

STUDY ON STRUCTURE AND VALUES EDUCATION IN STORIES WAYANG KULIT

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Abstract: The purpose of this study to describe the intrinsic structure and values of education in the Punakawan section of the shadow puppet story "Semar Mbangun Kahyangan" version of Ki Seno Nugroho. The research method uses descriptive method with a pragmatic approach. The source of the research data is 5 documentation of Wayang Kulit (5 files) story of "Semar Mbangun Kahyangan" version of Ki Dalang Seno Nugroho. Research data is in the form of Javanese, especially in the Punakawan section (one family consisting of Semar, Petruk, Gareng, and Bagong) which are transcribed in writing and translated into Indonesian. Data collection uses documentation techniques. The research instrument is a guide to oral text notes specifically for the Punakawan section in wayang kulit stories. Data analysis uses pragmatic descriptive steps. The results showed that in the Punakawan section the wayang kulit story "Semar Mbangun Kahyangan" version of Ki Seno Nugroho, had themes, plots, characterizations, background stories, which were closely related. The values of education include (a) social values, such as adherence to customs, local wisdom, care, and cooperation, (b) religious values, such as devotion (tawakal), prayer, and (c) moral values, such as discipline, responsibility, obedience, politeness, wisdom, patience, strong, honest, tolerant, and compassion, which are important for the formation of national character.

Keywords: Structure, Value, Education, Wayang, Punakawan.

A. Introduction

Literary work is a picture of everyday life events in society even though not exactly the same. This literary work was created by the author on the basis of experiences gained both directly and indirectly from real-life events in society. So that the depiction of experience is expressed from the reality of life and from the delusions of real events. Therefore, reality or truth in literary works cannot be equated with the reality or truth that exists in daily life completely but it is also colored by the attitude of the author, his educational background, and his beliefs and imagination (Suhariato, 1982: 11). In staged literary works such as traditional dramas or wayang kulit stories, the depiction of the role of wayang characters in their lives will be colored by the mastery of a dalang in playing each character.

Oral literary works in the form of drama in the performance of wayang kulit plays too. Wayang kulit performances by dalang, the main story is played in the form of traditional Javanese plays or plays. In other words, the play in wayang kulit is a genre of literary drama performed by dalang (Satoto, 1985: 13 and Sudjiman, 1992). Traditional dramatization or play in wayang kulit stories with puppet characters played by a puppeteer. Wayang means shadow is a picture of a real life event that is peppered with the power of imagination and creativity in the art of a puppeteer who establishes every puppet. In the shadow puppet show, spectators watch (watch) shadow puppets instead of watching their skin. Because in the shadow of each puppet character that is played by the puppeteer then all the characters become alive and character to be able to convey a valuable message (Irawan, 2009).

Literary oral stories contained in the wayang kulit play also cannot be separated from the story building structure even though it is classic or never changes (Amir, 1994: 50). However, the elements of the play structure are not different from the story elements of drama literary works, including the theme or mandate, plot, characterization, and background and elements of conflict (Satoto, 1985). In wayang kulit plays narrate conflicts (strokes) and incidents that are always related to one another (Amir, 1994: 69). Even though the stories of small groups of wayang characters, such as the story of the life of punakawan (which consists of Semar, Gareng, Petruk,

Bagong) are images (imagery) of ordinary people but have intelligent, nationalist, disciplined and religious character and are obedient to their leaders. Punakawan as caretaker of the Pandawa son in the kingdom of Amarta. Because of his obedience to the creator, Semar's clerical character, has always been the role model of the kingdom in every decision-making especially to maintain the safety and happiness of its people. For example, in living life is always obedient to the Creator by holding the heritage of Jamus Kalimusada (sahadat sentence). This gives an overview of the lives of ordinary people who are religious, wise, and maintain the values of life with others.

The story building structure (intrinsic element) in drama literary work is the same as in wayang play, which includes the theme and mandate, plot, character, and setting. Themes in wayang play are the main ideas / thoughts that are revealed or not. Themes can be elaborated in several points of discussion (Satoto, 1985: 15). On the other hand, the message is the message that the dalang wants to convey in the wayang performance to the audience. Submission of the message can be directly (explicitly) and indirectly implied), as well as symbolically. In wayang plays tend to use symbolic messages, such as the Gunung puppet as a symbol of the great world and its contents (Amir, 1994). The plot is an interwoven event carefully designed by moving the storyline from conflict, climax, and settlement in literary works including drama or wayang play. According to Hudson (in Satoto, 1985: 21-22) that there are six stages of the play structure, namely the stage (1) exposition that is the exposure of the story so that the audience gets a picture of the story being watched and involved in the story's events, (2) conflict, namely the storyteller involved in one subject matter as the beginning of a dispute, (3) complications, the occurrence of new problems in the story, problems begin to become complicated, and tapering even serious, (4) crisis, the stage of the problem has reached its peak (climax) then must be balanced by finding a way exit, (5) resolution, stage of obtaining divorce so that tension due to conflict has decreased, and (6) decision, namely the end of solving the story problem. The flow in the wayang play is symbolized by the words and physical movements of the puppet characters who support each other (Nurgiyantoro, 1995). Channels in wayang kulit stories tend to use two kinds, namely loose grooves and single grooves. Characterization is the process of the appearance of a character as a role bearer in a play. Characterization further creates an atmosphere of the character's image so that more character. According to Satoto (1985), the character of a character can be seen from his actions, words, thoughts or desires, and physical appearance. Therefore, the characters in the puppet story are the characters of life and character. The setting is a storytelling event involving place / space, time, and atmosphere in the wayang play (Satoto, 1986: 27).

Oral Literature in the wayang kulit play refers to the narrative form which is composed by involving several generations of narrators who do not know the writing but contain themes that are terms of meaning and functioned to express four ideas, namely the name of the actor or figure, the main action, time and place. Because, basically puppet plays have the function of traditional wisdom as a form of cultural diversity. Storytellers or puppeteers in wayang kulit play an important role because in staging the story is stored information and a value system that is direct (relevant) to the community (Lord, 1976: 4). Some life value systems such as the value of education in wayang kulit plays are very useful for the formation of national character. The value of education is a teaching of high value to achieve the goals of education and the ideals of life that are important in the formation of the nation's morality and moral ethics. Some important educational values are learned, namely religious or spiritual values, social values, moral values or character (Suwondo, 1994: 73).

The spiritual value of education is a source of inspiration that often makes literary works lead to religion. Human virtue is his belief in the creator which is shown in the form of observance of ritual worship. Mangunwijaya said that in literature the presence of spiritual elements is natural because humans who create literary works are truly religious beings who have a religious conscience (Nurgiyantoro, 1995: 327-329). The value of education related to social values that are manifested in literary works will give birth to social sensitivity, sensitive to humanitarian issues so as to cause empathy and love of justice and truth for human life. The value of social education in literature will foster social sensitivity (Mujiyanto, 1993 and Sumardi, 1999). Educational values are part of the way people are cultured, including parts of literary work as a single value system. This educated cultural value certainly cannot be separated from the value of patience, hard work, tolerance, attention to others, mutual cooperation (Koentjaraningrat, 1985). Based on the values of

education above, especially those carried out by humans certainly direct the human relationship itself with (a) God; as religious values with devotion, always pray, surrender; (b) social community; as the value of mutual cooperation, tolerance, local tradition wisdom; and (c) other human beings and themselves as a manifestation of ethical morals relating to the values of compassion, courtesy, wisdom, hard work, honesty, steadfastness, loyalty, vigilance, and respect for older people (Djamaris, 1993).

Efforts to examine the value of educational culture in wayang kulit stories will certainly be illuminated by a dalang in playing the story and the traditional style used. Guidelines in the performance of wayang kulit or wayang purwo usually adhere to two styles of tradition, namely Surakarta style and Yogyakarta style (Groenendael, 1987: 112). In the performance of wayang kulit plays by a puppeteer, it is possible to make changes, such as changes in repetition, omission, and addition of scenes, and often variations in structure or storyline due to insertion or interlude in an effort to revive the atmosphere of staging (Rusdi, 2012: 158). The development of this staging variation is an attempt by the dalang to unravel the story in order to include important elements such as the values of life and the reality of life that need to be improved and even exemplified. National character building can be done by studying the structure of story builders and the educational values contained in wayang kulit stories. Because, in the wayang kulit story proved to be very rich with the cultivation of values and meanings of imagination, thought, ideas that can move the spirit of nationalism, politeness, religiosity in developing the mindset of the audience. To realize this, one of them was conducted research with the title "Study of Structure and Values of Education in the Punakawan section in the Wayang Kulit Story "Semar Mbangun Kahyangan" version of Ki Dalang Seno Nugroho.

B. Methods

This research uses descriptive method with pragmatic approach. Abrams (in Teeuw, 1984) asserted through the pragmatic approach that he tried to reveal the role of the narrator (the puppeteer in wayang kulit play) to convey the message well, give pleasure, and values for the audience. Through the pragmatic approach, the play delivered by the dalang in the shadow puppet show serves to entertain and also teach something useful and make people feel satisfied (Wellek and Warren, 1989: 25). In this study the pragmatic approach is used to describe both the intrinsic structure of the story and the educational values contained in the Punakawan section of the wayng kulit story of the Semar Mbangun Kahyangan play by Ki Dalang Seno Nugroho. The research data in the form of Javanese speech is transcribed in writing and translated into Indonesian in the story. Data collection techniques using documentation techniques, in the form of 5 document files recording puppet stories. The research instrument is a document recording guide, covering the intrinsic structure and educational values of the puppet story. Qualitative data analysis pragmatically by (1) listening to Javanese spoken speech and transcribing in writing and translating into Indonesian, (2) classifying and tabulating data according to problems, (3) classifying data according to the structure and values of education problems, (4) interpreting and evaluating findings, and (5) drawing conclusions.

C. Results and Discussion

Results

Based on the results of a study in the Punakawan section of the Wayang Kulit Story 'Semar Mbangun Kayangan' version of Ki Dalang Seno Nugroho, two things can be described, namely (1) the intrinsic structure of story builders, including themes and mandate, plot, characterization, setting, and (2) values. the value of education includes spiritual values, social values, and moral values of education. To explain the results of the study, it is necessary to describe the essence of the wayang kulit story through the meaning of "Punakawan" and the style of staging. The performance of wayang kulit stories with Ki Dalang Seno Nugroho adheres to the Yogyakarta style. The term "Punakawan" in wayang comes from the words "puna" or "pana" meaning mortal or difficult / bright and friend means friend or friend. Punakawan is interpreted as a friend at a difficult time or a friend who invites to the path of truth (the light path). Punakawan is a distinctive character in Indonesian wayang stories, as an ordinary human being who has the nature of nurturing, entertaining, and advising and as a source of inspiration for truth and wisdom. The intended

Punakawan consisted of Semar, Gareng, Petruk, and Bagong as well as Cakik and Limbuk punakawan, who specifically as figures who can be exemplified by their educational values.

1. Intrinsic Structure of Story Builders

The story building structure (intrinsic element) in the Punakawan section of the shadow puppet story "Semar Mbangun Kahyangan" Ki version Dalang Seno Nugroho in Yogyakarta style has a related theme, mandate, plot, characterization, and harmonious story setting. The intrinsic structure contained in the story (play) of the wayang kulit is as brief as in the following table.

Table 1. Intrinsic Structure of Wayang Kulit Story 'Semar Mbangun Kahyangan' version of Ki Dalang Seno Nugroho.

STRUCTURE	DESCRIPTION OF INTRINSIC STRUCTURE
Theme	Truth (Goodness) must be achieved by Struggle.
Mandate	In life must be related to the Creator, with fellow beings (society, other people and nature), and relate to oneself.
Plot	The quality storyline or link uses a loose plot that is realized in the round, including 5 storytelling stages. The core of the groove in quantity using a single plot as the main plot, namely Ki Semar Village Head who wants to improve the soul (moral) of the leaders of the country Amarta and the son of Pandawa as well as building a heaven that has gone through obstacles finally achieve success.
Characterizations	Protagonist or main character (center of story, usually there are only one or two protagonists who are assisted by a supporting character as a character that is considered good). The main character of this story is Ki Semar Village Head. The supporting character of the protagonist who supports the main character, namely Petruk, who transforms into Begawan Lukmono. Antagonist character (figure who is the opponent or main enemy of the protagonist) that causes conflict (conflict). In this story there are several Antagonists, namely (a) Fake Krishna, Prabu Baladewa and the son of Pandawa. Durjana figures (evil characters and instigators). The Durjana character in this story is Fake Krishna who has deceived the Amarta king, Prabu Puntadewa and JK inheritance borrowers who are none other than Dewa Kahana and Dewaningrat as incarnations of Bethari Durga and Dewa Srani.
Background	Background. The connection between the events in the puppet story is built in several settings, including the setting of the place, time setting, and setting of the atmosphere. The setting of the place is the location used in building Semar shadow puppets. Build Kahyangan, including (a) Kraton Amarta, as the place to open the story, (b) Outside Keraton Amarta under the Banyan Tree, the place of the battle of Petruk and Prabu Baladewa, (c) Forest , where Petruk was pinned on the tamarind tree and met with his father, Gandaruwo Rajabali who helped become Pandhita sakti, and the place of the crisis of the main character with a vain figure, (d) the Kingdom of Awu Awu Langit, the place of Dewa Kahana and his son, Dewaningrat who stole JK's heirloom, (e) Paradise where Kyai Semar asked for instructions from Sang Hyang Pawenang, (f) Karangkadempel Village, where Semar, Gareng, Petruk and Bagong resident dwellers live. Time setting. Storytelling time is divided into 5 scenes, namely the scene during the afternoon of the opening day of the story, towards the evening marked the punukawan Limbukan, interlude night war, midnight marked goro-goro punakawan, and near the morning as the completion of the story. Atmosphere setting. The atmosphere in wayang kulit is very important for the audience in following the storyline. The setting included (a) an atmosphere of wisdom, when Prabu Puntadewa held a meeting at the Amarta Palace and when Ki Semar Village asked for Dewaruci's instructions, (b) the tense atmosphere occurred when Petruk and Bagong faced Prabu Puntadewa at the Amarta Palace to borrow JK heritage, and (c) a happy atmosphere when Petruk entertained Bagong who was sad because he would be left to fight against King Baladewa, and the

	excitement at the JK heritage return ceremony in the country of Amarta.
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2. Educational Values

Educational values that can be learned for national character development include (1) religious values or spiritual values including (a) devotion, (b) tawakal, and (c) praying or praying, (2) social values of education include (a) preservation, (b) caring, and (c) working together, and (3) the moral values of education include (a) discipline, (b) responsibility, (c) obedience, (d) politeness or courtesy, (e) wisdom, (f) patience, (g) strength, (h) honesty, (i) tolerance, and (j) affection. Educational values as described below.

Table 2. Educational Values of the Wayang Kulit Story 'Semar Mbangun Kahyangan' version of Ki Dalang Seno Nugroho.

VALUE OF EDUCATION	DESCRIPTION OF THE VALUE OF EDUCATION.
Religious Value	<ol style="list-style-type: none"> Devotion. This value is reflected in the message of the dalang through the Cangik Punakawan, to always be devoted to God by carrying out the Salat order on time so that the puppet show will end at 4:00 in the morning before the dawn call to prayer. The following is an excerpt from the translation of the Punakawan Cangik and Limbuk conversations. Cangik: <i>"So, for those who do not know the rules of the Wayangku performance, around 4:00 am the end of the puppet is finished before the dawn call to prayer so that the morning prayer is not interrupted."</i> "Yes, this is important, because many pray at dawn. So that it does not eliminate the obligation to pray from the pengrawit, pesinden, committee, and spectators. So, finish, pray at dawn, then rest." Limbuk: <i>"Yes, mother."</i> Tawakal. The value of surrendering to God for the work that has been done is illustrated through the explanation of Petruk's character who said that the first human obligation in life worshiped God, and as a result we also gave it to Him. The following is a quote from the statement. Petruk: <i>"In this first life, I worship God. It's the duty of people to live in this world. If we want to do that, the door to ease will be achieved by the opposite because we do not believe it and the door of convenience will be closed."</i> Pray or pray. The value of praying is reflected in the message of the dalang through the Antasena figure who has helped Petruk and Bagong and when he is going to pray for both of them, wish him good luck and pray for the ideals of Kyai Semar, his father achieved his goal and was granted by God. The following is an excerpt from the translation of the statement. Antasena: <i>"Yes, Petruk and Bagong. I go, I hope you two are safe, and hopefully the ideals of your father, Semar can also be achieved and granted by God."</i> Petruk: <i>"Yes Den, later if anyone comes I face."</i> Antasena: <i>"Yes, Petruk."</i>
Social Value	<ol style="list-style-type: none"> Preservation of tradition (local wisdom). The value of preserving the wayang kulit tradition is illustrated by the statement of the Cangik and Limbuk punakawan that the effort to preserve the wayang kulit local culture can be started from the leaders who watched the show. The following quote is intended. Cangik: <i>"Sometimes leaders don't even want to watch. This is an adhiluhung culture that has tremendous value. Because, if the culture alone does not want to watch it as small as it considers and precisely who likes, responds, and wants to preserve foreigners, then do not be hurt if later wayang kulit is recognized as its own culture."</i> Limbuk: <i>"yes, mother."</i> Cultural Concern. Concern value depicted by Cangik and Limbuk clerics who discussed the concern of Kewedhen hamlet residents still considered wayang kulit, with a shared fee. The following is the excerpt from the message. Cangik: <i>"This puppet activity was carried out because of</i>

	<p><i>contributions from residents of Kewedhen hamlet so that it became a model for the child. Limbuk: "I see, mother." Cangik: "Yes, people still like and consider wayang kulit. That is, people still pay attention to their culture. "</i></p> <p>3. Cooperation. The value of the collaboration was conveyed by the puppeteers through the figures of Petruk and Bagong, who explained the importance of good relations between kings (leaders) and their people in achieving common goals. The following quote is meant. Petruk: <i>"If the king is united, united in creativity, taste, and intentions with his people to build the country, then he will achieve goodness together. Leaders should not just look up but get down with the people thinking about common affairs."</i> Bagong: <i>" The point is that the leader should not be silent, once upon a time looking down, asking the opinion of his people. "</i></p>
<p>Moral values</p>	<p>1. Discipline. The discipline value shown by King Kresna who is ready to fulfill Ki Semar's request to restore the lost JK heirloom to restore the light of Amarta's state. The following is an excerpt from the translation of the conversation in question. Kresna: <i>"I want to join Brother Semar."</i> Semar: <i>"Yes, then look for where JK inheritance is located and while please find out where my child, Petruk, is dead or alive."</i> Kresna: <i>"Once Kyai Semar. Then I ask myself first, please pray for Kyai "</i></p> <p>2. Responsible. The value of responsibility is reflected in Petruk's statement that he could not accept when his father, Semar, was ridiculed by Baladewan. The following is the excerpt from the translation of the message. Petruk: <i>"If you make fun of me, it doesn't matter, but if you make fun of my father, you say my father is poor, I don't accept it. Father is the person I respect most in this world, that's my parents. So if you make fun of my father, I don't accept. Then there is no need for courtesy between Baladewa and Petruk, there you are facing me now! "</i></p> <p>3. Obedience. Ki dalang's message through the Cangik Punakawan is worth obeying God in performing prayers. The following is an excerpt from the translation of the message in question. Cangik: <i>"So, the wayangku performance, at around 4 am ends. So that those who will perform the morning prayers will not be disturbed and the wayang teams will also pray early in the morning, the puppets will be held before the morning call to prayer."</i> Limbuk: <i>"I see, mother. "</i></p> <p>4. Politeness. The courtesy value was conveyed by the puppeteer through Petruk's words in giving an answer after being greeted by Prabu Puntadewa, showing as an ordinary person to the king. The following is the quote of the intended translation. Petruk: <i>"If there are wrong words, less polite, I apologize profusely, Your Honor, because I am only a servant, I am a caregiver, a small person, and a poor person."</i></p> <p>5. Wise. The wise value is reflected in the conversation between King Amarta, Prabu Puntadewa and Punakawan Petruk who do not distinguish between the position of the king and his people. The following is the excerpt from the conversation translation. Puntadewa: <i>"Petruk, please sit down and face me. "</i> Petruk: <i>"Yes, Your Honor, I apologize if there are words that are wrong, impolite, begging the noble to give infinite forgiveness, because I am only a helper, a small person and a poor person."</i> Prabu Puntadewa: <i>"Yes Petruk, don't be too modest, ordinary. "</i></p> <p>6. Patience. The value of patience can be seen from Prabu Kresna's conversation with Ki Semar who will wait for the return of the lost JM and Petruk heritage by praying to God. Excerpt of the translation of Ki Semar statement as follows. Semar: <i>"Yes, then look for where JK inheritance is located and please find out where my child, Petruk, is dead or alive."</i> Kresna: <i>"I see, then where does Semar want to go?"</i> Semar: <i>"I will wait and pray to the Almighty."</i></p> <p>7. Power. The strength of the figure is illustrated by the words of Raden</p>

	<p>Antasena who give supernatural powers to Petruk so that Gatutkaca and Antareja cannot be harmed. Due to the help of Antasena's supernatural powers, Petruk became bold in facing both. Antasena: <i>"I will enter your body and you will have strength, can enter the earth, be killed will not die."</i> Petruk: <i>"Right Den?";</i> Antasena: <i>"Yes, right."</i> Petruk: <i>"Good, then Raden Gatutkaca and Antareja. I face it myself. Come on, if you want to catch me! "</i></p> <p>8. Honesty. The meaning of honesty is drawn from Petruk and Bagong statement to Antasena who honestly stated that they were unable to face pandawa, especially Gatutkaca and Antareja. This honest statement made Antasena believe it. The following is the quote of the intended translation. Antasena: <i>"Fortunately, I haven't tied you up yet, but my brother Gatotkaca and Antareja also want to arrest you."</i> Bagong: <i>"We face it as we are."</i> Petruk: <i>"Raden Gatutkaca, Raden Antareja, wow, even though they attack secretly directly to head part, I die. "</i></p> <p>9. Tolerance. Tolerance can be seen from Prabu Baladewa attitude and views to Prabu Puntadewa, Raja Amarta who will listen to Petruk explanation of coming to the Amarta Palace. The following quote is intended. Prabu Baladewa: <i>"If it is good, what is the purpose of Petruk's arrival here, Your Majesty the King must put it well and respect it, but if Petruk even makes a mess in Amarta, it should be reminded, confirmed if he is only a Punakawan."</i></p> <p>10. Affection. The value of love shown by Petruk who was angry when Ki Semar, his father was ridiculed by Prabu Baladewa. Message the puppeteer through Petruk's words that as a child must love his parents. If there are other people who hurt him then we must defend. The following is an excerpt from the translation. Petruk: <i>"Father is the person I respect most in this world, that is my parents. So, if you make fun of my father, I don't accept. "</i></p>
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Discussion

Based on the results of the study that the relationship between story structure that includes the theme, mandate, plot, characterization, and setting has been built very harmoniously and well in the clowning part of the Semar Mbangun Kahyangan wayang kulit story version of Ki Dalang Seno Nugroho. In terms of the theme as the subject matter, it has been elaborated in the message as Ki dalang's message is also very clear. This can be seen through the main character Ki Semar Village Head, who is assisted by subordinate figures (companion figures) of the main character, Petruk whose task is to move the main character's plan in the storytelling event to the end of the story. Besides, the main character of Semar, the character of Petruk is also the talk of the protagonist and the threat to the evangelical antagonist and figure as well as being the center for telling Ki dalang in conveying the written message to the audience and the implied message for leaders, community leaders and small communities. The connection between story events strung together in intrinsic elements, with the theme "Truth" and the elements of the setting of the place, time and atmosphere in this story have been related and build the story to life. This is in accordance with Satoto's (1985) description that stories come to life when the play in wayang kulit is built through the structure of the theme, message, plot, character, and setting of storytelling. In the Semak Mbangun Kahyangan storytelling section, Ki's version of Dalang Seno Nugroho, there has been a combination of living and successful story structures.

The theme of the shadow puppet story in the punakawan section "Semar Mbangun Kahyangan" is the Truth. Truth (Goodness) must be achieved by Struggle. The mandate conveyed that in life must relate to the Creator, relate to the community, and relate to other human beings and themselves. That is, as a human being, it is not easy to give up, be hopeless, arrogant, do not care, and do not feel right. Leaders must unite with their people to achieve a happy and prosperous life. The quality storyline flow or fabrication uses a loose plot that is realized in 5 storytelling rounds, including the opening round of the story's core, round 2 of the dangling comedy entertainment, round 3 the core insertion of the story that causes the crisis from the supporting character, round 4 goro-goro inserts from Semar's cleric and his son, and the 5th round of the story completion

section. The quantity flow uses a single plot as the main plot, namely Ki Semar will improve the moral (soul) of the leaders of the country Amarta and the son of Pandawa as well as building a heaven that achieves success.

Characterizations accumulate into three, namely the protagonist, antagonist, and vain. Protagonist figures or main characters (story center) who are assisted by supporting characters as characters that are considered good. The main character of this story, namely Kyai Semar. Supporters of the main character, Petruk, who represents the main character, and Bagong who plays the role of the supporting character, the Antagonist Figure (the figure who is the opponent of the protagonist) which causes conflict (conflict). Antagonist figures, namely (a) Fake Krishna, (b) the son of Pandawa except Antasena, and (c) Prabu Baladewa. Durjana figures, evil characters and instigators. The Durjana character in this story is the Fake Kresna who stole JK's heir, namely Dewakahana and his son, Dewaningrat as the incarnation of Bethari Durga and Dewa Srani. The background includes the setting of the place, time setting, and setting of the atmosphere. The setting of the location is the location of the story, namely (a) Kraton Negara Amarta, as the opening place for the story by Ki Dalang Seno Nugroho, (b) Outside the Keraton Amarta under the Banyan Tree, the place of conflict between Petruk and Prabu Baladewa, (c) Forest where Petruk is pinched in the tamarind tree and the place where Petruk met with his father, Gandaruwo Rajabali who helped him, and the place where the main character fought, the doomed character, (d) the Kingdom of Awu Awu Langit, the place of Dewakahana and Dewaningrat incarnation of Bethari Durga and Dewa Srani who stole JK heritage, (e) The place where the sang hyang is held, (f) Karangkadempel village, where Semar, Gareng, Petruk and Bagong resident dwellers live. The storytelling time is divided into 5 scenes, namely the scene of the afternoon of the opening day of the story, towards the evening marked the punakawan Limbukan, interlude night war, midnight marked goro-goro punakawan, and near the morning as the completion of the story. The setting of the atmosphere was the condition of the story that was felt by the audience, including (a) the atmosphere of wisdom, when Prabu Puntadewa met at the Palace of Amarta and when Kyai Semar asked for instructions from Dewaruci in Kahyangan, (b) the atmosphere was tense, when Petruk and Bagong faced Prabu Puntadewa in Amarta Palace to borrow JK heritage which caused a dispute with King Baladewa, and (c) a happy atmosphere when Petruk entertained Bagong by singing because he saw Bagong was sad when the war was going on against Baladewa and the excitement of the tasyakuran event led by Kyai Semar with his son Pandawa for the return of heritage Amarta JK country.

The results of the study regarding the values of education include (1) religious values include the value of devotion, tawakal, and praying or praying, (2) social values include the value of traditional preservation, cultural awareness, and cooperation, and (3) moral values include discipline, responsibility, obedience, politeness, wisdom, patience, strength, honesty, tolerance, and affection. The character value of education that emerged from the performance of this wayang kulit story according to Lord (1976) is the success of the narrator (narrator) in this case Ki Dalang Seno Nugroho, who is able to package the story to become more lively and able to convey value system information that is relevant to the community development needs. . Some descriptions of educational character values that are important to learn as accumulated in the three value systems (spiritual, social, and moral) are in accordance with the opinion of Suwondo (1994: 73) and are relevant to Djamaris (1993) regarding human character values in relation to God, society, and self morally education.

The spiritual value of education includes (1) devotion, this value is illustrated by Cangik clerics who are implicitly directed to the community to always be devoted to God by carrying out the Salat command on time. The message from the puppet show will end no later than 4:00 a.m. before the dawn adhan so that those who will pray at dawn are not disturbed, (2) Tawakal is the value of surrendering to God for the work done. This value is illustrated by the character Petruk who said that in life the first must worship God. If we do it we will get the opposite convenience, it will be covered by His guidance, and (3) Praying or Praying for this value is reflected through Antasena who has helped Petruk and Bagong, wish them good luck and also pray for his father, Kyai Semar, so that his ideals will be granted by God . The social value of education includes (1) Preservation of tradition, meaning the act of protecting and managing wayang kulit so that the authenticity value does not become extinct as a form of wisdom in local culture or local traditions.

The message conveyed through Cangik figures, that efforts to preserve this local culture must begin with the leaders to enjoy by watching the show, (2) Cultural Concern, meaning the attitude of being responsive to the culture in the community. Through the Cangik punakawan, caring from Kewedhen hamlet residents is expressed as a form of harmony that holds shadow puppets every three years with the cost of shared contributions, and (3) Cooperation, this value is reflected in the conversations of Petruk and Bagong figures, that leaders should not only look up but must embrace the people in togetherness. If a respected king is united in creativity, taste, and intention with his people in building the country, he will achieve common goals.

Educational moral values that can be gleaned from the storytelling section "Semar Mbangun Kahyangan" include (1) Discipline is a form of obedience, obedient to the rules in society that require quick completion. The value of this discipline is reflected in the compliance of King Kresna who is ready to fulfill Ki Semar's request, by looking for a lost JK heirloom, (2) Responsibility, is an attitude required to accept something entrusted or carried out properly. This message was drawn from Petruk who could not accept when his father, Semar, was ridiculed by Prabad Baladewa. This value means that if a father is hurt he will also hurt his heart, (3) Obedience means obeying the rules and even the provisions of God. Ki dalang's message through Cunakik Punakawan reminds the community of wayang lovers that the puppet show ends at 4 am before the dawn call to prayer is not disturbed by residents carrying out the morning prayer, (4) politeness means courtesy in words and deeds. The value of Petruk's words when answering Prabu Puntadewa's greeting with extreme caution because he was a commoner to the king, (5) Wise, meaning the ability to act based on reason, be careful in facing difficulties. The treatment of Prabu Puntadewa to Petruk who did not differentiate his position and even asked him to be normal, (6) Patience, the value of patience meant calmness in accepting trials. The value of patience can be seen from Ki Semar's words to King Kresna, who stated that he would wait and keep on praying to God until Kresna returned with JM and Petruk's inheritance, his missing son, (7) Strength was meaningful not easily damaged, physically and psychologically resistant it is not easy to be mentally or spiritually unstable. Antasena gives Petruk supernatural powers so that it cannot be hurt by Gatutkaca and Antareja who will catch it, (8) Honesty, meaning proper behavior. This was illustrated by Petruk and Bagong when they met Antasena who would arrest him. Both, aware of their weaknesses, will not win if they fight the powerful Gatutkaca and Antareja, (9) Tolerance, This value is reflected in Prabu Baladewa's view when he listens to Petruk's intention to visit the Amarta Palace. According to King Baladewa that if the intention of Petruk's arrival is good then the king must respect him, but if Petruk makes a mess in the country of Amarta, it needs to be reminded that he is a pandawa clownman, and (10) compassion, the value of compassion is shown by Petruk to his father Semar, who cannot accept when ridiculed by Prabu Baladewa. It means that as a child must love their parents. If there are other people who bother, especially hurt them, we must defend.

D. Conclusion

Based on the results of the study and discussion it can be concluded that in the Punakawan part of the shadow puppet story "Semar Mbangun Kahyangan" version of Ki Dalang Seno Nugroho, the story building structure (intrinsic) includes themes, plot, characterizations, and interrelated narrative settings. The values of education that can be learned include (a) social values, including cultural concern, preservation of tradition, and cooperation, (b) religious values, including devotion, tawakal, and praying or praying, and (c) moral values, including discipline, responsibility, obedience, politeness, wisdom, patience, strength, honesty, tolerance, and compassion which are important for the formation of the character of the nation.

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