

Character Wayang Timplong of Panji Asmarabangun Figure and its Relevance to the Pancasila Students' Profile

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ABSTRACT

As the nation's potential candidates, the young generation is abandoning their value-rich regional cultures in favour of foreign cultures such as K-Pop one of the affected cultures is wayang Timplong. This study analyzes about what are the visual meanings and character education values contained in the Timplong puppet, the character Panji Asmarabangun and its relevance to the Pancasila Students' Profile. This study was to determine the value of character education in the wayang Timplong of Panji Asmarabangun figure based on the visual form of the objective. This was designed with a qualitative approach, data were collected through interviews, observations, and document analysis. The study was carried out in Kepanjen, Pace and in Nglawak, Prambon, Nganjuk Regency. The informants of this research are 3 *dalang* and a craftsman. The data analysis technique in this study used the Interactive Model. The results showed that the visual form of Wayang Panji Asmarabangun consists of the head, body, and clothing consisting of the *gabahan* eyes, *ambangir* nose, *damis* mouth, torso *putro sariro*, *satria* arm, *bokongan satria*, *suku bambang* feet, *rapakan bolo* clothes, *keris*, *wadyo* bracelet. The character education values were religious, nationalist, independent, mutual cooperation, integrity, simple, innocent, noble, virtuous, holy, smooth, tough, and skilled. The relevance to the profiles of Pancasila students is a) having faith, fearing God Almighty, having noble character; independence; mutual cooperation; global diversity; critical reasoning; and creativity. This study provides information in the form of characters possessed by Panji Asmarabangun, and character can be used as a reference/material in teaching and instilling character education values based on local culture that are in line with those encapsulated in Pancasila students' profiles in the independent curriculum, so that can be a trigger for student appreciation, — especially in the Nganjuk region.

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1. INTRODUCTION

The young generation of the nation's potential leaders is currently abandoning their value-rich regional cultures in favour of foreign cultures such as K-Pop (Jung, 2011). Furthermore, S Jung explained they have accounted for fan group communities that affect their psychology and will engage in cyberbullying without hesitation if their idols are insulted by other fans. This is a symptom or the beginning of the erosion of indigenous Indonesian culture, and local culture along with the advancement of technology, the ease with which the younger generation can access the internet, and the increasing competition in offering content to be enjoyed by people worldwide. Because of the advancement of technology in such a way, sophistication in accessing the internet allows the younger generation to access everything, both positive and negative, making it difficult to control themselves in accessing, especially because the character values embedded in the younger generation are still not strong, and this can be potentially lethal if individuals make the wrong decision or cannot select which one to use as an example (Clarke-Midura & Dede, 2010; Jang-Jaccard & Nepal, 2014).

Education is key to reducing and preventing violence. Moral decay causes more crime and corruption. By exploring educational values, moral values, and applying them to educational media, especially the arts, the case should be resolved (Aroff, 2014). Value of education is so important to overcome the violence that occurs and has increased (Aroff, 2014). Wayang is a method for instilling moral principles. *Wayang* has several advantages when it comes to instilling morals. As one of the nation's cultural treasures, wayang is acceptable to all groups, including teachers and students (Halimah et al., 2020). *Wayang* stories contain numerous moral lessons and virtuous characters that can serve as a guide for life. In addition, wayang stories are not timeless, but they do share similarities over time, allowing them to be passed down from one generation to the next (Wardhani & Suprihandari, 2020).

Nganjuk Regency in East Java Province is home to a range of cultures and arts. National culture is a large unit made up of various cultural patterns in each region, such as traditional arts or regional arts. Culture is inherent in other neatly structured fields (Suwardi, 2003). It is formed by the interrelationships of life's elements. Thus, culture is not just a random collection of phenomena or a common habit, but is well-organized and full of meaning (Pelto & Pelto, 1978). *Wayang* art is one type of culture that exists in Java. *Wayang* is the most significant aspect of Javanese culture, specifically as a compelling religious mythology, which means that the stories in *wayang* can unite Javanese society as a whole, encompassing the entire geographical region of Java and all of its social groups. *Wayang* is also viewed as a method for preserving and spreading Javanese culture (Wibowo & Ardany, 2015). *Wayang Timplong* is one of the traditional arts practised in Nganjuk Regency. This art represents Nganjuk's original culture. *Wayang Timplong* is a deformation of Panji Asmarabangun's story, which is shaped like a *Wayang Kulit*, but this wayang is made of wood. The wood used is Mentaos and Waru, both of which grow in the Nganjuk district.

This wayang is made of hibiscus wood, Mentaos wood that is flat, and leather hands. The *Wayang Timplong* performance features 60 puppets, weapons, and animals. When compared to the number of *wayang kulit* characters, this figure is lower, but not as low as the number of wayang characters (Kusairi & Siswanto, 2020). *Wayang Timplong* in the show is very simple; it is usually performed before noon and afternoon until late in the afternoon. Thus, this *Wayang Timplong* performs at a different time than the *Wayang Kulit Purwa*, which is staged at night until before dawn (Dewi, 2018). *Wayang Timplong* is a wayang art that has 5 plays about the life journey of Panji Asmarabangun, namely Babat Alas Ploso Kuning, Jaka Lara, Asmarabangun Murco, Dewi Sekartaji Murco, and Dewi Sekartaji Kembar. This wayang is staged in the villages of Nganjuk district during village clean-up events as a "ruwatan" to ward off dangers, and disasters that are around (Kusairi & Siswanto, 2020).

Current wayang *Timplong*'s condition is less well known and less appealing to the people of Nganjuk district. This typical wayang Nganjuk cannot compete with the *Wayang Kulit Purwa*'s popularity. People are interested in wayang kulit purwa of Central Java, so when there is a circumcision, wedding, or other celebration, they tend to choose to provide entertainment for *Wayang Kulit Purwa* or other

popular arts (Ras, 1982). Therefore, *Wayang Timplong* art has become increasingly marginalized, and people increasingly feel alienated and fail to recognize their own culture. The *Wayang Timplong* is, in fact, an original from Nganjuk, East Java. *Wayang Timplong* are typically performed at village clean-up events, a cultural title used to commemorate the anniversary of the Nganjuk region (Kusairi & Siswanto, 2020; Nurmayanti, 2016).

Several studies have been conducted on *Wayang Timplong*, including visual reviews and characters of *Wayang Timplong* in Dewi Sekartaji play, Panji tradition in the *jaranan jor* and *Wayang Timplong* performance arts in East Java (Nurmayanti, 2016), understanding the concept of Panji culture (Nurchahyo, 2022), and History of *Wayang Timplong* arts, Nganjuk Regency (Wibowo & Ardany, 2015). More emphasis is placed in these studies of characters in general in the Sekartaji Kembar play. Regarding the Panji Asmarabangun figure, the visual aspect and the value of character education in the curriculum of independent characters relevant to the dimensions of the Pancasila student profile have not been discussed in depth. The development of national character is very important because it relates to the process of fostering, improving, and inheriting from citizens about the concepts, behaviors, and noble values of Indonesian culture. The educational value of the *Timplong* Panji Asmarabangun puppet character can be used as a source of teaching materials in schools to introduce local culture to students.

2. METHODS

This study was designed with a descriptive qualitative approach under a case study type. Primarily this is a single case study, since it focuses on a single characteristic (Sutopo, 2002). The study focused on a study object, namely the *Timplong* puppet, and analyzed Panji Asmarabangun as a *Timplong* puppet figure. The main figures are renowned through document reference sources as well as informant interviews. The visual meaning and existing character education values of the character were studied. The study was conducted from March to May 2022 in Kepanjen Village, Pace District, Nganjuk Regency, and Nglawak Village, Prambon District, Nganjuk Regency. The data collection method technically used interviews, observation, and document/archive analysis. Interviews were conducted to Mr. Suyadi, the puppeteer of the *Timplong* *Wayang*, and *wayang* craftsmen Mr. Jamiran, Mr. Purwanto, and Mr. Suliyanto to gain knowledge about the visual *wayang*, visual meaning, and character education values found in the character Panji Asmarabangun in the play *Asmarabangun Murco*. Spradley divided the participating observations into four, namely, passive participation, moderate participation, active participation, and complete participation (Sugiyono, 2020). In this case, the researcher conducted participant observation passively and sincerely, which means that the researcher arrived at the activity of the person being observed but did not participate in it. The documented data included the *Timplong* puppet, the character Panji Asmarabangun, in addition, the results of interview transcripts with informants were used. The Interactive Model was used in this study for data analysis, as well as data reduction procedures, data presentation, and verification or drawing conclusions (Sugiyono, 2020).

3. FINDINGS AND DISCUSSION

This wooden puppet from the Nganjuk region, commonly known as the *Wayang Timplong*, was created by Mbah Bancol in 1910. Wibowo & Ardany (2015: 194) explained that he is a settler in Nganjuk, originally from the Grobogan located in Central Java. His passion for watching and observing *Wayang Krucil* performances in his native region inspired him to create the *Wayang Timplong*. *Wayang Timplong* tells the tale of Panji, Majapahit, and Menak.

3.1. A Brief Introduction to *Wayang Timplong*

This wooden puppet is also known as *Wayang Klitik* and *Wayang Gedog* in Central Java. *Wayang Timplong* originates from the bamboo gamelan instruments producing sound *plong...plong*. Since that time, it has been known as *Timplong*. This wooden puppet originated in the areas of Nganjuk, Malang, Ponorogo, Kediri, and Ngawi. This wooden *Wayang Timplong* is made from Nganjuk hibiscus and

mentaos woods. According to Mr. Purwanto, a puppet craftsman, in an interview on September 28, 2020, they had their own criteria for selecting wood craftsmen because not all *waru/mentaos* wood could produce high-quality puppets. Wayang Timplong belongs to the *Wayang Krucil* or *Wayang Klitik* (in Central Java) because the materials are both made of wood and the hands use leather, similar to Wayang Kulit Purwa. Compared to the gamelan musical instrument of Wayang Kulit Purwa. Kieven said that the Krucil/Klithik wayang is a type of puppet with puppets made of wood. The material is thin wood which makes the Wayang Krucil puppets look two-dimensional, not three-dimensional like the Wayang Golek. The iconography of the figures is similar to Wayang Gedhog. Some argue that the name "klithik" is taken from the sound of wood that is heard from the dolls when they are moved. (Kieven, 2019: 15-16). Wayang Timplong's shape is relatively simple in terms of carving and inlay, and the wayang accompaniment music is also very concise. Originally performed as entertainment in the Nganjuk region, Wayang Timplong is now performed in the month of Suro as part of village cleanup. Along with *ruwatan* and *nyadran*, Wayang Timplong also serves as a venue for weddings and circumcisions. *Ruwatan* is performed with the intention of rejecting catastrophe or bad luck. Zoedmulder in Irawanto (2019: 673) mentions that the body of this puppet is made of wood, while the hands use leather. The figures resemble wayang kulit purwo with different names, depending on the type of story being told. The story of wayang is different from wayang kulit purwo which takes the Mahabharata or Ramayana stories. This puppet takes Panji's story.

Due to the *dhalang's* constraints in terms of transportation, Wayang Timplong was previously only performed in the Nganjuk area. According to the results of an interview with Mbah Jamiran, the Wayang Timplong *dhalang* in the village of Nglawak, he claimed that each time he performed the *wayang*, he walked with everyone else by carrying all the required equipment. However, with time, he was able to perform Wayang Timplong in a number of locations and was even invited to perform it abroad. There are offerings to be prepared for the Wayang Timplong performance. The stage offerings are made up of bananas, rice, coconut, sugar, suruh, and jambe. A prayer is held before the performance, and a rice cone meal is served that includes cucumber, egg, cakes, tofu, *urap-urap*, grilled chicken, tempeh, and noodles in addition to cone-shaped rice. Village officials and the *dhalang* Wayang Timplong participated in the joint prayer. By offering this prayer, it is hoped everything will go through without a hassle.

According to informant Mbah Jamiran's explanation on September 28, 2020, there are 6 players in each Wayang Timplong show, including 1 *dhalang* and 5 *gamelan* players, and the *gamelan* musical instruments used during the Wayang Timplong show are 1 Gong, 1 Kempul, 1 Gambang, 1 Kendang, and 1 Kenong. Based on the previous explanation, the Wayang Timplong show for *wayang* and musical instruments is relatively simple when compared to the Wayang Kulit Purwa show, which includes many *gamelan* instruments and a large number of wayang characters.

3.2. The Visual Form of the Wayang Timplong of the Panji Asmarabangun figure

Wayang Timplong is a cultural tradition art that grows in the social Nganjuk community. It is a cultural heritage that contains noble values, life values, and a society's way of life. Every year, the Wayang Timplong is performed in front of the Nganjuk community as both entertainment and a *ruwatan* ritual. *Wayang Timplong* is a part of Nganjuk community members' lives. Wayang is actually a manifestation of the spirits of the ancestors so its existence is nothing but the presence of the ancestors to provide welfare for mankind (Rusdy, 2015).

According to Kuning, the Javanese *wayang* represents the Javanese way of life. Wayang makes it appear as if the Javanese are dealing with concrete models of human life and behavior, instead of just general theories about humans. There is a prominent character in the Wayang Timplong play, namely the Panji Asmarabangun figure; he is a descendant of the king, and in the *wayang*, he is a warrior character with good character. Visually, Panji Asmarabangun/ Raden Inu Kertapati is the embodiment of a male character. In Wayang Timplong, Panji Asmarabangun's structure is a human form that is deformed in such a way that a Wayang Timplong is shaped. Panji Asmarabangun is the embodiment of the Wayang Timplong character (Kuning, 2011).

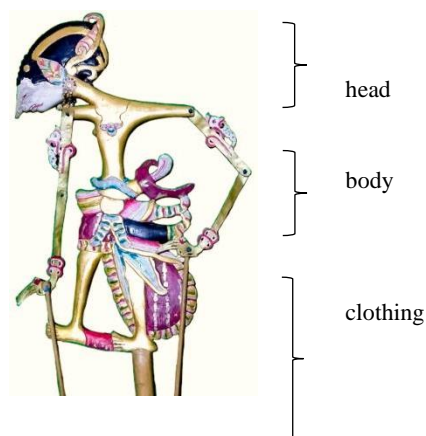












Figure 1. Wayang Timplong Character of Panji Asmarabangun
(Source: Riski Utma Dona)

3.3. An Analysis of the Panji Asmarabangun's Visual Form

Wayang reflects a concept that can then be used as a guide in life, how the origin, goals, and attitudes are viewed in the Human-God relationship. From several references and data obtained from interviews with the puppeteers and craftsmen of the Wayang Timplong, the researchers analyzed it using Roland Barthes' semiotic theory so that the following data were obtained

Table 2. An Analysis of Denotation and Connotation Panji Asmarabangun's Visual Form

| No | Visual | Denotation | Connotation |
|----|---|---|---|
| 1. |  | Eyes shaped like grain / rice seem to be looking up | <i>Gabahan</i> Wayang with gabahan eyes has a subtle character, tough, sharp, and skilled in wa, a figure full of caution, patient, gentle, agile, perwira (Widagdo, 2018; Nurmayanti, 2016; Mahmud, 2013) |
| 2. |  | The nose is shaped like a small knife with a narrow and sharp tip | <i>Ambangir</i> Puppets with warrior characters are plain, smooth, kind, holy, warrior, gentle, clean, loyal, mutmainah lust (Mahmud, 2013; Widagdo, 2018; Mulyono, 1992; Darmaprawira, 2002; Sunaryo, 2020) |
| 3. |  | Smiling mouth, showing teeth | <i>Damis</i> Puppets with good character, smiling, wise, gentle, honest, gentle (Nurmayanti, 2016; Mahmud, 2013; Widagdo, 2018) |
| 4. |  | Bromine/golden torso, small and slender | <i>Putra sariro</i> Puppet characters with this body shape have a simple character, warrior, noble (Widagdo, 2018; Darmaprawira, 2002) |

| | | | |
|-----|---|--|--|
| 5. |  | Bromine sleeves, with shoulder straps | <i>Satrio</i> The shoulder straps show that the wayang is a warrior (Widagdo, 2018) |
| 6. |  | The buttocks are round and elongated so that they appear oval with batik and sunggingan motifs around them | <i>Bokongan Satrio</i> Has the character of a warrior, noble (Widagdo, 2018) |
| 7. |  | The legs are tapered downwards, there are no bracelets on the legs, bare feet. | <i>Suku Bambang</i> Simple Character (Widagdo, 2018) |
| 8. |  | Red clothes with a combination of batik cover the stomach to the calves | <i>Rapakan Bolo</i> The clothes used by wayang characters are simple Reflecting the aggressive and stimulating clothes worn for dashing male characters (Widagdo, 2018; Sumarni, 2001) |
| 9. |  | Weapons are bromine, white, and red. | Keris shows the wayang being an adult Javanese man (Denys Lombard dalam Supriaswoto, 2015) |
| 10. |  | Bracelet jewelry circling the lower wrist simple shape | <i>Wadyo Bracelet</i> This bracelet is a bracelet used by a warrior (Widagdo, 2018) |

Behind the visual form presented by the Panji Asmarabangun figure is an implied education value. The following are the results of the visual form and character education value analysis of the Panji Asmarabangun figure.

Table 3. Visual Form and Character Education Value of the Panji Asmarabangun Figure

| | Shapes | Character Values |
|-------------|--------------------------------|--------------------------------|
| Eye | <i>Gabahan</i> | Smooth, sharp, tough, skillful |
| Nose | <i>Ambangir</i> | Sincere/plain |
| Mouth | <i>Damis</i> | Truthful, kind, thoughtful |
| Torso | <i>Putra Sarira</i> | <i>Satria alusan</i> |
| Arm | <i>Satrio</i> | Knight |
| Buttocks | <i>Satrio</i> | Knight |
| Feet | <i>Suku Bambang</i> | Modest |
| Clothing | <i>Rapakan Bolo</i> | Simple |
| Accessories | Keris | Javanese male identity |
| Jewelry | <i>Sumping, Wadyo Bracelet</i> | <i>Satria, Simple</i> |
| Colors | White, Bromine, Red, Black | Holy, faithful, great, sublime |

- **Eye**

Wayang Panji has slanted *gabahan* eyes. *Liyepan* eyes are thin and pointed, like sleepy eyes. These illustrate that he is a calm, humble character who is respected and virtuous.

- **Nose**

The nose shape of the Panji Asmarabangun figure is the *ambangir* nose. His nose is shaped like a knife and is pointy facing down. This form depicts Panji Asmarabangun as a handsome knight, as well as a tough and agile knight.

- **Mouth**

The shape of the Panji figure's smiling mouth reflects his authority; Panji Asmarabangun is not only a warrior who is good at fighting, but he also has an authority.

- **Torso**

Torso is a part of the *wayang* (puppet) body, which is shaped similarly to the human body. The *torso* posture reveals the identity of the *wayang* character. The torso of Wayang Panji Asmarabangun figure is in the shape of a *putra sarira*, which is the *torso* of a *satria* (knight) with a smooth character, a simpler shape, and no jewelry.

- **Kelat Bahu (Arm Ring)**

Kelat bahu, also known as an arm ring, is a piece of jewelry on the puppet that is located on the upper arm near the shoulder. This jewelry is worn as a bracelet around the arm. The arm ring encircles the human arm's triceps and biceps. There are several arm rings in *wayang*, including *denawa raja*, Candra Kirana, and *ngrangrangan*. Panji Asmarabangun imagined himself wearing the *satria* arm ring. Panji Asmarabangun's arm ring jewelry reflects his character as a warrior and a modest person. The *wayang* hands have distinct characteristics. The *wayang* hand is below the knee in size. The hand is made up of the upper arm, lower arm, palm, and fingers. Panji's hand shape represents his loyalty to his kingdom and to his partner, Sekartaji Dewi.

- **Bokongan**

Bokongan in *wayang* is classified into six types: *bokongan satrio*, *bokongan putran*, *bhokongan ratu*, *bokongan lebekan*, *bokongan rapekan*, and *bokongan dewo* (Widagdo, 2018). Panji Asmarabangun's *bokongan* is shaped in a *satria* (knight).

- **Feet**

In both *wayang* and human anatomy, the feet are the lowest part of the body. *Suku bambang*, *suku putran*, *suku kantong*, *suku seno*, *suku denowo ratu nemneman*, and *suku denowo ratu* are the different types of feet. *Bambangan* soldiers typically wear *suku bambang*. The king's son uses the *suku putran*. Panji Asmarabangun is represented by the *suku bambangan*, *suku* or foot, exhibits the simplicity of a king's son by not wearing any jewelry on his legs.

- **Clothing**

The clothing in the *wayang* also reflects the character's status in the *wayang*. The clothes worn can indicate a person's position or social level, such as *punakawan*, *punggawa*, priest, king, or knight. The *bokongan* form depicts the puppet groups, namely *wayang bokongan* (*bokong* = buttocks), *wayang jangkahan*, and *wayang raksasa*, in addition to the clothing. In Wayang Timplong, there is a distinct *bhokongan* form that distinguishes Wayang Timplong from Wayang Gedog. Even though Panji Asmarabangun is a descendant of the king, the Wayang Timplong clothing he wears is simple.

- **Perabot (Accessories)**

The *keris* is featured on the right side or behind the *wayang*, near the belt and bottom clothing. The golden yellow color of the Panji Asmarabangun's *keris* indicates that the character is of Javanese descent; the *keris* was traditionally worn by men from adolescence to adulthood.

- **Jewellery**

The *sumping* worn reflects a warrior's humility, and the simple shape reflects his unpretentious character. The *sumping* jewelry used is commoners' *sumping*, while Panji Asmarabangun is a king's descendant.

• Colours

The primary symbol in the character of the Wayang Timplong is color. The color of the Wayang character of Panji Asmarabangun is gold, while the color on the face of Mbah Gople's Panji Asmarabangun is white, a clean color that reflects the values of a holy, clean, and loyal character. The protagonist in the *wayang* is represented with a white face; the Wayang Panji Asmarabangun's face is mostly white. While the golden Panji figure indicates that Panji Asmarabangun is an introspective figure. Gold is the color of a knight.

Overall, the fact that the jewellery and clothing worn by Panji Asmarabangun are ordinary people's clothes does not indicate that he is a descendant of the king. Even though he is a descendant of the king, Panji Asmarabangun is not greedy and takes advantage of the situation to show the wealth of a son of the king of Jenggala. Based on the visualization of the clothes and jewelry worn, as well as the results of interviews with informants, it is possible to conclude that the Panji Asmarabangun character maintains a very simple but modest, wise, strong, agile, truthful, and loyal character. Panji's character is similar to Arjuna's in the Wayang Kulit Purwa. Panji Asmarabangun's body posture is visualized proportionally, portraying a character who is agile, agile, and nimble, rather than clunky and excessive. His downcast expression revealed his calm, humble personality. A knight is a masculine figure who tends to be feminine in Javanese terminology.

The prior description explains the visual form of the Wayang Timplong character, Panji Asmarabangun, who, according to his sign, pertains to *wanda ruruh*, which means noble character. His posture is similar to that of *pidegso*, who is tolerant and has a kind heart. Panji Asmarabangun is a wise and gentle decision-maker who appears in several Wayang Timplong plays. Because Wayang Timplong art is a manifestation of the identity of a nation that is rich in value education, there are character education values that can be used as role models for students / the next generation of the nation as a reflection of the personality that should be replicated. Value education includes the values embedded in educational elements as well as teaching others about what they do not know and then having to learn (Yeniningsih, 2007).

Claire in the book "Tracking the Footprint of the Development of Art in Indonesia" states that wayang is a product of precision and meticulous expertise (Holt, 2000). It is not surprising that *wayang* is used as a teaching tool and as a way of life, especially the Javanese language, as *wayang* is a traditional art that is rich in moral lessons and teachings (Kurniawati, 2018). The Pancasila student profile is an instrument for interpreting the objectives of the national education system. The Pancasila student profile is the primary source of information for educational policies and an instrument for teachers in fostering students' character and competence. All stakeholders need to be conscious of the implications of Pancasila's student profile. In order to be used in daily activities, this profile should be straightforward and simple enough for students and educators to manage. Pancasila students contain the following six characteristics as a consequence: 1) faith, fear of God Almighty, and noble character; 2) independence; 3) mutual cooperation; 4) global diversity; 5) critical reasoning; and 6) creativity. To become a lifelong learner who is proficient, has character, and act consistently with Pancasila values, each person must be seen in the context of the six dimensions of the Pancasila student profile.

The table below describes the relation of character education values to the dimensions of the Pancasila student profile:

Table 4. The relation of character education values to the dimensions of the Pancasila student profile

| Panji Asmarabangun's characters | Profile Dimensions of Pancasila Student |
|---------------------------------|---|
| Holy | Have faith, fear God, and a noble character (Personal morality) |
| Faithful | Personal morality |
| Great | Independent |
| Glorious | Personal morality, Morals to humans |
| Truthful | Morals to humans |
| Gentle | Personal morality |

| | |
|------------|---|
| Thoughtful | Morals to humans |
| Knight | Mutual cooperation |
| Modest | Personal morality |
| Refined | Morals to humans, nature |
| Sharp | Personal morality |
| Toughness | Independent |
| Skillful | Independent, Critical Reasoning, and Creative |

The 13 characteristics of Panji Asmarabangun are the five dimensions of the Pancasila student profile in the Merdeka curriculum: having faith, fearing God Almighty, and having noble character; being independent; working cooperatively; exercising critical reasoning; and being creative (Lickona, 1999; Subiyantoro et al., 2020). Learning in the Merdeka curriculum is intended to foster character development. Making choices and taking action to address current world developments can be influenced by the five factors that shaped up the Panji Asmarabangun's characters. If a person has high standards for themselves, they can act as a filter in resolving issues in daily life.

The next generation of a nation with a very diverse local culture is expected to always preserve and develop that culture, never allowing it to become extinct. The next generation should maintain their identity by studying local culture in depth, as this culture contains many values. Developing one's character, however, does not imply that future generations of the country will close themselves off from the rest of the world. In the age of technological advancement, there is indeed a lot of important information that must be learned, but that does not mean that there are unfavorable aspects of current technological advancements that have an impact. If somehow the students and younger generation have strong morals and values deeply engrained in them from their native society. The personality values of the young generation, the next generation of a strong nation from within, cannot be altered or shaken by outside forces, no matter how strong they may be.

4. CONCLUSION

Based on the results of the discussion, it is possible to conclude that the visual study of the Wayang Timplong figure of Panji Asmarabangun is an exploration of cultural values in the form of various symbols that emerge from an order in community traditions. In the Wayang Timplong, particularly the Panji Asmarabangun figure, who has noble values, one of which is the character value that is a transformation of local society at the time. Panji Asmarabangun/ Raden Inu Kertapati figure were visualized through a wayang character consisting of the head, body, and clothing which cover *gabahan* eyes, *ambangir/walimiring* nose, *damis* mouth, *torso putro sariro*, *satria arm*, *bokongan satria*, *suku bambang* feet, *rapakan bolo* clothes, *keris*, *wadyo* bracelet. The meanings and values enshrined in the various visual forms of wayang include the character of *wayang* that has religious, nationalist, independent, mutual cooperation, integrity, simple, honest, noble, virtuous, holy, refined, tough, skilled characteristics. The relevance to the Pancasila student profile in the independent learning curriculum is in the dimensions of a) having faith, fearing God Almighty, and having noble character; b) independence; c) mutual cooperation; d) global diversity; e) critical reasoning; and f) creative. The value of character education found in the Wayang Timplong of Panji Asmarabangun figure, exemplifies that the Wayang Timplong is some cultural heritage rich in values which is learnable as a guide in life. It is hoped that this research can be used as a reference / material in teaching as well as instilling the values of character education based on local culture in accordance with those embedded in the dimensions of the Pancasila student profile in the independent curriculum, so that the Wayang Timplong can be a trigger for student appreciation, especially in Nganjuk area, so that it is increasingly known and sustainable. Based on the direct experience of researchers in the research process. In this case, there are some limitations experienced and can be a number of factors so that it can be given more attention to future researchers in further perfecting his research. In this study only focused on one character, while in the show, there are many characters that can be used as research objects. There are

limitations in analyzing each visual part of the Panji character so that it can be refined again in the future.

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