



Values of Character Education Contained in Wayang Beber Pacitan Performance

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Article Info

Article History:

Received 27 October
2017

Accepted 13 December
2017

Published 24 February
2018

Keywords:

Wayang beber, character
education, culture

Abstract

Wayang beber is a unique and rare type of traditional art in Nusantara but its existence is now threatened with extinction. This study aimed to determine the values contained in the Wayang Beber Pacitan show. This research was descriptive qualitative. The data were collected using observation techniques, interviews, and document studies. The samples were selected using purposive sampling technique. The data were then analyzed using interactive analysis method and validated using a triangulation technique. The results of this study indicate that as a traditional art in Nusantara, wayang beber has its own uniqueness when compared with other types of puppets. The uniqueness of wayang beber is in the form and the way of its performance; it is in the form of paintings and the puppet is performed by means of unfolding it. Then it is told by the puppeteer in accordance with the contents of the story. The story in wayang beber contains the values of character education which is very important for the supporting community. These values, among others, are the value of responsibility, loyalty, devotion, nationality, and tenacity in reaching the ideals.

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p-ISSN 2085-4943
e-ISSN 2502-4469

INTRODUCTION

Indonesia has various types of art, including that of wayang. Wayang is the art of Javanese cultural performance which is often interpreted as a "shadow", "vaguely" that can move in accordance with the play performed by a puppeteer (*dalang*). The shadow is also understood as a picture of human nature and character, that is a description of life according to the contents of the story (Kresna, 2012, p.21).

In every puppet show, the puppeteer often gives the audience a variety of noble and important counsel or teachings about life and how to respond to it as a warning so that they counsel each other so that the meaning and wisdom implied and written in each play are exemplary. Thus, wayang has a role as Javanese human philosophy because it contains teachings, character, and high moral values.

According to Krishna (2012, p.22), there are five basic teachings about the truth contained in the wayang performance, which is to manembah (worshiping God Almighty), menepi (being patience, self introspection, and avoiding arguments), maguru (studying for knowledge), mengabdikan (serving the family, community, nation, state, and religion), and makarya (working solely to meet the needs and achieve prosperity).

Wayang is loaded with values, moral teachings, and ethics. These values are related to the value of human life such as heroism, loyalty, love, sacrifice, politics, power, greed, honesty, and others (Suharyono, 2008, p 72).

The values of the moral and ethical teachings are presented when the puppeteers perform the puppets. Through the art of speech and dialogue (*antawecana* and *guneman*) the *dalang* gives advice containing moral teachings. Besides through speech, the teachings of character can also be conveyed through visual forms of the puppets, such as faces (*wanda*), colors, and other visual elements that contain symbolic meanings. Each characteristic of a puppet character can be identified through facial features, colors, and accessories. The visual form

and content of wayang stories, including wayang beber, contain the values of character education or moral teachings. Character education can be understood as a social aid so that individuals can grow and live their freedom together with others in the world. The character education can also be understood as value education, character education, and moral education aimed at developing the students' ability to make decisions about good/bad, nurturing what is good, and manifesting the good in everyday life wholeheartedly.

This is in line with Zubaidi (2011, p 17) who said that character education is an effort to instill intelligence in thinking, behaving, and understanding behavior in accordance with the noble values that become one's identity. All are manifested in interaction with God, himself, community, and environment.

Koesoema (2010, p.194) says that character education is an individual and social undertaking to create a conducive environment for the growth of individual freedom.

Character education is not only oriented to the cognitive aspect but also oriented to the process of fostering the potential that is in the students' mind. Education is developed through the habituation of good qualities in the form of teaching good character values. Character education can be motivated through attitudes such as (1) exemplification, (2) habituation, (3) creation of conducive atmosphere, (4) integration and internalization (Rozi, 2012; Furqon, 2009).

From the description above it can be concluded that, as a value education, the character education, moral education, and behavioral education, are not only oriented towards intellectual development, but also develop the students' ability to make good-bad decisions, and manifest the good in everyday life wholeheartedly.

Among the types of puppet art in Indonesia are wayang beber. This type of puppet has its own uniqueness which is different from

the type of puppets in general. The uniqueness of wayang beber lies in the visual form and the way it is performed. Each character in the general shadow puppet is made one by one and given a handle so that the puppets can be moved or played by the puppeteer, while wayang beber is painted on a roll of paper or cloth featuring several scenes. To perform it, a roll of wayang beber painting is spread (*dibeber* in Javanese) then the puppeteer tells the painting according to the content of the story. Therefore, the wayang is called wayang beber.

Historically, wayang beber is found in two places, namely in Gunung Kidul Regency and in Pacitan Regency. Therefore, based on its origin, wayang is often called wayang beber Wonosari and wayang beber Pacitan. Wayang beber Pacitan is located in the hamlet of Karangtalun, Gedompol Village, Donorojo District, Pacitan Regency.

Wayang Beber Pacitan is believed to have existed since the time of Majapahit. Dharsono (2017) said,

In reference to the available theories, wayang beber was made or performed for the first time in the Majapahit era. Though these theories can be considered reasonable, many things are equivocal. The comparison results show that the shape of wayang beber seems to indicate newer era than the shapes of other puppets with the same age in the Majapahit era. Perhaps wayang beber was created in the fall of Majapahit (at the beginning of 16th century) before the cultural center moved to Demak (Central Java ± 1522 AD). As we know that at that time Islam started to be introduced in the area of the north coast of Java. Acculturation of Java-Hindu and Islam proceeded peacefully and compromisingly which later created new puppets (page 52).

Wayang beber is a unique type of artistic art because this type of puppets is the only type of puppet art found in Indonesia or in the world. Wayang beber is a painting made on a roll of paper consisting of several scenes. Therefore, wayang beber is also called 'Javanese comic' because it is a painting on a roll of paper or

cloth. Some scenes are painted sequentially according to the storyline. In each show, there are six rolls of paintings, and each roll contains four scenes (*jagong*). So, there are totally 24 *jagong*. In every *jagong*, there are many figures and images of flora and fauna. There are also elements of humans, animals, and plants. On each sheet, there are different flora paintings, *gaman* or weapons (e.g. kris and spear), and other paintings.

Culture is a work of thoughts, feelings, desires, and creations of man. Culture can also be a habit undertaken by people in everyday life. Culture can be custom, dress, food, language, and so on.

In Indonesia, the word *budaya* and is also popular as 'culture' derived from the Sanskrit term *buddhayah*, the plural form of the word is *budhi* meaning 'mind' or 'reason'. Another word synonymous with the word 'mind' is that the soul contains a fundamental life impulse, feelings, thoughts, wills, and fantasies. Thus, mind, soul, and spirit are the foundation of all human cultural life. The word 'culture' means the creation, taste, and intention with which the result relates to culture. Culture is the result of human activity in its supporting community.

Rizali (2000. p.32) explains that the terms 'culture' relates to meanings, values, and symbols. Understanding the dynamics of culture basically understand the issue of meaning, value, and symbols used as a reference by a group of people who support it. It is explained that culture is the whole system of ideas, actions, and work of human beings in the framework of life.

Rohidi (2000, p.3) explains that culture is related to the symbolic system which is a reference and guideline for people's lives; as a symbolic system, the meaning is transmitted through symbolic codes.

The notion of culture gives a connotation that, as an expression of a community, culture is the result of ideas and human behavior in the community.

Triguna (1997, p 65) defines the word 'value' and 'symbol' etymologically. The word 'symbol' comes from the Greek word *sumballo*

(sumballien) which means to interview, contemplate, compare, unite. Symbols are statements about two things that are unified by their dimensions. Value is related to something that is considered valuable, while symbol can be used as the identity of the community. A symbol has a dual function that is transcendent-vertical (related to reference, size, and pattern of community in behavior), and horizontal immanent (as a means of communication based on its context and strengthens the solidarity relationship between its supporting societies).

In connection with the cultural system, Bahari (2004, p.21) argues for a mutual relationship between community and culture. The relationship between human being as a member of a community and its culture is very close because there is no community that has no culture. Similarly, there can be no culture that is formed beyond a community.

Furthermore, Bahari states that the notion of culture varies greatly. Every constraint of the given meaning depends on the perspective of each person based on his or her thought pattern. Some people regard culture as a social behavior. For others, culture is by no means a behavior but an abstraction of behavior. Some people also consider stone axes, temples, and pottery to be part of the culture even though others think they are not culture but the result of the cultural process. The concept of culture is based on a theory of evolution that considers culture as a complex whole that includes knowledge, beliefs, art, laws, morals, customs, abilities, and other habits acquired by humans as members of a community. Cultural learning in a community or community group includes the organization, family structure, and agency structure that express or regulate social relationships, which are typical forms of communication among the members of the community. Although the notion of culture varies greatly, there is an attempt to redefine the concept of culture that refers to the whole of behavioral patterns and patterns of behavior both explicitly and implicitly; it is derived from symbols that can finally form something characteristic of the

human group, including its embodiment in material aspects (2004, P.21).

According to Simuh (1988, p.131), these characteristics are prominent in Javanese culture as they are full of symbols. This is possible because Javanese humans at that time were not accustomed to abstract thinking. All ideas were expressed in the form of more concrete symbols. Thus, everything can be a puzzle because symbols can be interpreted in a double way.

As an ornamental element, symbols are generalistic because cultural values such as wayang have the same roots between styles (gagrag) with each other (from time to time), namely the great Javanese cultural values preserved in the wayang tradition. This is in accordance with Rohidi's (1993, p.2) opinion that tradition in a community can be changed but the supposedly preserved cultural values are preserved.

Koentjaraningrat (2009, pp.193-195) states that culture is the whole system of ideas, actions, and the work of man in the life of a community. According to Honigmann in Koentjaraningrat (2009), there are at least three forms and contents of culture, namely (1) ideas, (2) activities, and (3) artifacts.

Koentjaraningrat states that the three forms of culture are systems that are closely related to each other; the most abstract system (ideas) seems to be on top to regulate the activities of social systems more concretely, while activities in social systems produce the material culture (artifact).

This opinion suggests that Javanese culture is a reciprocal interaction between systems in the form of culture, the relationship between ideas and activities that produce various works in the form of artifacts.

As a form of expression, wayang beber Pacitan contains cultural values that reflect the culture of the Indonesian nation. Kluckhohn in Mulyana (2004, p.10) argues that (either implicitly or explicitly distinguishing individuals or group characteristics), the value is the conception of what is desired that influences the choice of the initial, intermediate, and end of the

action. Through visual elements such as dots, lines, shapes, colors, and textures, wayang beber contains messages of inestimable moral form. Cultural values are ideas that have been learned by citizens from an early age so that they are difficult to change. It is this idea that then produces various things created by human beings based on their values, thoughts, and behavior.

METHODS

This research was qualitative and descriptive in nature. It was conducted at the place of origin of Wayang Beber Pacitan, that is in Dusun Karangtalun, Gedompol Village, District of Donorojo, Pacitan Regency and at the site of wayang beber show at the office complex of the Pacitan Regent. The data were collected by observation techniques, interviews, and document studies. Observations were made when the wayang beber show was performed to observe the main characters in each scene. Interviews were conducted with Rudy and Anom Sukatno as puppeteers of Pacitan. Interviews were also conducted with Johan Perwiranto, a cultural observer from Pacitan. The interviews aimed to explore data about moral values contained in the wayang beber stories. Document studies were conducted to obtain data on wayang beber found in documents such as newspapers, catalogs and other documents discussing wayang beber.

The data were analyzed utilizing an interactive analysis technique. According to Matthew and Huberman (1992), interactive

analysis consists of three components, namely data reduction, data presentation, and inference withdrawal. In the data reduction phase, the primary data in the form of field notes, and other data were selected, and sorted according to need. Likewise, the secondary data were analyzed and transcribed in report form. The data display was a series of information organized in the form of classification or categorization that allowed the withdrawal of inference. The data were arranged and presented in tabular form to facilitate the analysis. The withdrawal of inference was based on the results of the analysis utilizing a hermeneutical approach.

RESULTS AND DISCUSSION

As explained above, wayang beber has its own uniqueness, among them is the form and way of performances. Wayang beber tells the story of Panji. The story is a famous romance in an agrarian community. It is adapted in various versions that develop in the community. The core of Panji's story is the marriage of Raden Panji Asmara Bangun (Panji Inu Kertapati) from the Jenggala kingdom with Dewi Sekartaji (Candrakirana), a princess of the Kediri kingdom.

To find out the contents of the wayang beber story, the researchers took the example of the Wayang Beber show entitled "Kawine Dewi Sekartaji" held at the Office complex of Pacitan Regency to commemorate the 270th Anniversary of the Regency in 2017.



Figure 1. Performance of Wayang Beber Pacitan organized by the Pacitan Regency Government in the 270th Anniversary Celebration of the Regency in 2017. (Source: Researcher, 2017.)

In the story entitled "Kawine Dewi Sekartaji," it was told as follows. Brawijaya the King of Kediri kingdom summoned his aides including Patih Tanda Prawira Mantri Arya Deksa Negara to come to the King in the Palace. With a hasty step, Patih Arya Deksa, was still deliberating with his subordinates to discuss the security of the country, immediately came to the King. After the royal authorities faced and saluted, the King informed the problem of Dewi Sekartaji's disappearance to the Patih. To that end, the king - called the King of Brawijaya by the puppeteer Mardi and the local community

even though this name was unknown in the Kediri period during the 11th century and was known only during the 13th century of Majapahit - held a contest to find his daughter. Anyone who was successful in finding Dewi Sekartaji, regardless of his being a homeless person, if this person was a man, he would be married to his daughter, and if the person was female she would be appointed as the brother of Dewi Sekartaji. After that, Patih Arya Deksa got the duty to announce to the entire population of the country about the contest.



Figure 2. King Brawijaya held a meeting with the royal courtiers to discuss the disappearance of Dewi Sekartaji and hold a contest. (Source: Mbah Mardi Repr Collection Photo: Margana, 2017.)

Not long after that, there was a young man who turned to the king of Kediri to join the contest. The young man was very powerful. The supernatural power was shown by defeating a bull in the Kediri square. The king was amazed to see the youth's supernatural power, then asked the young man's background to Patih Arya Deksa. Patih informed him that the young man was named Jaka Kembang Kuning. He came from Kademangan Kuning and became a messenger of Ki Demang Kuning.

Then, the king ordered his maid to call Jaka Kembang Kuning to face the king. Jaka Kembang Kuning was asked by the king whether he could find Dewi Sekartaji; he should not return to the kingdom of Kediri unless

finding her. With pleasure, the man declared his ability to find Dewi Sekartaji who was none other than his own lover. In his search, Joko Kembang Kuning met Prabu Klana soldiers who would also join the competition.

Jaka Kembang Kuning then excused himself to the king to immediately go find Dewi Sekartaji. He was accompanied by his two assistants Ki Tawang Alun and Ki Nala Derma. After a tiring journey, Ki Tawang Alun advised Jaka Kembang Kuning to immediately find the princess. The way to find Dewi Sekartaji was by holding a Barang Terbang show (kind of art) in Katumenggungan market because Dewi Sekartaji liked to see the show.



Figure 3. Jaka Kembang Kuning with his servant undercover as a "Barang Terbang" singer (Source: Mbah Mardi Repro Collection Photo: Margana, 2017.)

Dewi Sekartaji who escaped from the palace because she would not want to receive the proposal of King Klana turned into the residence of Ki Tumenggung Paluamba. They were very much afraid of the arrival of Dewi Sekartaji at his home because he could be accused of hiding Sekartaji. Therefore, Nyi Tumenggung advised Sekartaji to immediately return to Kediri and not to leave the Palace. However, Sekartaji was reluctant to leave the residence of Ki Menggung and even threatened to go somewhere if Ki and Nyi Tumenggung refused to accept her. They both had to accept Sekartaji to stay temporarily at their home. Not long afterward, the group of Jaka Kembang Kuning had reached the Katumenggungan market to hold a Barang Terbang show. All visitors and residents around him suddenly upset because they saw the Barang Terbang singers were still very young and handsome.

The noise was immediately heard by Nyi Tumenggung who was interested to invite or consider the Barang Terbang show. Previously, Nyi Menggung asked Ki Tawang Alun, how long had they been playing Barang Terbang. The question was answered by Ki Tawang Alun that

he only experienced this once. After haggling over the cost, Ki Tawang Alun performed the Barang Terbang show on the Katumenggungan front yard. At that time, Dewi Sekartaji was seen watching the show under a banyan tree.

After finishing the show, Jaka Kembang Kuning and his maid returned to Kademangan Kuning. There, Jaka Kembang Kuning was asked by his father that is Ki Demang Kuning, anything that had been ordered by King Brawijaya to himself. Jaka Kembang Kuning said that he was sent to find Dewi Sekartaji who left the Palace and finally found in Katumenggungan.

Jaka Kembang Kuning sent Ki Tawang Alun to confront King Prabu Brawijaya the ruler of Kediri to report that Gusti Ayu Dewi Sekartaji had been found. Meanwhile, Ki Nala Derma was sent by Jaka Kembang Kuning to meet Dewi Sekartaji to deliver a box of gold (kencana).

When arriving in Kediri, Ki Tawang Alun met Raden Gandarepa. Then, Ki Tawang Alun was escorted by Raden Gandarepa to face the King. However, their step was stopped by the arrival of Raden Klana Gendinggepita, who also

wanted to bring Dewi Sekartaji to his country for marriage. Raden Gandarepa explained that the one who had the right to marry Sekartaji was Jaka Kembang Kuning because he was the one who managed to find the princess. However, Raden Klana Gendingpita did not care about it and continued to force to bring Sekartaji. The mood was getting hotter, the arguments between them grew more intense. At its peak, Raden Gandarepa challenged Raden Klana to fight against Ki Tawang Alun.

A few days later, Raden Klana was desperate to enter the palace (kaputren) from Kediri kingdom through the back door. Before entering the palace, he asked his sister Retna Tenggaron to dress him so that his appearance was similar to that of Raden Gandarepas in his effort not to be easily recognized by the royal soldiers. Then, Raden Klana went to the Palace through the back door carefully. But Dewi Sekartaji knew that the person who came was not her brother Gandarepa but Klana in disguise of her brother.

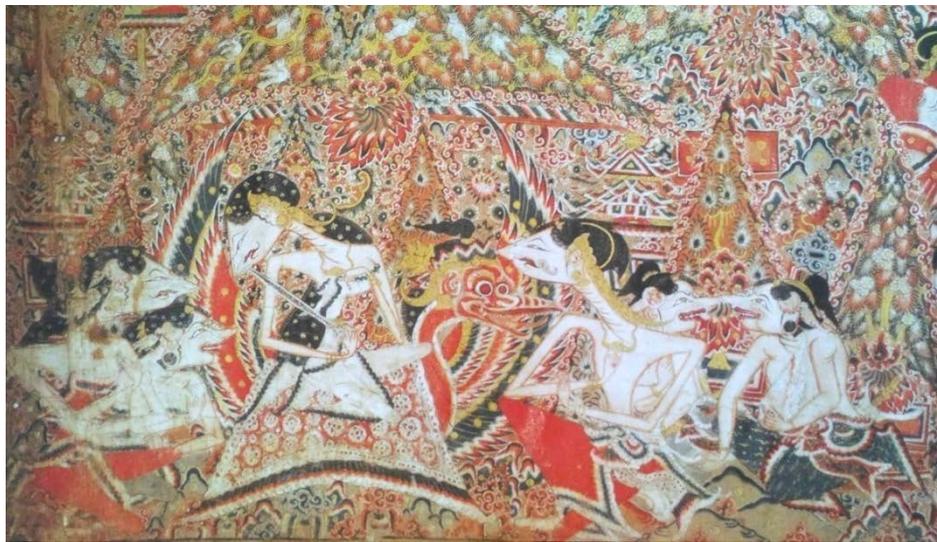


Figure 4. Dewi Sekartaji wielding kris will kill himself if Prabu Klana (disguised Gandarepa, Dewi Sekartaji's older sister) forcing to be his wife. (Source: Foto repro Margana, 2017.)

If King Klana still insisted, then Dewi Sekartaji was ready to commit suicide with kris. When Prabu Klana was wooing, he was shocked by Raden Gandarepa who had stood facing him. Raden Klana was sent out of the place and met with Ki Tawang Alun. Fights between them were inevitable. The fierce fight was finally won by Ki Tawang Alun. Raden Klana Gendingpita was killed by kris the heirloom Ki Tawang Alun.

After Raden Klana died, Jaka Kembang Kuning faced the King Brawijaya to hand over

the daughter from the kingdom of Sebrang State leader Prabu Klana. Jaka Kembang Kuning was greeted with joy by the King. After receiving the daughter as Boyongan, The King remembered his promise that anyone who found Dewi Sekartaji would be married to her. Furthermore, the King ordered the courtiers to immediately make up Dewi Sekartaji. Finally, Dewi Sekartaji was married to Jaka Kembang Kuning and lived happily ever after.



Figure 5. The Wedding of Dewi Sekartaji with Jaka Kembang Kuning that would deliver the kings in Java. (Source: Mbah Mardi Repro Collection Photo: Margana, 2017.)

Dewi Sekartaji who was made up by Kilisuci's brother of Kediri king, as a bridal shaman radiated the beauty of her face with her hair being loose. Kilisuci advised Sekartaji that as a wife she should be ready to face the marriage.

The plot (lakon) shown in wayang beber as described above contains local wisdom values. The values of local wisdom contained in the wayang beber story include wisdom, loyalty to spouses, officials' desires, noble class, or noblemen to mingle with ordinary people, and persistence in realizing ideas or desires (Margana, 2014, p.162).

The values of local wisdom can be described as follows.

1) A wise leader

King Brawijaya, king of Kediri felt sad because his favorite daughter was missing (muro); she went away from the kingdom without saying goodbye. In order for her daughter to return to the kingdom immediately, he held a contest whose content was that whoever could find her daughter, if the person was a male he would be appointed as a son-in-law, and if the person was female, she would be adopted as a child. It shows that King Brawijaya is a fair and wise king because the King does not discriminate degrees, rank, and position; anyone

can and is entitled to contest to find Dewi Sekartaji (see Figure 2).

2) Loyalty to one's partner

Based on the story in wayang beber there is the main character named Panji Jaka Kembang Kuning or Panji Asmarabangun and Dewi Sekartaji. Both Panji Jaka Kembang Kuning and Sekartaji have loyalty to each other. Panji Jaka Kembang Kuning patiently disguised and traveled to seek Sekartaji who left the palace so he could bring Dewi Sekartaji back to the palace. Likewise, Dewi Sekartaji in her wandering kept her loyalty to Panji Jaka Kembang Kuning. Although she was seduced by the King Klana who disguised as Gandarepa (his brother), Sekartaji still refused and stayed faithful awaiting the arrival of Panji Jaka Kembang Kuning. If King Klana kept pushing him, Dewi Sekartaji would commit suicide (see Figure 4).

3) The willingness of officials, nobles, or superiors to mingle with ordinary people

Both Jaka Kembang Kuning and Dewi Sekartaji were members of the royal family who had high social status. However, they did not hesitate to mingle with ordinary people and lived in the circle of their lives for a long time until they found what they were looking for. This is shown in Figure 3.

4) Persistence in reaching ideals or desires

Inside the story is also moral message associated with the persistence to achieve a goal or desire. This can be seen from the efforts made by Panji Jaka Kembang Kuning to do anything to achieve his goal, which is to get Dewi Sekartaji who left the palace and owned it when it was found and brought back to the royal palace. The persistence of effort possessed by Panji Jaka Kembang Kuning deserves to be a role model. A persistent and tireless effort and struggle will earn the reward in the form of what it aspires to be. This is shown in Figure 5.

CONCLUSION

As an original artwork of Nusantara, wayang beber is a unique and rare piece of artwork because it is the only one of the Majapahit heritage paintings still remaining today. Wayang beber tells a famous romance story in the agrarian community. The story is adapted in various versions that develop in the community, including in the mention of Panji figures. The essence of Panji's story is the marriage of Raden Panji Asmara Bangun (Panji Inu Kertapati) from Jenggala kingdom with Dewi Sekartaji (Candrakirana) the daughter of Kediri kingdom.

There are several points that can be taken as a lesson from the existence of wayang beber. The lesson includes the content of the story containing the values of local wisdom about moral teachings that are still relevant to the present life. The values of local wisdom contained in the story are, among others, the value of wisdom, loyalty, the willingness of officials, assimilation, and persistence of trying to reach goals or desires.

The values of local wisdom should be introduced to the young generation through various ways, among others wayang beber performances, wayang beber exhibitions, painting and coloring competitions, dalang regeneration. Wayang beber can be included in the local content subject matter or art and culture lessons in schools. Including wayang beber as a local content material or art and

culture subjects will foster understanding and love of the next generation of the nation to wayang beber as cultural heritage of the archipelago. So, wayang beber can be maintained/preserved so as not extinct, and developed and used for the benefit of the people in general.

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