she is the king's descendant, Dewi Sekartaji is not arrogant and makes use of her status as the king's daughter. Based on the clothing and jewelry worn, it is possible to assume that the character exhibits a simple but modest, wise, strong, agile, honest, and loyal personality. Dewi Sekartaji's body shape is depicted proportionally, depicting a person that is agile, agile, and nimble, rather than having a huge and exaggerated stance. Her face was downcast, revealing her calm, humble character. Behind the visual form that is given, there is an implied educational value in the character of Dewi Sekartaji. The following are the results of Dewi Sekartaji's dialogue analysis, visual forms, and character education values. There are 1) Gentleness subtle reflects patience in reacting to situations while subtle reflects a gentle attitude that does not snap. The subtleness is represented in the visual shape of the *gabahan/liyepan* eyes and the white color on the Wayang face; 2) Sharpness is thin-edged, delicate, and easy to slice, and wound. Sharp can be viewed as having two sides: sharp in goodness, which is firm, and sharp in bad, which is harmful to the surroundings. Sharp is represented by a *gabahan* eye; 3) Toughness (*Tangguh*) is a firm attitude toward problems. The *gabahan*-shaped eyes indicate the character's toughness; 4) Skillful (*Trampil*) is a person's ability to do something swiftly and accurately. Skillful in Wayang Timplong, that is, skillful in battle. Wayang's visual form, notably *gabahan* eyes, exemplifies this character; 5) Satria/knight is a caste of nobility in *Wayang*. Some of the characters included as knights in the Wayang Timplong are Lembu Amiluhur, Panji Asmarabangun, and Prabu Jaka Klana Sedanapura. The knight is shown by the visual form of a slanted nose, *torso putra sariro*, and *bokongan satrio*; 6) Innocent who always thinks favorably about something. Someone with a clean, patient, truthful, and humble personality. An *ambangir* nose is a visual shape that expresses a simple character; 7) Holy is free from dirt. Suci is portrayed in white. The visual form of holiness is evident in the facial color of Dewi Sekartaji; 8) Agung / Greatness means sublime, noble, and refers to a person's high status. The bromine color of the Wayang Timplong reflects the noble character; 9) Simplicity is a character that is not exaggerated in all aspects of life. For example, in dressing, don't use lots and lots of different kinds of jewelry, don't eat with excessive menus to the point of wasting food, and don't make the kingdom full of unnecessary furniture. The simple characters in Wayang Timplong are shown by the torso *wanoro* wrap, *putra sariro*, *putri sariro*, *rapakan bolo* clothing, *suku bambang*, and *suku putran* feet; 10) Faithfulness is a character who is shown to be firm in keeping promises that have been made, whether accomplished in front of or behind the person who was given the promise. Being faithful in love/marriage means not abandoning your lover and not multiplying your feelings. Relevant to this case, the white color reflects Wayang Timplong's faithful nature.

Character Education Values Expressed in Dewi Sekartaji Character of Asmarabangun Murco play with Five Character Education Values

Table 3. Relevant Characters of Dewi Sekartaji with the 5 Character Education Values

5 Character Education Values	Dewi Sekartaji's values of character education
Religious	Gentle, patient, innocent, grinning, holy, believing, religious, firm
Nationalist	Perwira (commander), Satria (knight), devoted
Independent	Sharp, tough, skillful, agile, vigilant, warrior, independent
Cooperative	-
Integrated	Nice, wise, honest, simple, faithful, great, responsible, assertive

The description above is an explanation of the relevant characters of Dewi Sekartaji to the 5 values of character education, namely Religious (gentle, patient, innocent, smiling, holy, faithful, religious, firm), Nationalist (officer, warrior, devoted), Independent (sharp, tough, skillful, agile, vigilant, fighter, independent), Integrity (nice, wise, honest, simple, loyal, noble, responsible, assertive). As *Wayang* is an expression of local wisdom, some values can be used as role models for the community, especially for future generations, as examples of character that should be emulated. Timplong art is used by a nation that values education to express its sense of self. Values education begins with educating people about what they don't know before teaching them about what they do know. Timplong art provides a sort of identity for a country with a great legacy of moral teaching. Ideals education entails teaching individuals about things they do not know exist while incorporating such values into many aspects of education (Yeningsih, 2007)

Wayang is a traditional art with rich values, and *Wayang* lessons can also be used as a guide, therefore it is not surprising that Wayang, particularly the Javanese language, is used as an educational medium and a life guide (Kurniawati, 2018). Dewi Sekartaji's character can be used as a life guide in making every decision and taking action to fight globalization. Despite the presence of technology in the era of Globalization, in which anything can be accessed extremely easily with the touch of a finger, having great values within ourselves can be a filter in dealing with problems in everyday life. Power holds the extraordinary art of Wayang performance as a cultural identity, which is placed into the nation's cultural icon for being able to cover and offer noble values that reinforce national morality. The power of Wayang has been made into one masterpiece of world culture by UNESCO (Haryono, 2009; Sunardi, 2018). Character is a complex set of psychological characteristics that enable an individual to act as a moral agent (Berkowitz & Bier, 2004). The nation's future generation in society is expected to always maintain and enhance their potential so that their respective religious, educational, moral, and cultural ethical values do not diminish. However, this does not mean that the nation's youth should be apathetic to the outside world. Similarly, in the era of technological advancement, there is a lot of important information that needs to be learned, but this does not mean that there are negative elements in current technological developments that are haunting. If the younger generation has strong rules and life principles from their local culture, then no matter how strong the world is out there, the negative impact will not be able to change and shake the personality values performed by the young generation, who represent the nation's future.

The visual forms of Wayang Timplong, the character of Dewi Sekartaji, show the parts of the *gabahan* eyes (smooth, sharp, tough, skilled in battle), the nose of the *ambangir* (plain knight), the mouth of the *damis* (*alusan*). On the torso of *putri sariro* (simple), *bolo* sleeves (simple). *Satrio* butt (*alusan* and chivalry). The legs of the Bambang tribe are the feet used by the Bambang warriors showing simple characters. *Dodot putren* clothing (simple princess), *gelang putren* jewelry (simple). The color white (gentleness, refined, chaste, and faithful), the color bromine (majestic, sublime). Character education values in the character of Dewi Sekartaji include the character values of smooth, sharp, tough, skilled, warrior, innocent, holy, noble, simple, loyal, agile, and evil. The study of the visual meaning of Dewi Sekartaji's character contains 26 characters that are relevant to the values of character education following the goals of education in Indonesia, namely innocent, holy, smiling, gentle, and patient, relevant to the values of religious character education, namely gentle, patient, innocent, grinning, holy, believing, religious, firm; nationalist namely officer (commander), knight (knight), dedicated; independent namely sharp, tough, skillful, agile, vigilante, warrior, independent; integrated namely nice, wise, honest, simple, faithful, great, responsible, assertive.

CONCLUSION

Based on the results of the discussion described above, it can be concluded that the study of the visual Wayang Timplong of Dewi Sekartaji character is an exploration of cultural values in a form consisting of various symbols that emerge from an order in the community's traditions. In Wayang Timplong, especially the figure of Dewi Sekartaji has noble values, one of which is the character value which is a transformation of the local community at that time. The figure of Dewi Sekartaji/ Galuh Candra Kirana is visualized in 3 parts, namely the upper, middle, and lower parts which consist of *gabahan* eye, *ambangir* nose, *damis* mouth, *putri sariro* torso, *bolo* arm, *bokongan satrio*, *suku* Bambang feet, *dodot putren* clothing, *putren* bracelet, white and bromine. The character education values reflected in the dialogue and visual form of the Asmarabangun Murco Wayang play include Wayang characters who are assertive, responsible, religious, independent, smooth, sharp, tough, skillful, warrior, innocent, *alusan* 'gentle', simple princess, gentleness, holy, faithful, nobility, wise, vigilant, determination, struggle, devotion, noble, and virtuous. The relevance of Dewi Sekartaji's character with the 5 values of character education including religious (gentle, patient, innocent, smiling, holy, believing, religious, firm), nationalist (officer, warrior, devoted), Independent (sharp, tough, skillful, agile, vigilant, warrior, self-sufficient), integrity (good, wise, honest, simple, faithful, great, responsible, assertive). This result revealed character education values in the character of Dewi Sekartaji, indicating that Wayang Timplong is a cultural heritage rich in values that can be learned as a guide in life, and it is our responsibility as the next generation of the nation to continue to preserve Wayang Timplong.

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