

LEARNING MEDIA USING *WAYANG WONG* TO INTRODUCE LOCAL WISDOM OF JAVANESE CULTURE FOR THE STUDENTS OF INDONESIAN LANGUAGE FOR FOREIGN LEARNERS

Dr. Nugraheni Eko Wardani, M.Hum

Sebelas Maret University,
Surakarta, Central Java, Indonesia

Dr. Ch. Evy Tri Widyahening, M.Hum

Slamet Riyadi University, Surakarta,
Central Java, Indonesia

Dra. Raheni Suhita, M.Hum

Sebelas Maret University,
Surakarta, Central Java, Indonesia

ABSTRACT

The purpose of this research was to describe: (1) the real object learning media for the students of Indonesian Language for Foreign Learners (BIPA); (2) to describe the real object learning media using *Wayang Wong*; (3) the values of local wisdom in *wayang wong Dewaruci*. The form of this research was descriptive qualitative with content analysis technique. The data sources were events, informan, and document. Technique of collecting the data was observation, interview, document analysis. Technique of validity data with triangulation method and triangulation source of data. Technique of data analysis used interactive model analysis by Miles and Huberman. The result of the research showed that the real object learning media was chosen as strategic steps in order that the teaching learning process can be accepted well by the students. This learning media was implemented through observation and monitoring to the performance of *Wayang Wong*. The real learning media (*Wayang Wong*) can fulfill the students' need to reach, recode, reinforce and rehearse so that the learning material can be easily understood. The values of local wisdom can be obtained by the foreign students through *Wayang Wong* about Indonesian culture, such as the value of tough, patient, and *nrimo ing pandum* sincere to reach the dream.

Keywords: learning media, *wayang wong*, local wisdom.

INTRODUCTION:

The students of 'Indonesia language for foreign learners department' is the students from various countries who learn about Indonesia language at various universities in Indonesia, especially in Sebelas Maret University. The implementation of BIPA (*Bahasa Indonesia untuk Pembelajaran Asing*) Program is held when there is the emergence of free trade. With MEA (*Masyarakat Ekonomi Asean*) BIPA grows and progress as stated in UU No. 24 Tahun 2009. *UU No 24 tahun 2009 pasal 44* states that : "(1) the government improves the function of Indonesia language as an international language step by step, systematic and continuity; (2) raising the function of Indonesia language as an international language as in verse 1 which is coordinated by language institute; (3) the certainty continue about raising the function of Indonesia language to be an international language as in verse 1 that is arranged in Government's Rules" (UU No 24 tahun 2009 about flag, language, dan the symbol of a country, and the antheme of nationality).

Based on UU No 24 Tahun 2009, Indonesian language has a very important function and position in Asia economy regulation. A free trade that there is no partition transnational causes many countries want to study Indonesia language more intensively. In other purpose for MEA, many countries want to study Indonesia language because they want to get various studies of science, technology, and art through their study in Indonesia. Some classes of BIPA in various universities organize academic classes which addressed for them who study about Indonesia language to take the continuity of the study (S1, S2, or S3 in Indonesia). As Imam Suyitno (2007) states that the purpose of learning BIPA has a tight connection with a problem to fulfill needs. Suyitno (2007) continued that there are 3 needs which push someone to study language such as (1) job, (2) need of technical training program, and (3) need to learn. The three goals that each can still be expanded again into several special-purpose, for example, to follow the lectures at universities in Indonesia, it is needed to have Indonesia language competency in accordance with the field of science that is followed (social science, engineering science, economics, and so on). Similarly, for the purposes of the research, it depends on what areas will be examined. To learn the oral Indonesian language for communication purposes with the society in Indonesia, it is required also setting aside, for example, formal or informal communications.

BIPA learning activities, in addition to four language skills, it is also used to understand the culture of the second language community. As a bilingual speaker, the students of BIPA at once also become bilingual bicultural, i.e. the second language speakers who learn the second language also learn the culture from the native speakers. So, in learning BIPA, beside learning 4 language skills, it is also important to introduce the background of the native speakers' local wisdom.

The cultural background of learning BIPA in this article is in Surakarta city. Surakarta is one of the cities in Java, Indonesia which becomes a center of Javanese culture. Javanese culture according to Franz Magnis-Suseno (2005:12) is a portrayal of Javanese that includes will, goals, ideas, and encouragement in achieving prosperity, and safety. In this case, there are values, thoughts, local wisdom which are supported and has become a foundation of Javanese. A Java man himself, according to Magnis-Suseno, is a person who is a native people of the Central and East Java. There are areas called *Kejawen* (inland) which includes the Banyumas, Kedu, Jogjakarta, Surakarta, Malang, Madiun, and Kediri. The outside area is called the coast and the far East. The center of Javanese cultural is the 2 areas of the former Kingdom of Mataram, i.e. Surakarta and Yogyakarta. As a center of Javanese culture, Surakarta has many types of culture, such as *wayang wong* (people). *Wayang wong* is one of the types of puppets which is developed in Java by playing on a similar play to *wayang purwa* in which the story is taken from the epic of Mahabharata and Ramayana. *Wayang wong* is derived from *wayang purwa* which is performed in different forms, i.e., using people as the complete show characters with dancing and singing. In *wayang wong*, who becomes the puppet is a person, without a mask instead of those puppet dolls (Nugraheni Eko W, 2013:53). In *wayang wong*, besides acting, puppet also be able to sing and dance. Then, the actors or actresses of *wayang wong* are individuals who are not just able to portray the characters on stage well, but they must also be dancing and singing (Nugraheni Eko w., 2013:57).

Wayang wong is a further development of the *wayang purwa*. If the *wayang* or puppet *purwa* is made from the bones of the buffalo or buffalo skin, then the characters of *wayang wong* are human with the specific roles. The story taken in *wayang wong* is the same with the story taken in *wayang purwa*, namely the story of Mahabharata and Ramayana. The plot in *wayang purwa* or *wayang wong* is the complete range of solid shaped. The structure of the puppet is *banjaran* and it often uses loose plots that allow the occurrence of digression. The range emphasis on integrity and overall life puppet. The structure of compressed solid shaped puppets emphasizes the important episodes and the conflict, so not all of character life's journey is displayed.

In this article, it will be explored about *wayang wong* compressed solid which is used as a media of teaching learning BIPA to introduce the local wisdom for foreign students.

RESEARCH METHOD:

This research method is qualitative descriptive with content analysis technique. The source of data is about the performance of *wayang wong*, document, and informant. Technique of collecting the data uses observation of *wayang wong* performance lively, document analysis, and informant interview. Technique of validity data uses triangulation method and triangulation sources of data. Technique of data analysis uses Miles and Hubermann's interactive model (2005:20)

THE REAL OBJECT OF LEARNING MEDIA:

Learning media, according to Trianto (2009:234), is a messenger of the messages from some sources of learning channels to the recipients. In this case, the recipient is the learner. Learning media includes media which can be used effectively in the teaching learning process which are planned. Learning media is not only a complex electronic communications media, but also a simple shaped such as slides, photos, diagrams, real objects, and visits to the outer class. Gerlach and Ely (in *Media Pembelajaran* by Azhar Arsyad, 2011:15) state that the media can be a man, learning material, the events that cause a student is able to acquire the knowledge, skills, and attitudes. The learning media can be also graphic tools, photography, or other electronics to capture, process, and rearrange visual and verbal information.

The use of learning media is expected to deliver benefits mainly to clarify the learning material, making it easy to be learnt by the students. Students also become more enthusiastic and excited to follow the teaching learning process because the use of an interesting and easy learning media. Pepen Solanki (2001:6) states that the criteria of learning media can be abbreviated with the term of ACTION (Access, Cost, Technology, Interactivity, Organization, Novelty). (1) Access, means that the ease of access into the first consideration in the selection of learning media. Is the required media available, easy and able to be utilized? Access is also concerned on the aspects of policy, whether the media is allowed to be used or not?; (2) Cost, this concerns on the consideration of cost. Costs which are incurred for the use of media must be balanced with the benefits; (3) Technology, in the selection of media it is also needed to be considered the availability of technology and the ease how to use it; (4) the Interactivity, a good media is media that is able to bring the two-way communication or interactivity. (5) Organization, it has relationship with the consideration of the organization support or institutions and how to organize it; (6) Novelty, it is regarding to the consideration of novelty from the novelty aspect of the selected media.

REAL OBJECT LEARNING MEDIA USING WAYANG WONG:

The media used in this research study are real objects of *wayang wong* performance which is observed and listened by the foreign students directly. This is in accordance with the results of interviews with the students that they are prefer learning by observing and listening to the *wayang wong* directly instead of through audiovisual or audio media. Moreover, the learning media of real objects about the performances of *wayang wong* has not been got by them before. As Ahmad Rohani (1997:17) states that the best and the easiest way are done to describe certain objects is by dealing directly, because with this media the students can listen, watch, feel directly the object that will be discussed. Therefore, it is then compressed with the form of *wayang solid* which is held directly in the classrooms, in this case it is carried out in the Hall and observed by all the students as the part of the learning material. The time of the performance is planned for 2 hours which is matched by a compiled script scenario.

The learning media of this real object is a form of direct experience acquired through observations of the *wayang wong* in the real situation. The direct experience with the real object media will produce a useful BIPA learning for the students because it is through the process of observing and listening, linguistics and cultural knowledge in a concrete way and it will be retrieved by them. According to Pepen Permana (2001:5) learning media of real object has some benefits, among other things: (1) addressing limitations of experience belonging to the students; (2) transcends the classroom; (3) increase direct interaction between the students and the environment; (4) produce uniformity of observation; (5) instill the basic concepts, concrete, and realistic; (6) evokes the motivation and stimulate the students to learn; (7) provide a thorough experience from the concrete to the abstract.

The play that is displayed the complete solid shaped takes the story of *Dewaruci*, one of episodes in Mahabharata. Dewaruci story is chosen because it contains a lot of value of local wisdom which must be known by the BIPA students as a part of Indonesian cultural understanding. In this event, the story of *wayang* is performed in Indonesian language with the time duration is 2 hours only. Therefore, it is very necessary to

prepare the script well in order that the plot is dense, so that introductions or exposition, conflict, climax, and resolution become clear for the BIPA students. The choice of words and phrases which are used in the dialogue are selected in order to make the BIPA students understand easily and it can fulfill their needs.

Besides the selection of learning media and the story which contains of local wisdom, local wisdom is also shown through the selection of costume and puppet or *wayang* players and the music which is used. It makes a direct learning media is increasingly interesting for the BIPA students. Therefore, the condition can stimulate the students actively during the teaching learning process. The aspects of cognitive, affective, and psychomotor of the students can be developed maximum.

The early stages of learning is about the introduction of the puppet or *wayang* characters. In this stage, the BIPA students observe and appreciate about characters and costumes that are used. The main characters in the play are Bima or Werkudara, Guru Drona, Rukmuka and Rukmakala the giant, and Dewaruci. Each character has a character of its own characteristics. Bima is big, high and he has a milky weapon namely *Pancanaka* nail. He is a brave knight, nature, and always tries to fulfill the duties and obligations carefully. As the protagonist of the story he is dressed in white to indicate that he becomes the protagonist of the story. Guru Dronacharya is depicted through the characters with high slender posture, dress like a teacher, and always speak as if he is full of wisdom. However, behind his soft and wise summoned, he has a bad intention and evil plans on Bima, a disciple of his own. His intention is evil to Bima because of he is on the Kurawa's side. The figures of Rukmuka and Rukmakala are depicted as a pair of giant with terrible form. The two giants meet Bima in the caves of *Candradimuka* Mountain. Dewaruci, as the protagonist, is depicted as a man who has the trait, attitude, and stature as well as Bima. In the puppet or *wayang* it is said that Dewaruci is the manifestation of Bima himself.

Through observation and description of characters and characterizations, the BIPA students can have an idea about how the characters, nature, attitude, and the characteristics. This understanding will further clarify when they observe the plot of the *wayang wong* play entitled Dewaruci. There is a horizon of hope owned by foreign students to Indonesia's local stories. As Marilee Sprenger (2011:3) states that in learning, a teacher should give a clear learning objectives to the students, the learning plan that directs the students on target learning, provide a useful and important information to the students that they can use it in the real world, create a class that is able to balance the ability of the brain and give them an understanding of the concept.

The next stage, the students are asked to listen to and observe a *wayang wong* in Indonesian language. The performance is carried out for 2 hours with a story entitled Dewaruci which tells about the struggle of Bima who is looking for the water of life (*tirtaperwita*). Bima, is asked by his teacher, Drona, to look for the water of life. Indeed, the intention of Drona is not sincere. He is about to harm Bima (5 Pandavas are the most powerful) before the onset of the Baratayuda war. According to Drona, the death of Bima in looking for the water of life will weaken the Pāndavas families in Bharatayuda war against Kuravas family. The stratagem and deception of Drona is told to Bima in order that Bima will look for the water of life in the caves of *Candradimuka* Mountain. Bima obeys to the request because Drona is a teacher and all of his commandments is the noble mandate. Bima comes on the *Candradimuka* Mountain. Here, he meet two very strong giants named Rukmuka and Rukmakala. Then, Bima is attacked by both of these giants, but he manages to beat both of these giants.

Drona is surprised to find that Bhima manages to escape from the two giants. He also argues that there is no water of life on the *Candradimuka* mountain, but the water of life is in a vast and vicious ocean. Thus, Drona tells Bima to find the water of life in the ocean. While wading through the wide and deep ocean, the sudden emergence, Bima meets Dewaruci who has the same face with him. Later, Dewaruci asks Bhima to come into his body through the hole of his left ear. Bhima's big body is finally able to get into major pits of Dewaruci ears. In Dewaruci, Bima sees a vast universe of infinity. The water of life is within man himself. For this learning, the search of the water of life by Bima is like the students who look for the water of life in the form of knowledge. In searching knowledge, they should be diligent, tenacious, and never give up.

After the stage performances by using direct learning media in the form of *wayang wong*, the next stage is the giving of an opportunity to ask about the *wayang wong* to the students. In this activity, Indonesian language speaking skills is applied in by the students in learning activity. As Marilee Sprenger (2011:9) states that in learning activity, there are stages of reach (reaching), that the students are no longer allowed to be passive, but they should be actively involved in the learning process. The next process is to Recode, i.e. the students re-encode after obtaining information, they store that information in their memories. After that, they do reinforce, i.e. the stage to strengthened through the opportunity to ask and to submit the argumentation so that the power of reason is related to knowledge and understanding of the Indonesian language and culture more sharpened.

The next stage, the students are given the opportunity to rehearse (practice). Rehearse is influential in building the information into memory that is in a long term and settle. Practice a role-play is done through modelling

learning which the students play to imitate one of the characters with the guidance of wayang wong players as a model. This stage also becomes the stage of appealing to the university students, because they are allowed to follow the way of plays the character of Bima.

In this BIPA's learning, the final stage is the emphasis on strengthening writing skills. Writing skills which will be emphasized is the arranging of argumentation composition. The composition of argumentation is the composition which contains of opinion or argumentation about something. The characteristics of arguments composition are: (1) there is the author's opinions on a topic that is being discussed; (2) the opinions are completed with proof in the form of facts, data, graphics, and so on; (3) it is aimed to convince the readers; (4) the author should avoid the involvement of emotions in delivering his or her opinion. The argumentation of the students are associated with wayang performance which has ever been watched by them, their impressions, as well as the values that the students can deduce from these performances.

LOCAL WISDOM VALUES IN *WAYANG WONG* DEWARUCI:

Local wisdom is two words that have each understanding. Discernment in English mentioned to the wisdom, it means wisdom. Local in English means place. In general the local wisdom can be understood as a local idea which is full of wisdom, discernment, good-value embedded and followed by the member of society. The local wisdom is formed as the primacy of the culture of the local community. The local wisdom is a product of the past culture which should be constantly made the handle of life. Conceptually, the local wisdom is the human wisdom which is based on the philosophy of values, ethics, and behavioral ways that traditionally work. Local wisdom values are considered to be good and right so that it can survive in a long time and even work.

John Haba (in Setya Yuwono Sudikan, 2013:7) states that the local wisdom is the variety of cultural richness that grows and develops in a society and is an important element for strengthening social cohesion in their citizens of the community. It further says that the characteristics and the functions of local wisdom is (1) a marker of community identity; (2) the elements of the social adhesive; (3) growing from the ground as well as exist in the community, not imposed from above; (4) give the color of community togetherness; (5) can change the mindset and reciprocal links for individuals and groups; (6) be able to encourage harmonious togetherness, appreciation and shared mechanisms to defend themselves.

The local wisdom is the view of life and knowledge as well as many disembodied life strategy and activities which is conducted by local communities in answering various problems in the fulfillment of their needs.

Wayang wong is one form of local wisdom of Indonesian culture. In *wayang wong* entitled Dewaruci, there are many local wisdom values that are still relevant to be maintained. Although Indonesia has experienced at this time of globalization, but local wisdom that is part of human life for Indonesia community with cultural values that enclosing them, still deserves to be retained as part of the pattern of people's lives.

In the play of *wayang wong* entitled Dewaruci, the meaning that is given by researchers to the living water (*tirta perwita*) is somewhat different from the original story of Mahabharata. If in the story of Mahabharata, the water of life is a human man in the search for authenticity on the nature of God. In the story of Dewaruci in *wayang wong*, the water of life is knowledge. This is to make it easier for the foreign students to understand the content of the story of *wayang wong*. However, the researchers do not reduce the local wisdom values which are shown in the story of *wayang*.

Local wisdom values that appear in the story of *wayang wong* is values of (1) oomph. If someone has a noble goal to achieve knowledge, then the goal must be reached with the earnest, sought, and pray to God so that his or her goal can be implemented properly; (2) patient. If someone has achieved the goals of knowledge, then he or she must be patient and painstaking to search knowledge through the process of knowledge until he or she gets adequate results. Patience is accompanied by the spirit of perseverance as well as Bima, when he is prompted to search for the water of life, despite facing many obstacles, he has always been adamant that obstacles to his goal of obtaining water of life can be done well; (3) *Nrimo ing pandum*. *Nrimo ing pandum* indicates that humans are not simply accept the fate of his or her life in time, no effort to change the fate. *Nrimo ing pandum* means humans accept the fate as a way of life that has already been determined by the God, but he or she always tries to change the fate of his or her life to be better. A search of the water of life (knowledge) is the human effort to find "the fate of a better life"; (4) Sincere. Sincere in carrying out the duties of any kind, including a heavy duty in acquiring knowledge.

CONCLUSION:

1. Indonesian language learning for the foreign learners is learning to bicultural bilingual students. Therefore, in addition to the learning of Indonesian language, the students certainly also want to learn about a culture in it.

The four language skills can take place through a learning culture. For the purpose of that, then it is important that the role of the learning media is to make foreign students easy in understanding local wisdom. The successful of learning for foreign students is not only determined by the model of learning, but also the role of learning media. The real object of learning media is selected as the strategic step in order that the teaching learning process can be received by the students well. This is done through learning media observation and pay attention directly in *wayang wong*.

2. Learning media of real objects using *wayang wong* can fulfill the needs of students to reach, recode, reinforce, and rehearse, so the learning material is easy to be understood.
3. The local wisdom values that can be obtained by the foreign students about Indonesian cultures are the value of perseverance, patience, and *nrimo ing pandum*, sincere in reaching goals, that is in obtaining knowledge.

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