

INCULTURATION OF PANJI CULTURAL VALUES IN AN EFFORT TO STRENGTHEN THE CHARACTER OF GENERATIONS IN THE 5.0 ERA

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ABSTRACT

Technology developments have influenced the culture of people around the world. Information technology in any part of the world will easily enter in other parts of the world. The Indonesian people, who are known for their friendly character and uphold high social values, are gradually fading away. Social media has become the consumption of generations in the 5.0 era. Social media has an influence on changing the moral attitude of this generation. Indonesia has a Panji story that has high life values. The current generation is less familiar with the story of Panji because no one tells stories while sleeping in various forms of art and culture that telling the story of Panji are also starting to disappear. The purpose of this writing is to examine the process of inculturation of Panji's values as an effort to strengthen the character of generations in the 5.0 era. This research method is a qualitative analytical research with a phenomenological approach. The object of this research is art and culture which has Panji values. The research subjects were teachers and artists who had inculturated Panji's values, such as in Jombang. Data collection techniques using participatory observation, in-depth interviews and document studies. Creswell's phenomenological analysis was used to analyze the data of study. The results of study show that Panji's cultural values are still relevant to be applied to strengthen the character of the current generation. These values include the value of heroism, dedication and struggle, fertility and asceticism. Panji's values really need to be instilled in children as the nation's successor. Instilling the Panji character can be done by passing on cultural arts to children from an early age. Through the introduction of the character of Panji in Sandur Manduro, masks puppet in Jombang, children understand their value with the hope that they will emulate Panji's character in social life. The Panji character that has been embedded in the souls of children will be able to filter the speed of foreign culture entering Indonesia.

Keywords:

Inculturation; Panji Cultural Values; Character education

INTRODUCTION

The world of technology and information has dominated the life of this nation. Technology and information have indeed opened up knowledge, insight and knowledge without boundaries. Everything can be accessed through technology. Technology and information have dominated the times in the 4.0 era. Technology offers an attractive and easy way to get information and communication. Technology also opens up opportunities for economic development.

Social media such as Android cellphones, smartphones, iPhones and so on provide attractive offers for anyone to be active in them. Social media has also become an addiction that makes its users go a day without opening this tool, even children have been introduced to it as a medium of entertainment since childhood. This social media is the first medium considered by parents not to cry, so they want to eat, and so on in this millennial era. Unintentionally parents have poisoned their children from an early age by using this digital tool. Social media is the first thing children see when they wake up, because this media has had an impact on changing moral attitudes and also children's mentality. No wonder children in this era are very individual, tend to want to win alone, and have very low social attitudes. It is time for the crisis of human character for children in this digital era to receive attention.

Era 5.0 is an era that is expected to bring a balance to the development of industrial technology (4.0) with the return of human values. Character education in Indonesia was reconstructed to become the basis for children's education. Character education is really needed by children as a medium of balance in dealing with the negative impacts of this digital world. Ethics and aesthetic education should be strengthened as character education for children. Ethical and aesthetic education can be found in arts education. Art education which is loaded with character values, one of which is through value education that comes from local wisdom.

Many local wisdom values are stored in traditional performing arts. The performing art which is full of local wisdom values is the art of wayang. The central theme of wayang performances is play. Plays or stories in wayang contain the fight between good (honesty, simplicity, wisdom, order, harmony, peace) against evil (cheating, greed, arrogance, cunning, chaos, evil), in which at the end of the story good almost always wins the battle. The moral message is that doing good is always more important than doing bad (Rohidi, 2014).

Wayang performances that have Panji cultural values include wayang gedog, wayang beber, and wayang masks. Based on the genre, wayang gedog is in the middle wayang genre (the story is within the scope of the middle wayang story). Wayang gedog has unique specifications in terms of the story or play being performed, the form of wayang puppets, as well as the use of music and sulukan. Wayang gedog presents a story originating from Serat Panji, with the core of the play regarding the meeting of the main character Panji Inukertapati or Panji Asmar-abangun with his wife Dewi Sekartaji or Galuh Candrakirana (Sunardi et al., 2013). Wayang beber is a puppet made on paper or cloth, drawn in one panel for each scene called Jagong. Only at the time of the performance are the puppets held or unfolded by the puppeteer, to then be told in the language of the puppeteer. That is why it is called Wayang beber (Kartiko, 2007). In the mask puppet show there are also those who use the Panji story, but the puppet actors are humans or dancers.

Panji's cultural values originate not only in wayang performances but also in mask performances. In Jombang there are two mask performances that have Panji cultural values, namely the Jatiduwur mask puppet and the Sandur mask art. Panji's cultural values in the puppet show lie in the characters and also the stories that are told. In the Sandur mask performance, Panji's values lie in the character of the mask dance and the presentation of sogolan, which depicts Panji's wanderings in the life of a farmer. Local wisdom is stored in the recesses of the art elements of the wayang mask performance. In Jombang, there is a puppet show which has local wisdom values that can be reintroduced to this generation. Through understanding the character of the characters in the plays they perform, they can be used as material in processing the feelings and mentality of this nation's children. The question is whether art and culture teachers in Jombang already know and understand the existence and values contained in this wayang mask.

The formulation of the research problem is how are Panji's cultural values in Wayang Topeng and Topeng Sandur Manduro? And what is the process of inculturation of Panji's cultural values to strengthen the character of generations in the 5.0 era? The purpose of this study is the cultural values of Panji in Wayang Topeng and Topeng Sandur Manduro and their inculturation process to strengthen the character of generations in the 5.0 era.

Discussion of the formulation of the problem requires a theory of value, the concept of Wayang Topeng and character education. Max Scheler (1974: 104), explains that there are four values namely; pleasure value, vitality value, spiritual value and sanctity value. In line with Scheler's values, Notonagoro (1971: 1) arranges values consisting of three, namely material values, vital values, and spiritual values. Material value is anything that is useful for human physical life; vital value is anything that is useful for humans to be able to carry out activities or activities; while spiritual values mean everything that is useful for the human spirit. This spiritual value is divided into four, namely the value of truth, the value of beauty, the value of kindness, and religious value. The value of truth comes from human reason; the value of beauty is based on human feelings; the value of goodness is based on the element of human will; and religious values are based on human beliefs and beliefs. These values are recognized as a form of objective values whose existence does not depend on the observer. The concept of value expressed by Notonagoro is closely related to the needs of human life.

Basically in humans there is a relationship between the spirit and the body. The body is material, while the spirit is immaterial. These two elements are human needs in life. To fulfill physical needs such as food, clothing and shelter, material human activities are needed, while to fulfill spiritual needs such as feeling like, happy, delicious, happy, calm, comfortable, works of art are needed, even though works of art are sometimes no longer an aesthetic expression of each individual, but rather a creative expression of a society (Kayam, 1981:38).

A work of art as a creative expression of a society does not merely provide entertainment, but will be able to provide inner peace and comfort. Peace and inner comfort for every individual in society has been obtained through cultural symbols contained in works of art. The cultural symbols of the community have been able to give rise to beliefs and beliefs, which will then be used as guidelines or guides in their lives. Such cultural symbols have values that make them useful in managing their lives for the better. These cultural values can ultimately build human characters for the nation and state.

Human actions and behavior in everyday life will reflect his character. The term character comes from the Greek *Charassein*, meaning to engrave or carve. In the Big Indonesian Dictionary (2008) the word character means psychological traits, morals or character that distinguishes a person from others. The opinion of Imam Al-Ghozali (Hujjatul Islam) that character is closer to morality, namely human spontaneity in behavior, or actions that have been united in humans so that when they appear they don't need to think about them anymore. If beautiful and commendable behavior is born then it is called good character, and if what is born is heinous behavior it is called bad character. A person's behavior is his inner painting (Jalal; 2010).

Character is typical good values (knowing the value of goodness, wanting to do good, actually having a good life, and having a good impact on the environment) that is ingrained in oneself and is manifested in behavior. National character is the quality of national collective behavior that is distinctive and good which is reflected in the awareness, understanding, sense of intention, and behavior of the nation and state as a result of the thought, exercise of the heart, exercise of feeling and intention, and exercise of a person or group of people.

Character education is a conscious and planned effort to create an atmosphere and process of empowering the potential and civilizing of students in order to build unique personal and/or group character, both as citizens (National Policy for National Character Development 2011-2025). Character education is needed for students in their position as individuals, members of society as well as citizens of a nation-state. Character education is also a continuous effort to educate children to be able to make wise decisions and practice them in everyday life, so that they can make a positive contribution to their environment. Character education is value education, character education, moral education, moral education, character education which aims to develop the ability of students to make good and bad decisions, maintain what is good and realize that goodness in everyday life wholeheartedly.

Ki Hadjar Dewantara revealed that, "ethnicity" or character or what is called "character" is "the roundness of the human soul" as a soul that is "based on mystic law". People who have this ethical intelligence are always thinking and feeling and always use measures, scales, and definite and fixed principles. A person's character can be known with certainty because the character or character is fixed and certain. Virtue, character, or character, means the union of thoughts, feelings, and will or will, which gives rise to energy. As it is known that "mind" means thoughts - feelings - will, while "character" means "energy". So "ethnicity" is the nature of the human soul, from wishful thinking to incarnation as energy. With this "morality" each human being stands as an independent human being (personal), who can rule or control himself (independent, *zelfbeheersching*). This is a civilized human being and that is the purpose and goal of education. So it is clear here that education has the power to defeat the foundations of the human soul, both in the sense of eliminating evil foundations and indeed they can be eradicated, as well as in the sense of "naturaliseeren" (covering, reducing) "biological" evil traits. or which cannot disappear completely, because it is united with the soul (Dewantara, 2009).

Ki Hadjar Dewantara said that education is a cultural effort that intends to provide guidance in the life of the growth of the child's body and soul so that in their personal nature and the influence of their environment, they gain physical and spiritual progress towards humanity (Suratman, 1987: 12). What is meant by humane adab is the highest level that can be achieved by humans who develop during their life, meaning that in an effort to achieve one's personality or one's character, then humane adab is the highest level.

All of these communities of character should provide an example, intervention, habituation that is carried out consistently, and reinforcement. In other words, character building requires the development of exemplary behavior which is transmitted, intervention through a process of learning, training, continuous habituation in the long term which is carried out consistently and strengthening. The character values that need to be instilled in children are universal values in which all religions, traditions and cultures certainly uphold these values. These universal values must be able to become glue for all members of society even though they have different cultural, ethnic and religious backgrounds. Cultural values become local wisdom that respects and accepts differences. These cultural values can make human beings who respect each other, tolerate and respect one another.

METHOD

This research is a critical analytical qualitative research. The approach used in this research is phenomenology. The object of this research is the Jatiduwur Mask Puppet and the Sandur Manduro Mask, with research locations in Jombang district. The data sources come from informants consisting of the puppeteer Moh Yaud, Yayak as the dancer, Mbah Saripan as the puppeteer of the Mask Wayang, Nasrulillah as the Jombang humanist, and

Heru Cahyono as the head of the Jombang culture section. Sources of data also come from performance events that have been carried out by the Tri Purwa Budoyo mask studio group. Data also comes from existing libraries in the form of research results, books and other documents such as videos of pre-existing performances, photographs and so on.

The techniques used to collect data in this study are direct and indirect observation, in-depth interviews, and document studies. Direct observations were made by watching several Wayang Topeng performances which this year will be held on March 24 2021 and September 25 2021. On March 24 they performed the play Wiruncana Murca, while on September 25 they presented the play Patah Kuda Narawangsa. In-depth interviews were delivered to resource persons, especially artists. Actions or behavior, speech and ideas (patterns) of the actors are data that can be obtained from resource persons. A document study was conducted to check the data that had been obtained from observations and interviews.

Data analysis using the Creswell Technique. Creswell has stages of data analysis: (1) data organization, (2) Reading memoirs, (3) Describing data into codes and themes, (4) Classifying data into codes and themes, (5) interpreting data, (6) Pre-senting and visualizing data (Creswell, 2015).

RESULT AND DISCUSSION

The issue of value is a difficult thing to understand because it is abstract. However, in axiology it is explained that a value is related to anything or object that is considered valuable, at least three basic characters, namely parasitism, polarity and hierarchical. The characteristic of parasitic value means that value as a quality has the most basic characteristic, namely that it cannot exist without the support of another object that forms its basis. Polaris value means that value is present in the possibility of two traits that are opposite or contradict each other, such as the value of ugliness versus the value of beauty, evil versus good, and so on. Values are hierarchical, meaning that values are arranged in stages or have levels ranging from low to high (Sunaryadi, 2013).

1. Panji cultural values in Wayang Topeng Jatiduwur and Topeng Sandur Manduro

Wayang is a puppet theater performance art that is closely related to the life of the Javanese people in general. Some Javanese people have known and understood wayang to understand and even live it. There are several plays that seem to be a picture of human life itself. The characters of wayang figures become role models in carrying out their actions and lives and some even identify themselves as these figures. Wayang performances are not just a spectacle but a giver of meaning in life. Therefore, wayang performances are a source of value if the presentation can express content artistically. In this regard, Sutarno revealed that the values contained in wayang performances are nothing but essential values in human life with the hope that these values can be impregnated and practiced in the life of society, nation and state (Soetarno, 2007).

Wayang Mask is a masked drama dance performance in which the puppeteer directs the performance and performs a certain play. In Jombang, there are wayang masks, the only one from Jatiduwur Village, Kesamben District, Jombang. At first, the local people called the mask gethonthong mask, some called the Buwur mask. It is called the gethonthong mask, because the sound of the drum that accompanies the performance sounds genthonthong-thong-genthonthong, while it is called the Buwur mask because this mask is located in Jatiduwur hamlet which is also called Buwur hamlet. Since 2001 this art has been called the Jatiduwur mask puppet on the grounds that this performance is orchestrated by a puppeteer and performed by masked dancers. The name Jatiduwur was given by Supriyo, who once revitalized and succeeded in

introducing it outside the Jombang area, so the name Jatiduwur wayang masks shows that this mask puppet originated and became an expression of the Jatiduwur people.

Objectively, the essential values in the Wayang Topeng Jatiduwur performance that are most easily understood by the public today are the values contained in the story. Meanwhile, the essential values that are still implied in the performance symbols are difficult for the public to digest, especially the current younger generation, who are not used to reading and feeling and even living the meaning that they still have to think about first.

Panji's story is a romance story which is of course interesting to tell to the younger generation like today. Panji's love stories with all their twists and turns are interesting to work on and present to the public while still prioritizing eastern values. Making love with manners and order in accordance with the norms and ethics that have become the rules of this nation can be described in Panji's story. The Jatiduwur mask puppet show is a very appropriate medium for conveying good values or moral values as well as religious values. These values of goodness and religious values are implied in the Panji story which is reflected in the symbols of the masks, movements and also the plot of the story. As it is known that in the Panji story there are the characters Panji and Dewi Sekartaji whose characters contain essential values that can be used as role models for today's young generation. In the play Panji always has values such as:

a. *Heroic Value*

Panji's stories, any play, shows that Panji's characteristics signify the noble values of a hero. This can be seen universally found and applies to every era, namely his charming appearance, humble demeanor, firm will, high self-esteem, courage and unafraid to face danger. He loved his people, was always just, honest, and pious, and patient, not vindictive. Panji's physical description supports his noble character and behavior. In his outward form he is like a cupid, has a beautiful face, captivates anyone who looks at him, and no one can match him (Baried, et al, 1987: 197-198). In the Jatiduwur mask puppet show as well as the Sandur Mask, Panji's nature and character is depicted in the shape of the mask. Iconographically, the shape of the Panji Inukertapati mask has an eye shape. The eye line is elongated and has a narrow hole. The shape of the eyeballs is small and flat, giving the impression of a calm, cool and calm face. This eye shape in wayang kulit figures is called *liyepan*. As for the nostrils on these Panji masks, there is almost no difference from one another, that is, they are like the tip of a knife that tapers downwards. The shape of the mouth, especially the small upper and lower lips with a mouth line that gives the impression of a slight smile, matches the shape of the mouth.

b. *Fertility value*

Prince Inu Kertapati's meeting with Dewi Sekartaji is a symbol or symbol of the meeting of two loves who are destined to meet and establish love. The fruit of the love of the two couples is often referred to by the Javanese as *kawit* seeds. The seed is a seed, and *kawit* is the beginning or beginning, which means it is the seed that starts the birth of a child. This *kawit* seed is interpreted as a fertility value. This fertility value has been believed by the farming community for a long time and is still relevant to convey to generations, that the name of a mate is one of God's destiny that will definitely be found, so for the younger generation this is a lesson or education that meeting men and that woman is sacred because it is God's will, which is not to play around.

The play that was successfully revitalized in the Jatiduwur mask puppet show was the *Patah Kudanarawangsa* play. This play tells the story of Panji Inu Kertapati's

meeting with Dewi Sekartaji, who previously left the kingdom because Panji Inu Kertapati was hit by a Wadal-werdi spell that had bewitched her to be-come Dewi Sekartaji and came to Inu Kertapati. However, the match will not run away, through Dewi Sekartaji's disguise as Patah Kudanarawangsa finally meets Panji Inu Kertapati again. The meeting of these two figures has been ingrained in the hearts of the Javanese people in general and the Jombang people in particular as a symbol of fertility.

c. *The value of sacrifice or service to the country*

One of the plays in Panji is Panji Reni. Panji Reni's play has a love story between Panji Inukertapati and a daughter named Angraeni or Reni. Meanwhile Raden Panji Inukertapati was betrothed to his own uncle's daughter from the Daha (Kediri) kingdom named Dewi Sekartaji. Panji and Reni's love story cannot be separated and they ask their parents to marry them off. However, Panji's mother did not approve of this relationship and finally ordered Kertala to take Angraeni to the forest and sent Panji to meet her parents. In the middle of the forest, Raden Kertala could not bear to kill Angraeni. However, Angraeni understood what Kertala really meant. Angraeni was very aware of the relationship that actually was not approved, and because the relationship would also lead to the split of the two countries, namely Jenglala and Kediri, because Panji Inukertapati and Dewi Sekartaji could not be united. It was for the sake of reuniting the two countries that Angraeni seized the keris that Kertala was carrying and stabbed it into herself so that she died. However, it is said that his soul will enter Dewi Sekartaji's body which will eventually reunite with Raden Panji Inukertapati. It is this value of Angraeni's sacrifice that can be applied as character education for the younger generation to be willing to sacrifice for the unity and integrity of their country.

d. *The Value of Tapa Brata*

Tapa brata is a person's behavior by controlling lust or acting. Tapa brata is a form of one's practice to master the body in order to achieve spiritual perfection. This kind of behavior is often referred to as immorality. Sartono Kartodirjo in Pu-jaswara interprets mesu mind as a form of intellectual asceticism which includes mental-spiritual discipline, namely a form of cognitive perfection in all its aspects, both logical, critical, analytical and discursive (Pujaswara, 2014:64).

It is true, that Patah Kudanarawangsa has done meditation by folding his arms together and concentrating on covering his nine holes solely to cover up his inner anger or lust so he can see what is good and what is not good. The value of spiritual teachings like this is believed by the Javanese people to be a very important behavior to learn (Pudjaswara: 2014).

In today's era, the form of tapa brata is not by meditating in the forest, but tapa brata is interpreted as a step of fasting to restrain lust not only to eat and drink but lust by covering the five senses against things that are not good. The purpose of fasting, as contained in Islamic teachings, is that this exercise or asceticism aims to control emotions, to train concentration so as to achieve inner spiritual perfection, by obtaining inner peace. Values like these are very much needed as life teachings for the current generation in building their mentality and character so that they have good morals, avoiding anarchist actions like what teenagers have been doing lately. This asceticism value is also an educational value that can be applied to children in schools, therefore the play Patah Kudanarawangsa in particular and Panji in general are very relevant to be applied to educate today's young generation. Thus the revitalization of the Jatiduwur Mask Puppet show with Panji plays can be made more

attractive so that it can be liked by the younger generation so that it can help organize them mentally and spiritually (Yanuartuti, 2020).

There are still many other essential values from the Panji story that are relevant to be conveyed and studied so that society in general and the younger generation in particular can take these values to be understood and applied in their daily lives. The hope is that it can influence the character and attitude of behavior in social and state (Nurchahyo, 2017).

2. Inculturation of the Flagship Cultural Values for Character Education

Literally enculturation is a process of acculturation, according to Koentjaraningrat the process of enculturation is a process of learning and adjusting one's mind and attitude towards customs, the system of norms, and all the rules contained in one's culture (Koentjaraningrat, 1975). Inculturation is a cultural process that occurs when two cultures meet and one culture adds values to the other culture. There are two factors involved in the inculturation process, namely the local root culture and the individual's culture of origin. Internationally, there are three cultural processes, namely inculturation, acculturation, and modernization. What is meant by local culture is the whole of human life and its results which have local characteristics, which include mindsets, language, values, arts, customs, clothing and so on (Windi, I. Marsana, 1997:20, quoted from Farisa, 2007:17).

Character is the application of good values in the form of action or behavior. Factors that influence the formation of character include morals (good and bad traits), religion, policies, laws, history, values, manners, manners, in a particular environment or community or tribe. Based on this, character cultivation can be done by socializing, internalizing values originating from local culture and building human character (Sunaryadi, 2013).

The value factor is a very important thing that must be instilled as a role model for students in everyday life. The inculcation of Panji values is related to a person's mental development so that his character is formed. Noble values are positive values related to human ethical and esthetic aspects, as a product of experience and wisdom that has been passed down from generation to generation. These values come from culture, religion, beliefs and so on. Character building can be done in the family environment, in formal and non-formal education as well as in community activities. Therefore, Panji's values need to be socialized which includes both the introduction of good values and how to neutralize bad values so that they become good. Dissemination and neutralization of these values requires selection of media and clear targets so that everything runs effectively and efficiently. Print, electronic, traditional media and the government must be strategic partners.

Javanese people have always had patterns in character education through culture, including the arts. Art is a medium of expression and means of communication to convey the noble values of the nation's culture in order to form good character. Wayang kulit performances are a communication medium that illustrates how to act and behave as human beings who respect one another, respect each other, understand each other which then creates a spirit of nationalism. Through the characters of wayang figures, noble values can be instilled in Javanese people who prioritize unity among themselves. The character of the protagonist and antagonist is not a value difference, but in that difference they are a unit. The Pandawaa figures will be complete in value and must be followed by the Kaurava figures, the Rama character is always accompanied by the presence of the Ravana character as well as the Panji character who is always present

together with the Klana character. The presence of good and bad figures is always brought together as a sign that the difference is a unity (Solichin et al, 2011).

The Jatiduwur mask puppet and the Sandur mask are arts that are full of values such as the value of heroism, the value of fertility, the value of sacrifice and dedication, as well as the spiritual value of *taba brata*. This art is currently not in great demand by the public, however, these values still have relevance for instilling noble values to shape the character of students. In the past, character building could be done through *wayang* mask performances by watching the show all night or all day. At this time the noble values in the symbols of performances such as in the story, and the characters, through the symbol of the mask, as well as the symbol of movement and the structure of the performance can be in a different form of performance.

Values can be adopted in new forms, with media that are adapted to the current conditions of technological development. Visual media that can be realized from various techniques can be given to students by incorporating values in the characters. Likewise, interesting performance media that are in accordance with the conditions of today's children can be chosen as the delivery of character values. Mask *wayang* performances which generally take 3-4 hours can be rearranged with a new structure by condensing stories. The development of the story structure can also be done by creating a new structure while still borrowing the Panji characters which are embodied in the form of modern drama performances, and so on. There are still many ways that can be done to take the values in the puppet mask show to be instilled in students at this time. Through arts and culture education, local content education, literature education local cultural character values can be included and can be socialized and instilled in students.

Ruratman explained that good character education must involve not only aspects of "good knowledge" (moral knowing), but also "feeling well" or "loving the good" (moral feeling), and "good behavior" (moral action). So character education is closely related to "habit" or habits that are continuously practiced and carried out. Because character education is a habit, the formation of one's character requires communities of character consisting of families, schools, religious institutions, media, government and various parties that influence the values of the younger generation (Suratman, 1987).

In the context of character education, Panji's cultural values can also be carried out through a habituation process for students. This value is adopted to be applied in daily actions in his life. Thus children are taught by understanding the concept of good and bad values, and also through the application of behavior in speaking, behavior towards older people, being polite to anyone, and being modest.

Character education is not just teaching what is right and what is wrong, more than that character education instills habits (habituation) about which things are good so that students become aware (cognitive) about what is right and wrong, able to feel (affective) the values that are well and used to do it (psychomotor) (Suratman, 1987). The fulfillment of this character education can be through local content. This local wisdom will also be able to teach students to be able to live in the community environment where they are.

As also revealed by Rohedi (2014) that local wisdom will continue to play its role as a value system that is used as a reference in fulfilling life's needs if it is maintained and present in operational social institutions, as a system of norms and roles that are felt to be mutually beneficial, for members of the community who be a supporter.

Character strengthening for these children is done by inculturation. Panji's values that are still relevant are introduced to students through various activity programs. Teachers together with artists under the auspices of the Education and Culture Office of

the Jombang Regency conducted training activities, introductions to students, mass mask dance performances which were attended by elementary, middle and high school students. Inculturation is also carried out through the Car-nival Culture Jombang (CCJ) program whose form of activity is the holding of carni-vals or thematic parades. Carnival participants must choose cultural arts that have been determined by the committee, including sandur mask art and Jatiduwur Mask Wayang.

Children who previously did not know Panji-based cultural arts through activi-ties that were not merely practicing dance, but through parade activities the chil-dren became happy to do it. Behind the children's participation in this carnival activity, children begin to know and understand the theme of the story that is being told. Thus, they will understand Panji's cultural values, which can be emulated in the life of society, nation and state.

CONCLUSION

Indonesia has a variety of traditional arts that have local wisdom values. The puppet shows and the sandur masks reflect Panji's cultural values which are very important to instill in children in Jombang in this 5.0 era. The process of incultura-tion of Panji's cultural values is carried out by introducing, by providing an appre-ciation experience to children through art learning at school. Mask Sandur and wayang mask are traditional arts full of Panji symbols and values that are still rele-vant to be instilled in the younger generation. The characters, in the structure of the play, in the symbols of masks and so on imply heroic values, fertility values, devo-tion and sacrifice values as well as spiritual values or ascetic values such as tapa brata values. Panji's values are still relevant to be applied in education today. Pan-ji's values can be used for character education media for students in an effort to maintain balance in dealing with real life in social society in the 5.0 era.

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