

## **BARONGAN BLORA STORY "GEGERING ALAS JATI WENGKER" AND ITS RELEVANCE TO CHARACTER EDUCATION**

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### **ABSTRACT**

Character education needs to be taught to children from an early age and needs to be improved. Character education can be taught through culture, one of the cultures that contains character education values is Barongan art. Barongan has ethical values that can be studied more deeply. This research uses a descriptive qualitative method with a literary sociology approach. The result of this research is that Barongan art contains character education such as religion, honesty, tolerance, peace-loving, friendship, discipline, hard work, creativity, independence, democracy, curiosity, and love for the country.

**Keywords:** Barongan, Character Education, Culture

### **A. INTRODUCTION**

Javanese society has a very diverse culture. Wijayanti et al. (2021) revealed that the Indonesian region is dominated by Javanese culture which includes the cultures of Central Java, Yogyakarta, East Java, and Banyumasan Culture. Hamid (2019) revealed that Central Java culture has an existence that should be studied. Thanks to this existence, Central Java Province was named the center of Javanese culture. One of the interesting Javanese cultures to be taught is the Blora Barongan Art. Barongan art has a historical value that plays a role in shaping the character of society. Barongan art reflects the popular traits possessed by the people of Blora including compactness, cohesiveness, kinship, simplicity, firmness, and courage based on truth (Utina, 2020). Sundari, et al (2020) stated that Barongan has ethical values that can be studied more deeply. According to Djaya (2020), Barongan has religious benefits, namely to strengthen faith in the Creator.

Indrawan (2021) has conducted research on Barongan which is associated with creative and independent values in children. The research only discussed two character educations, whereas sixteen other character educations also need to be taught. This provides an opportunity for further research because it still has limitations with the discussion of two character education from sixteen other character education that have not been explored. Based on Government Regulation Number 87 Article 3 of 2019, character education for children totals 18, including religious, honesty, tolerance, discipline, hard work, creativity, independence, democratic, curiosity, national spirit, love for the country, respect for achievement, communicative, peace-loving, fond of reading, environmental care, social care, and responsibility. The research also did not discuss the exploration of historical values that are useful for revitalizing Barongan art. The exploration of historical values and character education which is the main focus of this research is one of the novelty of this research.

The exploration of historical values plays an important role in the formation of moral values (honesty and obedience), social values (cooperation), aesthetic values (beauty of dance movements and Barongan costumes), and the value of community belief in the function of Barongan. The exploration of historical values is related to Barongan revitalization activities. Revitalization needs to be done to maintain the sustainability and usefulness of Barongan art which contains character education values for elementary school children. With the existence of Barongan Art, positive characters will be created which include the characters of discipline, cooperation, love to read, religion, responsibility for roles, mutual respect, hard work, and so on.

Optimization of character education for primary school children in Indonesia is still limited. This is characterized by low interest in reading (Priasti and Suyatno, 2021), lack of love for the country (Atika et al., 2019), low hard work character (Wardani et al., 2019), and lack of discipline character (Annisa, 2019). Low interest in reading can be improved by the literacy of dialog texts in Barongan. The lack of love for the country can be nurtured by preserving Barongan as an Indonesian cultural heritage. The lack of hard work character can be improved with Barongan training activities. Meanwhile, the lack of discipline character can be improved through the habituation of Barongan performances that are on time and by the rules. Schools have a big role in shaping children's character. Community culture, especially Barongan art, can be utilized as a medium for its implementation. For this reason, it is necessary to conduct a deeper study of the art of Barongan.

Based on the explanation above, it can be concluded that the research aims to revitalize Barongan art because, through Barongan art elementary school children can learn about character education by exploring the historical value of Barongan based on the benefits and educational values that are by the positive nature of the people of Blora Regency. The revitalization strategy is carried out through the integration of Barongan art into school extracurricular activities and the search for information related to the historical value of Barongan art with the help of the community and Barongan art activists. In conducting the research, the researcher chose Blora Regency, which is the origin area of Barongan art, to be the place of revitalization and utilization of Barongan, especially the cultivation of character education in elementary school-age children. The selection of Blora Regency as a research site was based on information from various Barongan studios who knew the intricacies of the Barongan Art more deeply.

## **B. METHOD**

This research was conducted using a descriptive qualitative research method with a literary sociology approach. Literary sociology approach is an approach that examines literary works and their relationship with society. The subjects of this research were Barongan studio owners in Blora district. This descriptive qualitative research data was collected by conducting observations, interviews, and literature studies. data collection through observation was carried out by watching Barongan art performances performed by Barongan activists in the studio. data collection through interviews was conducted with the founder of the Barongan studio to obtain information about the history and development of Barongan art in the studio. Interviews were also conducted with Barongan players to find out the players' understanding of Barongan art. Literature study was conducted by reading and analyzing secondary sources related to Barongan.

## **C. RESULT AND DISCUSSION**

### **Barongan Blora story**

Barongan art is a form of creativity of the Blora community in the field of cultural arts that

reflects the simplicity, courage, and kinship of the people in the Blora Regency (Jazuli et al., 2020). Barongan Blora's art has five main characters that characterize the art. The five characters are Gembong Amijoyo, Joko Lodro, Pentolan, Jaranan, and Patih Bujang Ganong. Gembong Amijoyo is the guardian of the Jati Wengker pedestal who has the magic to turn into a singo barong. Joko Lodro is the guardian of the Kediri Kingdom who can transform into a giant called gendruwon. Joko Lodro and Gembong Amijoyo are friends. The frontman in the Blora Barongan play is a humorous character called Gainah and Nayantaka. Jaranan is an equestrian troop that accompanies Bujangganong. Patih Bujangganong is the leader of the Jaranan troops sent by Panji Asmarabangun.

Ibda (2019) explains that the Barongan Blora play begins with Panji Asmarabangun falling in love and intending to propose to Dewi Sekartaji. To realize his intention, Panji Asmarabangun orders Bujangganong, jaranan, and pentolan (Gainah and Nayantaka) to convey his proposal to Dewi Sekartaji. The fastest way for them to get to Dewi Sekartaji's place is Alas Jati Wengker. The pedestal is guarded by Gembong Amijoyo who has a principle that he will protect the Jati Wengker Pedestal and its contents, if anyone manages to pass through the pedestal then the Jati Wengker Pedestal will be destroyed.

Arriving at Jati Wengker Alas, Bujangganong's troops met with Gembong Amijoyo. Gembong Amijoyo, who strongly defended his principles, did not allow Bujangganong's troops to cross the Jati Wengker pedestal, resulting in a dispute. The dispute led to the defeat of Bujangganong's troops, so Bujangganong's troops decided to return to the Kediri Kingdom. Knowing the defeat of Bujangganong, Panji Asmo Bangun then sent Joko Lodro who was a peer with Gembong Amojoyo to negotiate to pass through Alas Jati Wengker.

The negotiations did not go smoothly because Gembong Amijoyo insisted on maintaining his principles while Joko Lodro was responsible for carrying out the messenger from Panji Asmo Bangun, resulting in a showdown between the two. The dispute was won by Joko Lodro. Therefore, Gembong Amijoyo allowed Joko Lodro to cross Alas Jati Wengker and deliver Panji Asmo Bangun's proposal to Dewi Sekartaji.

### **The Relationship between Barongan Plays and Character Education**

Character education plays an important role in the formation of personality in children. Ismail et al. (2020) revealed that character education includes noble values derived from Indonesian culture. Barongan has relevance to instilling children's character to be able to accept multicultural culture. Thus, the implementation of character education must synergize with the goals of multiculturalism (Budiyanto, 2022). The increase in character education causes students to be able to compete with peers through continuous balancing of cognitive, affective, and psychomotor aspects (Suriadi et al., 2021).

Widiastuti (2019) in his research revealed that there are five values in the Barongan, namely moral, aesthetic, cultural, educational, and belief values. The five competencies can be obtained through understanding the theory of Barongan art. However, after further analysis, there are still many other character education values in Barongan art. These character education values are:

#### **Religious Character**

Religious character is a behavior that is adjusted to religion/belief, equipped with a continuous appreciation in human life towards God (Husna, 2020). Febriana and Qurniati (2021) said that religious character can be seen from attitudes, behavior, and survival that do not deviate from religious teaching. Nurgiansyah (2022) suggests that the attitudes and behaviors that reflect religious character are obedient to the implementation of religious teachings and tolerance among adherents of

other religions. The attitude of obedience to the implementation of religious teachings includes the pronunciation of greetings, prayers, and ways of worship while the attitude of tolerance among adherents of other religions is shown through acts of mutual respect.

Religious characters are contained in the art of barongan. This is reflected in the Barongan players and the content of the Barongan story. Barongan players who will perform always read a prayer first so that the performance runs smoothly. The Barongan handler reads a certain prayer to call the spirit to enter the Barongan mask so that the performance goes well. To bring out the spirit certain prayers must be read. The activity of reading the prayer shows a religious attitude which illustrates that prayer is very important to read when we are going to do any activity. In the content of the Barongan story, there is an appeal to the people who watch the show to respect each other between religious communities, be grateful to the creator, and always put their trust in the creator.

### **Honest Character**

Honest is to express something according to what is felt, realize and admit when making a mistake, be consistent in various matters, be open, and not commit fraud so that it can be trusted by others (Jiwandono, 2020). This honest character can influence the realization of an event based on one's will (Ansori, 2022). Someone is said to be honest if they give information about the events they know (Lase & Halawa, 2022).

Gegering Alas Jati Wengker tells the honesty of the character Gembong Amijoyo. This is reflected in his honest words that if anyone manages to pass through Alas Jati Wengker then the pedestal will be destroyed. Gembong Amijoyo's words were proven and happened in the present era because the trees on the pedestal were cut down illegally by irresponsible people.

### **Tolerance, Peace-Loving, and Friendly Characters**

Tolerance means appreciating diversity to become a good human being (Hjerm et al., 2020). Someone who has the character of tolerance can appreciate and respect, differences in beliefs, ethnicity, tribe, ideas, and the character of others (Pitaloka et al., 2021). The character of tolerance is important and needs to be instilled and taught from an early age (Purwati et al., 2022).

Purnomo and Wahyudi (2020) suggest that pacifism is a character in someone who does not like commotion, does not like to start problems with other humans, and wants harmony. Erviana (2021) explains that the character of pacifism is important to encourage a person to progress and have a good personality and mutual respect. This character can also minimize anarchist acts so that, someone who has a peace-loving character can make others feel happiness, security, and comfort (Pramesti and Rigianti, 2022).

Sari et al. (2023) explained that a friendly character is an attitude and action that is open to others through communication so that it can create a good working relationship. In addition, in friendly character, there will also be a sense of concern for others, a sense of comfort in talking to others, and a desire to get along with others (Pranata and Barus, 2019). Therefore, this friendly character is important for all individuals to have (Mardawani et al., 2023).

These three characters are reflected in the Barongan story played by Joko Lodro and Gembong Amijoyo. The two characters fought a battle that was won by Joko Lodro. Gembong Amijoyo is tolerant by accepting his defeat as a form of appreciating Joko Lodro's victory. He also chose to reconcile and befriend Joko Lodro by allowing him to cross Alas Jati Wengker. Both characters finally proposed Dewi Sekartaji to Panji Asmarabangun in the Kediri Kingdom.

### **Disciplined Character**

Disciplinary character is a character that must be trained continuously both by oneself and with the help of others. Discipline can be defined as the act of being obedient, orderly, and respectful of rules, regulations, and orders that apply somewhere (Utami and Prasetyo, 2021). Therefore, by getting used to disciplinary behavior we can distinguish which actions can and should not be done (Sugiarto et al., 2019). Disciplinary character consists of four types, namely discipline towards applicable rules, discipline towards time, discipline in worship, and discipline in behavior (Thooyibah et al., 2022).

The character of rule discipline in the Barongan play is reflected in the Barongan players who must obey the rules before, during, and after performing so that the Barongan performance runs smoothly. The character of time discipline is reflected in Barongan players who are present on time during rehearsals and performances. Discipline in worship in the Barongan play is reflected in the players who pray together before and after performing. In addition, each member is given a break to worship. Meanwhile, discipline in behavior in Barongan is reflected in the commitment of Barongan players not to fight.

### **Hard Work Character**

Hard work is an unyielding behavior, not easily discouraged, earnest, and not easily tired by someone (Kholilah, et al., 2020). The character of hard work is important for all individuals to have because hard work is one of the keys to success (Sholehah et al., 2021). According to Sulastri and Simarmata (2020), the character of hard work can be divided into three, namely hard work for oneself, hard work for the family, and hard work in doing work.

The attitude of hard work towards oneself and one's family is reflected in Barongan players who practice regularly. The goal is to minimize mistakes and for the performance to run smoothly. So their hard work will create pride for themselves and their families for successfully preserving culture. The Barongan play reflects hard work in doing work, namely when Gembong Amijoyo works hard to protect Alas Jati Wengker and its contents. If anyone manages to pass through the pedestal, the Jati Wengker Pedestal will be destroyed. In addition, Joko Lodro also worked hard to negotiate with Gembong Amijoyo to pass through the Jati Wengker Pedestal even though he failed.

### **Creative Character**

Creativity is the ability possessed by someone to produce something original, has meaning, and can be useful for others (Kahfi, 2022). This creative character is important to have because by having a creative character we will be able to solve problems in a unique, unusual, and different way from others (Febrianingsih, 2022). In addition, by having creative characters we will also be able to create and discover something new (Yasiro et al., 2021).

The creative character in the Barongan story is reflected in Panji Asmarabangun's ideas. He chose Alas Jati Wengker which is the fastest way to get to Dewi Sekartaji's place. He also sends Joko Lodro, who is a peer of Gembong Amojoyo, to negotiate to pass through Alas Jati Wengker. Thanks to his creative ideas, Panji Asmarabangun successfully proposed to Dewi Sekartaji.

The creative character of Barongan can also be seen from the innovations made by its activists. In the past, barongan seemed scary because it only contained brutal battles between players so the winning player was considered cool. The performance was considered far from a masterpiece of art. However, from now on barongan activists innovate the meaning of the performance which is not only sacred but also as a means of entertainment and education. In addition, the current barongan performance is well packaged through the addition of musical accompaniment, sinden, and lighting performed on stage, not just on the streets like a procession.

### **Independent Character**

Nova and Widiastuti (2019) say that independence is the behavior of individuals in completing their tasks without assistance. A person is said to be independent if he can control himself and is willing to take the initiative in doing something (Vitriasari et al., 2023). Khotimah and Utami (2022) stated that this character can maximize time, thought, and energy to achieve goals.

This character can be seen in the character of Gembong Amijoyo who takes the initiative to protect Alas Jati Wengker so that no one passes by. This character is also seen in the self-awareness/initiative of Barongan members who are willing to practice alone in the studio if the coach is unable to attend. These players are also able to control themselves to repeat the movement patterns in their respective homes.

### **Democracy Character**

Nastiti (2023) states that a democratic attitude is an attitude that needs to be possessed by every individual because this attitude can help individuals in carrying out interactions. This attitude arises from each individual to think and behave with mutual respect for the rights and obligations of other individuals. This attitude also encourages individuals to obey the rules that have been set (Mahardin et al., 2022). So a democratic attitude has several components, namely tolerance, deliberation, openness, friendship, freedom of choice, and responsibility (Naimah & Bawani, 2021).

Democratic attitudes in Barongan art are reflected in the activities of meetings and joint deliberations. When conducting meetings, each individual is free to express opinions and is responsible for carrying out meeting decisions. In addition, this attitude is also reflected when there are differences of opinion between Barongan players which are resolved with kinship.

### **Curiosity Character**

Curiosity is a form of individual enthusiasm to get information about something without thinking about rewards (Jannah et al., 2021). This character can bring out critical thinking skills in an individual (Fadilah and Kartini, 2019). This character has several indicators, namely raising the desire to ask questions, listen, and feel happy when doing something (Ulya and Hayati, 2020).

This curiosity can be seen from Joko Lodro who is curious about Gembong Amijoyo's reason for not allowing anyone to pass through Alas Jati Wengker. Gembong Amijoyo also wants to know what his reasons are for being allowed to cross the plinth. The Barongan player's enthusiasm to ask questions about everything related to Barongan also reflects this character. Barongan players also listen well to everything taught by the coach. This is evident from the practice of Barongan performances that run smoothly.

### **Patriotism Character**

Amalia et al. (2020) said that patriotism is defined as an attitude that encourages a person to feel concerned about the interests of the Indonesian state so patriotism is important for every individual to have. A sense of patriotism has indicators, namely feeling pride in domestic products and having an awareness of maintaining culture (Khasanah et al., 2020). One can implement a sense of patriotism through participation in art groups.

The attitude of Gembong Amijoyo who insists on preserving Alas Jati Wengker is an example of patriotism in the Barongan story. The attitude of patriotism of the barongan players is to feel proud because they have joined and tried to perform Barongan culture in front of the public. They also have a high awareness of preserving Barongan which is the culture of the Indonesian nation.

#### D. CONCLUSION

Barongan art, which is a traditional art of the Blora community, has 12 character education values. The character education can be seen from the Lakon Gegering Alas Jati Wengker and the behavior shown by Barongan players. The character education values are religious, honest, tolerant, peace-loving, friendly, disciplined, hard work, creative, independent, democratic, curiosity, and love for the country. Character education contained in Barongan is very important, so efforts should be made to preserve Barongan.

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