

## **Ketoprak Performance as a Learning Media of Student Character in Higher Education**

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### **ABSTRACT**

The specific objectives of this research are (1) To descriptions the role and function of Ketoprak performance arts as a media of character learning in universities; and (2) Finding the development model of appropriate learning. This research uses descriptive-qualitative forms that tend to use inductive approach (Miles & Huberman, 1988). Based on its type, this research is a library research that utilizes text data source from ketoprak script which has been done at Faculty of Cultural Science, Universitas Sebelas Maret.

**Key Words:** Ketoprak, Javanese arts, learning media, character, higher education.

### **PROLOG**

Language, literature, and culture are three different things. Nevertheless, all three have an inseparable relationship. Language became the literary medium to marking and revealing the cultural identity of society (Kramsch, 1998, Fathiaty, 2010). Through a string of language pearls, literature can be understood as a miniature, mirror, and mosaic of life. The part of the story's episode (episode) arranged into a plot, showing off the charm and color of the tension, the endless and endless emotions, the climax that combines to form distinctive patterns, systems and structures.

Javanese traditional performing arts that use the literary medium are still many we find today. The art of local tradition is a potential source of life inspiration because the power of his imagination is able to precipitate the residue of life from all forms of activity, thoughts, feelings, bodily, and spiritual. Traditional art can be interpreted as a medium for sharpening the power of the human heart (Suminto, 2010), reinforcing self-autonomization of the person who has a jejer, and the total communication that enables human beings to catch the "whisper" of the signs of the times.

Based on the explanation, this paper will reveal the role and function of Javanese ketoprak art as a medium of learning of character of students in Higher Education. The assumption, the optimization of ketoprak teaching as a Java local genre for students becomes very important. The world of ketoprak and traditional performances describes secondary truth (see Kramsch, 1998), provoking the instinct of life knowledge and intelligence, and the supra-sensory powers that permeate nature. Inner sharpness & emotional sensitivity are the greatest advocates of social irritability 'sensitivity to various social stimuli' in students (see Tudor, 1999). It is so likely to understand the meaning of symbols, symptoms, and spirit of life as a whole human being. Of course this is not a final explanation at all.

Studying the art of ketoprak can explain how to interpret various forms of text change, symbolic-expressive text, and the presence of new norms in the literary world. As a

provision there may be exercises to interpret the meaning of the text based on other texts, then make some ideas and theoretical appeals. Which approach is best used for students to move freely, expressing the mind as a response to the stimulus of literature? Of course this is also a problem. For, methodological error can result in the possibility of trap and dominance so that students fail to find something, get nothing.

## RESEARCH METHOD

This research used a qualitative-descriptive form that tends to use an inductive approach (Miles & Huberman, 1988). Based on its type, this research is a research library that utilizes text data source from ketoprak script which has been performed in Faculty of Cultural Science University of Sebelas Maret, among others: (1) Raden Ayu Galih Warit (2014) script / director Kusnanta Riwus; (2) Sengkala (2014) manuscript of Bondan Nusantara; Crow Rimang Birahi (2015) Alfath Noke's manuscript; and Pedhut Jati Srana (2016) manuscript of Bondan Nusantara. In addition, this research also uses interview data from Javanese cultural experts. The approach used is the literary approach as suggested by Ratna (2010) and Gerardet (1983).

The four selected texts are read and searched for aspects related to character education. The data that has been collected then in the reduction. Data that match the subject matter to be researched are separated from non-conforming data directly. Further data is displayed and verified. In other words, the process of data analysis is done by interactive techniques in the form of data reduction, data presentation, and data verification (Miles & Huberman, 1988).

## COMING OUT OF A VALUE SIEGE

Ketoprak art learning on campus has not shown encouraging results until now. The effort out of the value circle that ketoprak text has a certain element, it was not easy. Perhaps, the trend-menu of curriculum postures that have not been optimal could be the cause. There is still the assumption that the basic menu of ketoprak art learning is 1) History (very) short ketoprak; 2) the etymology and difference of terminology ketoprak, theater, and plays; 3) various kinds of ketoprak; 4) Ketoprak language; 5) how to master ketoprak; and 6) ketoprak appreciation. When everything has to be read, things get worse amid the degradation of alphabetical culture as it is now increasingly felt.

Optimization for ketoprak learning on campus needs to be done soon. Currently the students are dealing with the new age, the so-called Cybernetic Virtual era. Cyberspace controlled by private multi-modal and free markets, has become the institution that regulates the new game nature. New symbol has been born, Surreal-virtual. Man is controlled by his own culture. Ketoprak learning materials that tend to be popular knowledge, with just a little wrapped in the student's mobile phone and read out less than 4 hours. We tend to choose to rely on these new tools instead of listening to lecturers for hours, reading dictates and textbooks late into the night, and the possibility of a constant threat of anger and sanction if they make mistakes. Suminto (2010) states, we are almost impossible to do cultural resistance to technology and producers of this culture.

However, we know for certain that computer products are actually full of cultural values that are easily controlled and manipulated by various interests, powers, and desires. All three are inherent and a distinctive feature of this product. The "audio-visual" literary reading of course shows different faces and effects as well as reading literature. Especially

on the level of influence of images, imagery, and literary symbols on the "soul" it causes. We should reconcile mutually. Mutual use, mutual support, understand each other that they have a different comfort zone. This is the cultural attitude that can be built in the teaching of ketoprak and literature in general.

Students are more introduced to their own creative works. That means giving them wider space and opportunity to "speak", voicing the lamentation of the age that erodes it. Only with literature, anxiety, insecurity, threats, and mental depression is sublimated and reduced so that it does not hurt. This is not a loss or winning conversation, but rather how we re-affirm the foundation of literary-contemporary consciousness, the foothold of consciousness of magnificence, of universality and of civilization. At least, leaning on these three steps of consciousness, coming out of siege becomes a necessity.

### **FINDING THE CHARACTER**

As a coach of campus theater arts, I saw the interest of students of the Faculty of Cultural Sciences UNS involved in the work of art ketoprak and traditional theater of the last 5 years is quite encouraging. The Traditional Theater Working Group Kethoprak Wiswakarman, established in 1989, is an active group. At least four great performances have been performed over the past three years: (1) Raden Ayu Galih Warit (2014) script/director Kusnanta Riwus; (2) Sengkala (2014) manuscript of Bondan Nusantara; Crow Rimang Birahi (2015) Alfath Noke's manuscript; and Pedhut Jati Srana (2016) manuscript of Bondan Nusantara. The four were successful and received good appreciation and response from the artist intern and also from educational and cultural institutions and government.

Regardless of what has been achieved, I have made a simple study to determine the impact of ketoprak learning on student creative behavior. The result is really amazing.

#### **The emergence of a new spirit of life**

Yes indeed, literature never aims to explicitly provide methods, techniques, and or life strategies directly. Literature tends to sound the myth that frees the students to actualize the hidden personal potential, to sharpen the critical power of the students to respond to the stories experienced by the characters in ketoprak, and to play the role with their own interpretation.

Learning from the reality of "Pedut Jatisrana" performances that brought Wiswakarman's children to the award of best women and women (Boyolali, 2016), it can not be achieved without the spirit of life (elan). They are diligent in practice on the sidelines of studying time, sharing ideas for difficult figures and scenes, discussing late into the night about the costumes of players, on the other hand sponsorship target sponsors and donors are very very difficult to obtain. "Crow of Rimang Birahi" (2015), I know exactly how they often engage in intelligent and argumentative discussions when determining the form of conflict resolution (denouement) after the death of Penangsang. The two staging samples lead to the understanding that life spirits can grow more rapidly and fertile through literature because literary connoisseurs get a lesson from what is interpreted, studied, and performed. Literary readers can learn different views, responses, and emotional attitudes.

### **Improve Moral Attitude**

"Raden Ayu Galih Warit" (2013). The crew and players under the direction of Kusanata Riwus were all involved in the process of wealthy totality. As it turns out, they not only engage their feelings, but also their thoughts and all imaginations, imagine and totally sense everything that hit, the blocking and gesturation response, and other effects of the characters' behavior in the story.

There is a very subtle transfer of knowledge related to certain moral attitudes toward the uplifting of life, among others: honesty, sincerity, endurance, devotion, love, tolerance, and so on. It all boils down to the reinforcement and uplifting of the moral attitudes of literary perpetrators (Marcuse, 2009).

There is coherence that encourages students to be braver and to uphold the principles of life, accustomed to being involved in risky play, and not easily swayed. This coherence also builds interpersonal mutual trust in the process of creating literary works.

There is autonomization, the process of internalizing the secret of value of the human heart through images and literary symbols in ketoprak into the person of literary engagement. It also affects when someone gives a personal decision without any discomfort due to the pressure of others.

There is perseverance and loyalty, both of which are the basic ingredients of a person's endurance when coveting something that is considered good..

### **Multicultural Identity**

"Sengkala" (2014) by Bondan that adapted from the story of Oidipus Complex. The main characters are Prabangkara, Sindumurti, and Sasi. Regardless of how good the author adapts to the local atmosphere, it is not easy to break away completely from the cultural frame and world view of his native Java community. "Sengkala" is a dialectical model between individual consciousness and factual collective consciousness. Pelibat and connoisseurs staged ketoprak is invited to enter in a multicultural situation. The multicultural view recognizes the difference in equality, both the difference between the individual and the ascetic group (Suparlan, 2008). An important lesson in the performance of "Amateur" (2014) in a multicultural context is not a matter of forbidden marriage. But more than that the criticism that spicy social pathology, hypocrisy, moral decadence acute stage! In the style of satire, Bondan Nusantara describes the mental degeneration that culminates in class resistance.

### **The flourishing of Competitiveness Spirit**

The resources and talents are elements that strongly support the birth and development of a competitive spirit among students. Resources also include supporting facilities, infrastructure, geography, and academic atmosphere. A true performance is the total collective work of all elements within a group. They work together, intertwine, and ensemble! Consciously or unconsciously there are applicable laws, namely equality, equality, and equality in different task forces, professionalism, and (even) selfish! Prominent parties, restraint. The lesser, self-paced. Draw collective appeals, themed, character, and unique.

## EPILOG

Students interact inside and outside the campus environment. During that time, they also learn to respect each other, respect, cooperate, productive, and achievement without conflict. On the other hand, they are leading the diversity of identities amidst the cosmopolitan campus society.

Character building in this context tends to be found and derived from the total student activity in searching, meaning, and developing new symbols and meanings. Learning ketoprak, class and in the training room when a script is inserted, as well as social interaction outside the campus is the right maturation area of value. Values and characters are the dominant capital in social life and nationhood (Kotller, 1990). The fourth major change of student behavior after entering and tasting bitter-sweetness "world" ketoprak / theater at FIB UNS be a clue how all that became social capital that became the key to success live on and off campus. Literature is a connector of taste and logic, refinement, knowledge, and devotion

How the imagination works, meets the logical needs-the rational, the norm, and the intellectuality of the student are increasingly clear in the answer to this conversation. However imaginary works still contain sound reasoning considerations, not at all value-free, and most importantly educational. If it is not possible much, let the literature take a small part in the decisive center.

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