

Ruwat Murwakala ritual: transmission of educational value through the traditional performing arts and its relevance with the implementation of the concept of *merdeka belajar*



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ABSTRACT

Besides being an expression of culture, traditional artworks carry various kinds of knowledge and values that are useful for the survival of the community. This is one of the reasons why a product of traditional artworks survives in the midst of the progress of the times. This research on the *ruwatan murwakala* ritual aims to; (1) find out how the transmission of educational values occurs in wayang performances; (2) Analyse the scenes in Ruwat Murwakala's story that show the process of transmitting educational values and supporting the implementation of the Merdeka Belajar idea. The method used in this research is descriptive qualitative interpretive. Data was collected through participant observation (observation), literature review and in-depth interviews. Observations were made by observing the performance directly or by looking at the recording of the performance of *Ruwatan's* play *Murwakala*. The study of library sources consisting of articles and writings related to the research subject aims to complete the research data. Triangulation of data sources and sources is used to validate the data obtained so that the validity of the data can be accounted for. The results of the research on the *Ruwatan* ritual of the *Murwakala* play show that there are findings in the form of a process of delivering character education values to the community, including curiosity; honesty and knight; respect; religion; obeying the rules; respect; fair; smart; creative; critical knights; honest; respectful; and intelligent. These values are contained in each chapter in the story of *Ruwatan Murwakala*, namely: the *pathet nem* scene (beginning), the *pathet sanga* scene (middle) and the *pathet manyura* scene (end).



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1. Introduction

The development of one's character is tantamount to efforts to form strong human personalities, so the discourse on character development has become a major theme worldwide for approximately the last decade [1]. This implies that the essence of character education is a continuous process to instil good values, build the ability to make good choices of attitudes and behaviour, and be aware of applying these good things [2], [3]. This confirms that the results to be achieved through this program are the simultaneity and continuity of thinking (cognitive), feeling (affective), as well as exercise and initiative (psychomotor). Therefore, character education has become one of the priorities in development design, so since 2010, the government has compiled a National Policy on National Character Development, which includes an orientation regarding the character that is expected to grow in community individuals who are imbued with the values of Pancasila, namely obedience to rules, responsibility, empathy, dare to take risks, never give up, willing to sacrifice, patriotic, honest, trustworthy, fair, and devoted to God Almighty (the result of feeling/affective), critical, creative,

intelligent, curious, innovative, productive, reflective, and science and technology-oriented (outcome by thinking/cognitive), resilient, persistent, mutual respect, mutual cooperation, togetherness, friendly, respectful, and tolerant as a reflection of the results of sports and exercise of initiative or psychomotor aspects [4]. An effort to improve the quality of education in Indonesia nationally is also shown by the implementation of the concept of “freedom of learning” or “Merdeka Belajar” [5].

The character education program is also a response to the symptoms of development orientation, which tend to be materialistic in which the main direction of achievement is only directed at things that are physical so as to ignore the internal side of humans [6]. This phenomenon is marked by changes in the character of the society that we can find every day and through news in the mass media, including violence, student brawls, persecution, sexual harassment, parental abuse by children, corruption, brutalism, and others. Works of art and culture, in addition to aesthetic value, contain a lot of philosophy and values of character education through vocabulary, analogies, and symbols in it. Integrating art into learning mentions three methods: learning with art, learning about art, and learning through art [7]. Learning about art is a way of introducing art or a work of art itself whose purpose is so that art can be known and understood by someone. The concept of learning with art is more likely to position art as a 'facilitator' to convey something else; for example, someone is invited to see a painting to understand the history of the war of independence or to recall political events in the past. While the concept of learning through art emphasizes more on training someone to develop the ability to analyze, interpret, and reflect on experience and knowledge of what is seen or heard through language, words, motion and symbols in a work of art. The concept of learning through art is thus relevant to efforts to instil character education values. Art, as part of the media and learning tool, can process and develop cognitive aspects, namely providing an aesthetic experience; it will also develop imagination and construct ideas. Local culture, including works of art, is one of the cultural potentials that can be explored to strengthen and influence the character and views of people's lives to be applied in everyday life [8]. Shadow puppets is one of the works of art belonging to the Indonesian nation that contains superior values because it is loaded with moral teachings and noble character. Shadow puppets (*wayang*) that have developed from generation to generation in the form of performing arts actually carry character values, so *wayang* is therefore important as a good educational tool [9].

The studies that have been conducted regarding the *ruwatan murwakala* mention that the ritual presentation of the *ruwatan murwakala* contains many philosophical messages that are very important to instil character values in the wider community [10]–[12]. Another study conducted by Akhwan *et al.* stated that the *ruwatan* ceremony was not only a ritual to liberate the human from harm, but it contained high moral education values that had educational value for the community, including the values of tolerance, honesty, mutual cooperation, respect for others, and respect for others nature and the environment [13]. Tjintariani's research on the *Ruwatan Murwakala* ceremony found a symbolic structure and meaning in the implementation of the *ruwatan* ritual [11]. The study results describe the parts in the process of the *ruwatan* ritual ceremony as well as aspects of the characterizations and play in *ruwatan*. Research conducted by Wahyu Lestari found results in the form of ethical leadership values in the *Murwakala* play [14]. The ethical values in the play *Murwakala* in this study are elaborated on the characters of *Bathara* in it, including *Bathara Guru*, *Bathara Wisnu*, *Bathara Indra*, *Bathara Narada* and *Bathara Kala*. This research formulates that through these figures, ethical values can be found that can be taken as references to be applied in everyday life in society. A research article written by Agus Efendi and R. Adi Deswijaya approaches the *ruwatan murwakala* to find the important elements that influence the process of reading the mantra in the *ruwat murwakala* ritual to produce a magical atmosphere [15]. This study notes that the use of musical accompaniment is chosen in such a way that it can significantly influence the development of a magical and solemn atmosphere while reciting the *mantra* in the *ruwat murwakala* ceremony. The choice of music (Javanese: *gendhing*) when reciting the *mantra* is *Ladrang Eling-eling* or *Ayak-ayak Dhenda Slendro Manyuro*.

A study conducted by L. Mariani reviewed various things about the position of the *Ruwatan Murwakala* ceremony, especially in the Surakarta area [16]. The results of this study indicate that the *ruwatan* ceremony is a performance with a strong sense of ritual because it is a rite of passage to return a person to a neutral situation, which is free from *sukerta* (bad luck, danger, *etc.*). This research also resulted in several discoveries, among others, about the position and position of the *dalang* who performed the *ruwatan* ceremony. At the *ruwatan* ceremony, the *dalang* is not only tasked with telling the story but also acts as a medium representing the host in communicating with God Almighty and the universe. However, various important values and information in the *ruwatan* ceremony are often

neglected for several reasons, including because today's society tends to see wayang only as a spectacle [17]–[19]. Another factor is the reality which shows that nowadays it is very rare to find parents who tell wayang stories to their children; even teachers and education actors take very little of wayang stories as a reference choice in conveying moral and ethical messages in order to foster character in students [20]. Another possibility is the lack of study of the story in the wayang performance in the ruwatan ceremony so that the presentation of the story becomes stiff, unattractive and less communicative. The famous puppeteer Manteb Soedarsono (late) argues that wayang is a spectacle for intelligent people because thinking and analysing skills are first needed to find meaning in wayang stories. The direct observation that the author made of 3 ruwatan ceremonies at different times and places shows that the presentation of the ruwatan shadow puppets in the Murwakala play is only inserted before or between non-ritual wayang kulit performances. This happened because the audience wanted to immediately enjoy the entertainment, while the puppet show presentation in the ruwatan ceremony of the play Murwakala was considered not entertaining, so it was not held as an independent presentation. Therefore, a study of the values of the ruwatan murwakala tradition needs to be explored and developed in order to make a better contribution, one of which is in the process of community character education. This study found the values of character education in the Ruwat Murwakala ritual puppet show contained in the dialogues between the characters in the various scenes in it. The content of character education values is conveyed both straightforwardly and symbolically.

2. Method

This study uses an interpretive qualitative descriptive method, with the main object of research being the story or the story of the puppet performance in the ruwat ceremony of the Murwakala play. Qualitative research is a study that seeks to understand meaning by constructing a reality [21]. Therefore, this research was conducted by means of intense interaction with the reality being studied, in this case, the story of the wayang ruwat play murwakala. The main data of this study are notes from direct observations at the ruwat ceremony of the Murwakala play. In addition, data collection was also done indirectly by looking at the audio-visual recording of the wayang ruwat play murwakala as well as other existing documentation. Another source of data comes from notes from interviews with several sources who have credibility with the theme of the object of this research. Meanwhile, a study of similar research articles that have been carried out previously is needed to complete the data needs. The data validation process uses source triangulation and resource triangulation techniques. The results of the research on the findings on the data regarding the value of character education in Ruwatan Murwakala were classified into three groups, namely *Pathet Nem* scene data (beginning), *Pathet Sanga* scene (middle), and *Pathet Manyura* scene data (end). Figure 1 is a flowchart of research methodologies.

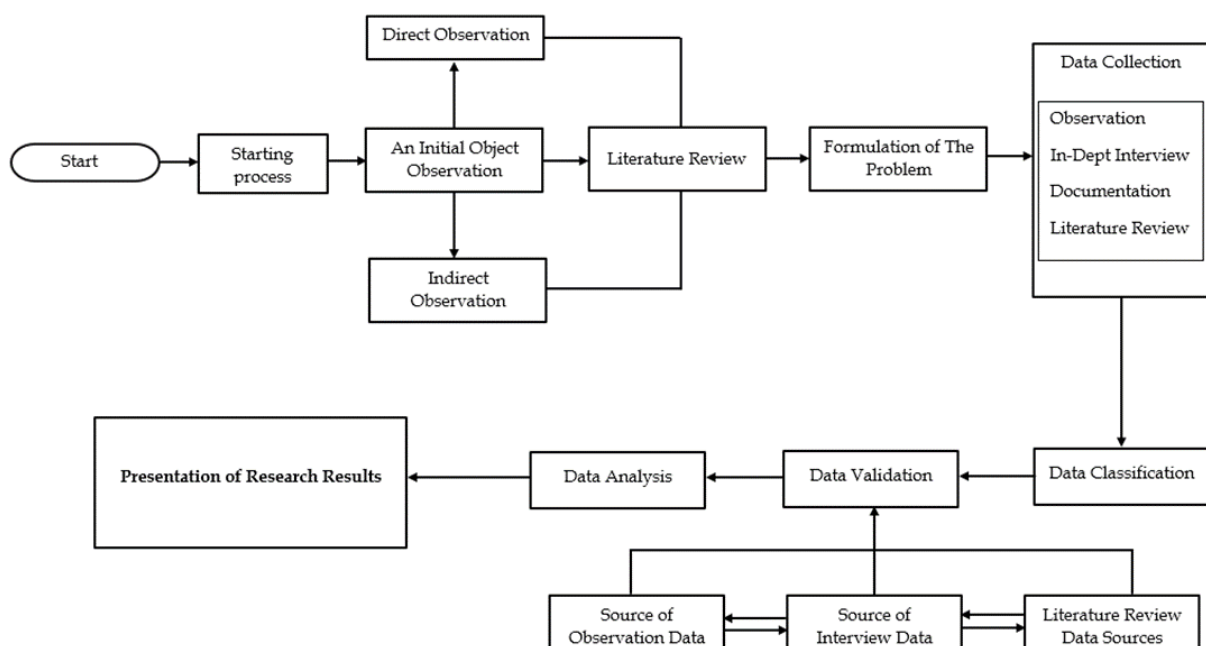


Fig. 1. A flowchart of research methodologies

3. Results and Discussion

Compared to the stories of wayang kulit performances in general, the *wayang kulit* presentation in the ritual of *ruwatan* play *murwakala* (hereinafter called *ruwatan murwakala*) is not very popular in the community, especially among the younger generation. This happened partly because the *wayang* performances in *ruwatan murwakala* were not as entertaining as the *wayang kulit* shows in general. As a ritual, *wayang* performances in *ruwatan murwakala* are more serious and do not feature jokes (joking). However, from a contemporary social perspective, *ruwatan murwakala's wayang* presentation is more effective, efficient, and economical because it is carried out during the day, and the presentation time is only around 3-4 hours. Unlike what usually happens in *wayang kulit* shows in general, which are held at night and take 7-8 hours. The shorter duration of the show makes the performance of the show more economical and makes the audience less bored. So far, research on the *ruwatan murwakala* ceremony has mostly revolved around the structure of the dish, the meaning and function of the ceremony, the symbolic meaning of offerings, and the like.

However, no one has specifically discussed the values of character education in the *ruwatan murwakala* scenes. Therefore, this research is focused on finding the values of character education in the *murwakala* story, which is sorted or divided into several scenes during the presentation of the *ruwatan murwakala* ritual. As far as the author observes, the scenes in *ruwatan murwakala's* presentation vary greatly among several puppeteers. This is influenced by several factors, including the knowledge and education of the *dalang*, the social context of the puppeteer, the need for serving, as well as the source of transmission obtained by each *dalang* [16]. However, in general, the story's main theme in *ruwatan murwakala* is the same: telling about the process of subjugating *Bathara Kala* as a symbol of human liberation from harm, disaster, and misfortune in the life. Table 1 is a comparison of the presentation of *wayang kulit* in general with the *wayang kulit ruwat murwakala*.

Table 1. Comparison of the presentation of *wayang kulit* in general and wayang kulit *ruwat murwakala*

Shadow puppets, in general	Ruwat Murwakala Shadow Puppet
More familiar with the community.	Less familiar in the community.
Tend towards entertainment.	Ritual in nature
Held at night.	Held during the day
Duration 7-8 hours.	3-4 hours duration.
The main characters are Pandavas and Kauravas.	The main characters are the gods: <i>Bathara Guru</i> , <i>Bathara Wisnu</i> , <i>Bathara Brahma</i> , <i>Bathara Naradha</i> , <i>Bathari Durga</i> , and <i>Bathara Kala</i> .

The main character in the *ruwatan murwakala* ritual is an antagonist, namely *Bathara Kala*, a figure depicted in the form of a giant born due to *Bathara Guru's* unfulfilled lust. The story begins when *Bathara Guru* and his wife, *Dewi Uma*, travel around the world riding the *Lembu Andini*. When he saw his wife's body in the afternoon sun, *Bathara Guru's* passion was aroused but *Dewi Uma* refused her husband's wish so that *Bathara Guru's* sperm fell into the ocean. In the *ruwatan murwakala* story, *Bathara Guru's* sperm that fell into the ocean transformed into a giant and was called *Kamasalah* [19]. At first, *Bathara Guru* was reluctant to admit *Kamasalah* as a child, so he tried to prevent *Kamasalah* from ascending to heaven when he wanted to meet him to ask about his identity. The gods who confronted him were unable to stop *Kamasalah* because it turned out that this giant was mighty and could not be killed with any kind of divine weapon. Do not want the chaos in heaven to drag on, and after receiving the views of *Bathara Narada's* views, *Bathara Guru* was finally willing to meet *Kamasalah* and acknowledge him as his parents with several conditions, including *Kaproble* must be willing to prostrate to *Bathara Guru*. After being recognized as his son, *Kamasalah* then asked *Bathara Guru* to be given a name, a place to live, and food.

Even though he was in the form of a scary giant, because he was the son of a god, *Bathara Guru* gave him the name *Bathara Kala*. Based on etymological studies, the word "kala" means 'time' so with this understanding, the *ruwatan murwakala* ceremony is interpreted by some *dalang* as a means to give people awareness to be careful with time. Ki Manteb Soedharsono mentions *Bathara Kala* as a symbol of the ruler of time (Javanese: *dewaning wanci/wektu*). In Ki Manteb Soedharsono's view, the term 'eaten by *Bathara Kala*' means 'controlled by the time'. People who are controlled at that time are a sign that their hearts are always anxious, worried, not calm, and far from feeling happy. After giving the name, *Bathara Guru* gave *Bathara Kala* a place to live in the forest of *Sentra Gandamayit* and told him that his food consisted of various types of humans belonging to the group of *wong*

sukerta. This is the source of the story in the story of *ruwatan murwakala* because the number of people belonging to the *sukerta* group turns out to be very large. The gods are worried that humans will run out if Bathara Kala eats all the human beings. So a strategy was made so that *Bathara Kala* could not eat all kinds of human beings, as mentioned by *Bathara Guru* by means of the *ruwatan* ceremony.

There are differences in the type and number of *wong sukerta* based on several sources that are often used as references by the puppeteers in carrying out the *ruwatan* ceremony. Among the sources that mention information about *murwakala* and the number of people who belong to the *wong sukerta* are *Serat Centhini* written by Sinuhun Paku Buwana V, *Serat Amurwakala* written by Citrakusuma (1926); *Serat Manikmaja* by M. Prijohoetomo (1937); *Pakem Purwa Amurwakala* Puppet Play by Rijasudibyaprana (1957); *Serat Pedalangan Ringgit Purwa* by K.G.P.A.A. Mangkunegara VII (1965); *Buku Sejarah dan Pengembangan Cerita Ruwatan dan Murwakala* from Javanese Literary Sources by Subalidinata, et al. (1985) [16], [22]. Although the number and types of *wong sukerta* vary based on these references, basically, it is not a fundamental problem. The many types and numbers of *wong sukerta* are often understood as a symbol that informs that there is almost no human who does not have *sukerta* (dirty, sinful) so that they can be free from the threat of *Bathara Kala*.

3.1. The narration of the Story of the Ruwatan Ceremony of the Murwakala Play

The story's presentation in *ruwatan murwakala* consists of the number of scenes divided into several acts. Each presenter (*dalang*) has different scenes presented. However, every *dalang* who presents the *ruwat* ritual with the play *murwakala* has the same storyline. Table 2 is a *wayang ruwat* scene performed by three puppeteers (*dalang*).

Table 2. The puppeteer's version of the puppet *ruwat* scene

Ki Manteb Soedharsono (Solo)	Ki Panut Darmoko (Ngawi)	Ki Bambang Suwarno (Solo)
The scene at <i>Kahyangan Suralaya</i>	The scene at <i>Kahyangan Jonggring Saloka</i> .	The scene at <i>Kahyangan</i>
<i>The scene at Kahyangan Arga Maruta</i>	The scene of <i>Rembagan</i> (discussion) between Bathara Wisnu, Bathara Narada, and Bathara Brama.	The scene in the middle of the ocean
The scene of <i>Tengah Nдалan</i>	The journey of <i>Bathara Kala</i> to <i>Telaga Madirda</i> .	The scene at <i>Kahyangan Jonggring Saloka</i> .
The scene of <i>Bathara Kala</i> and <i>Bathara Guru</i>	The scene of <i>Bathara Kala</i> arriving at <i>Telaga Madirda</i>	The scene at <i>Kahyangan Untaralayu</i>
The scene at <i>Kahyangan Nguntaralayu</i>	The scene at <i>Sumedhang Kawit</i>	The scene at <i>Medhang Kawit</i>
The scene at <i>Andhong Dhahapan</i>	The scene of <i>Dalang Kandhabuwana</i> at the place where people do <i>ruwatan</i>	The scene of <i>Tengah Nдалan</i>
<i>Adegan Purwacarita</i>	The scene of <i>Dalang Kandhabuwana</i> subdues <i>Bathara Kala</i> through <i>ruwat</i> ritual.	The scene of <i>Dadapan</i>

Generally, these scenes are framed in 3 acts, namely the early, middle, and final acts. Each round (section) is generally marked by the pitch range of the gamelan accompaniment played, namely *Pathet Nem*, *Pathet Sanga*, and *Pathet Manyura* [23]. Ki Eko Sunarsono, a *ruwat* puppeteer who is also an employee of the Education and Culture Office of Wonogiri Regency, explained as follows.

"...The *pathet* in the puppet show is used to mark the shift in the story's chapters and themes. *Pathet Nem* is used during the problem introduction phase, *Pathet Sanga* as a sign of the occurrence of problems, while *Pathet Manyura* is an accompaniment for the end of the story..."

("...*Pathet* dalam pertunjukan wayang itu digunakan untuk menandai beralihnya babak dan tema cerita. *Pathet Nem* digunakan saat babak pengenalan masalah, *Pathet Sanga* sebagai tanda babak terjadinya permasalahan, sedangkan *Pathet Manyura* merupakan iringan untuk bagian akhir cerita...").

Ki Manteb Soedharsono's presentation of *ruwatan murwakala* consists of eight (8) scenes, namely: the *Jejer Kahyangan Suralaya* scene, the *Arga Maruta* scene, the *Tengah Nдалan* scene, the *Bathara Kala* and *Bathara Guru* scenes, the *Kahyangan Nguntaralayu* scene, the *Andhong Dhahapan* scene, and the *Purwacarita* scene. Meanwhile, the results of Siti Masitoh's research on the *ruwatan murwakala* performance by Ki Panut Darmoko, a *ruwat dalang* from Nganjuk, East Java, wrote that the scenes in *ruwatan murwakala* include: the *Jejer Kahyangan Jonggring Saloka* scene, the

Rembagan scene (conversation) between *Bathara Vishnu*, *Bathara Narada*, and *Bathara Brama*, scenes of *Bathara Kala's* journey to Madirda Lake, Scenes of *Bathara Kala* arriving at Lake Madirda, Scenes of *Sumedhang Kawit* (arrival of *Bathara Wisnu/Dalang Kandhabuwana*), scenes of *Dalang Kandhabuwana* where people perform *ruwatan*, scenes of *Dalang Kandhabuwana* and *Bathara Kala*, the scene of *Bathara Kala* carrying a baby, the scene of *Dalang Kandhabuwana* reading the writings on *Bathara Kala's* body, and the scene of *Dalang Kandhabuwana* subdues to *Bathara Kala* [23].

Based on the observations that the writer has made, the scenes played by the *dalang* on the outskirts of the cultural centre (Solo and Jogja), the type and number of scenes have also undergone several variations and innovations. The education, experience, and capacity of the *dalang* appear to be very influential in composing and presenting the scenes in the *ruwatan murwakala* ceremony. Certain puppeteers have included elements of the Islamic religion in the presentation of *ruwatan murwakala*, which can be seen from the use of prayers in Arabic which is included in the *wayang* section. However, the essence of *ruwatan murwakala* as a liberation ritual is still firmly held by every *dalang*. The main scenes that are always present in the *ruwatan murwakala* ceremony are:

1) *Initial/opening Scene (Pathet Nem)*

The scene in *Kahyangan Jonggring Saloka*, contains:

a) *In conversation, the gods heard there was a riot due to the presence of Kamasalah.*

The conversation between *Bathara Guru* and *Bathara Narada* in heaven responded to the turmoil that was happening in the world. This scene has symbolic value as the responsibility of leaders and rulers when there is commotion and irregularity in the midst of society. When something goes wrong in the community, leaders must respond quickly by finding out the cause and origin of the incident. The conversation snippet below contains a message that the existence of a leader must have a spirit of responsibility towards those he leads.

Bathara Guru :

“..menika gara-gara wonten menapa, Kakang? gara-gara mboten mendo malah saya ndadra minggah dateng Kahyangan...”

("..this is why there is a commotion in the world; it does not look like it will end soon; instead, it will get worse and spread to heaven what exactly is going on, Brother ?).

Bathara Narada :

“...o inggih..., kirang menapa adi pramesthi dateng wontenipun gara-gara sebab sedaya menika ingkang ngasta pangusanipun yayi adi pramesti....”

(“...yes, my brother..., what is your power over the universe... you are the one who controls all of this....”).

Bathara Guru :

“...mboten mekaten, Kakang..tegese ora ana cangkriman di bathang dewe....”

(‘...don't be like that, Brother...should I not ask for an opinion on all this?’).

Bathara Narada :

“owhh..mekaten, adi pramesti...”

(...Alright then, Brother..”).

The dialogue that occurs between the gods teaches democratic values that to make decisions, and it is better to conduct deliberation first so that all parties can accept the decisions taken.

b) *Bathara Narada reminded Bathara Guru that he had done due to inappropriate actions (not knowing the place and time).*

This dialogue shows the initial attitude of *Bathara Guru*, who pretended not to know the origin of the chaos in the world.

Bathara Guru :

“..gek kados pundi to, Kakang...”

(“.. then how is this, brother?”).

Bathara Narada :

“..Hla...pripun..jenenge barang wis kebacut. Badhe o dipun menapak-menapakno sampun kelajeng, adiguru. Hla niko lembak-lembak saking tengahing samudra ajeng minggah ten Kahyangan..., niko mboten sanes nggih putrane njenengan..”.

(“...It cannot be helped..., it has already done. That which moves from the middle of the ocean to the *kahyangan* here is your child..”).

Bathara Guru :

“..meniko,Kakang...?”.

(“..that one, Brother?”).

Bathara Narada :

“Nggih...meniko ingkang dipun wastani kendhang gumulung Kamasalah, Kama panjenegen ingkang salah... Trus prayoginipun kados pundi meniko, adiguru ?”.

(“..Yes.. that is *Kedhang Gumulung Kamasalah*, your Kama (sperm) is wrong. Now, how do you behave?”).

Bathara Guru :

“..prayoginipun ndawuhaken para putra-putra jawata supados nyingkiraken kendang Gumulung Kamsalah....”.

(“Then... it better, order the gods to get rid of *Kamasalah*, Brother...”).

However, after *Bathara Narada* expressed his views and opinions, finally, *Bathara Guru* was heartened to admit that he was the one who had to be responsible for the riots, see [Figure 2](#).



Fig. 2. One of the scenes in the early stages, the conversation between *Bathara Guru* and *Bathara Narada*

c) *Kamasalah* met *Bathara Guru* to inquire about his identity.

At first, *Bathara Guru* was reluctant to tell and acknowledge *Kamasalah* as his son, but in the end, *Bathara Guru* acknowledged *Kamasalah* as his son but put forward several conditions. In this scene, *Bathara Guru* also gives the name *Kamasalah* to *Bathara Kala*. Embedding the title *Bathara* because, after all, he was a descendant of a god. In addition, *Bathara Guru* also gave clothes and shelter and showed food.

Bathara Kala :

“ aku matur nuwun,Bapak...wis diparingi sandangan diparingi jeneng. Saiki gari siji..., aku ki mbok wenehi pangan opo, Bapak ? “.

(“...Thanks for you have given me clothes and a name, Father....now one more...what can I eat?”).

Bathara Guru :

“...hiyo....panganmu menungso menungso sukerto...kui kabeh kang dadi panganmu”

(“Yes..your food is dirty humans (*wong sukerta*). All these human beings are the source of your food.”)

Kamasalah finally managed to ascend to *Kahyangan* and meet the gods. The most important purpose of *Kamasalah's* arrival is to find out his identity because when he was born, he did not see the whereabouts of his parents. *Bathara Guru* initially wanted to run away from responsibility and finally admitted that he was *Bathara Kala's* parents. After acknowledging *Kamasalah* as his son, *Bathara Guru* gave him the name *Bathara Kala*, then gave him clothes and a place to live, and told *Bathara Kala* what the source of his food was. The dialogue in this scene implies *Bathara Kala's* curiosity about his whereabouts. As a being born into the world, *Kamasalah* is faced with questions about self-existence. In the context of personality development, this curiosity becomes the basis for the development of a person's intellectual level and emotionality in the next life. The dialogue in this scene contains *Bathara Guru's* advice to *Bathara Kala* after he wrote four spells on *Bathara Kala's* body which are *Bathara Kala's* weaknesses. *Bathara Guru* advised *Bathara Kala* that he be submissive and obedient to anyone in the world who can read the writings that are written in secret on the four parts of *Bathara Kala's* body because the person who can read the secret writings means he is older than him so that person must consider his parents.

Bathara Guru :

"...eling-elingen yo, Ngger....yen kowe ketemu karo sak sopo wonge sing isoh maca tulisan ing sak jroning awakmu..., ojo wani-wani marang wong iku. Kowe kudu rumangsa luhih nom lan kudu manut opo kang dadi prentahe..".

("... always remember, my son...if you meet anyone who can read the writings that I write secretly on your body..., do not ever fight them. You have to feel like you are younger than him and have to do whatever he tells you...").

Bathara Kala :

"..iyo..Bapak..".

("..yes..., I do it, Father..").

Bathara Guru :

"...kajaba saka iku, sira nek mangan apa-apa, kudu nganggo pusaka iki, yaiku serang bedhama. Ojo mangan kang dadi panganmu yen ora mbpok kantheni pusaka serang bedhama iki minangka jalaran patine..."

("...Besides it all, if you are going to eat what is your food, you must use this tool, which is to attack the *bedhama*. Never eat your food if you do not kill it first with this weapon...").

It is clear that this dialogue teaches the character value of respect to parents. Anyone who is able to read the secret writings on *Bathara Kala's* body means that the human has much knowledge about who he is. Therefore, he is like an older man who is rich in experience and knowledge, so it is proper to be respected even though *Bathara Kala* may be against him.

d) *Bathara Narada* worries about the fate of humans.

Because *Bathara Kala* can eat them up because so many types of humans belong to the *wong sukerta* group; however, later, *Bathara Guru* gave way for humans to be free from *sukerta* and safe from *Bathara Kala*, namely by means of *ruwat*. After *Bathara Kala* went down to the world, the gods expressed their objections and worries about the fate of humans. That is because *Bathara Guru* told what *Bathara Kala's* food was, namely *wong sukerta* (dirty humans) which were very numerous. The gods argue that this world is filled with dirty humans, so if all of them are eaten by *Bathara Kala*, humans are threatened with extinction. Then after going through a discussion between the gods and *Bathara Guru*, a decision was made so that the humans that *Bathara Kala* would eat were safe. There is a character education value in the dialogue in this scene, including the responsible character of a father (*Bathara Guru*) to his son (*Bathara Kala*). However, as the leader of the gods, *Bathara Kala* is also responsible for human survival. Therefore, against these responsibilities, *Bathara Guru* made a wise decision.

2) Middle Scene (*Pathet Sanga*)

A scene in a place (there is a puppeteer who names it *Medhang Kawitan*, and there is a puppeteer who names it *Andhong Dadapan*). Several *dalangs* often use this scene to present the process of symbolizing the mandate given by the host (puppet responder) to the *dalang* to perform *ruwatan* as a form of a petition to the almighty. In this session, the *dalang* plays as *Bathara Wisnu* disguised as the

puppeteer *Kandhabuwana* accompanied by *Bathara Brama* and *Bathara Narada* as gamelan players. The scene where the host asks the puppeteer to perform *ruwatan* is symbolized by a puppet character having a dialogue with the puppeteer.

Host messenger (*Utusan tuan rumah*) :

"..Mbah....kulo diutus marasepuh kulo.., benjang Jemuah Pon, niku nyuwun tulung njenengan supados ngresiki Mbah Sadiyo. Dene Mbah Sadiyo gadhah yoga kalih jaler-estri..hla niku jarene mlebet wong sukerta ingkang kedah dipun ruwat..".

("..Mbah...I was asked by my father-in-law.. Tomorrow, Jemuah Pon, *Mbah Dalang* were asked to help clean up Pak Sadiyo's family. Mr Sadiyo has a pair of children, a boy and a girl, which he says are included as wong Sukerto, so they must be cleaned by means of *ruwat*).

Dalang :

"...yo...aku yo iso, ning aku yo sak dremo nyenyuwun, pak Gurit. Kabeh mau sing nguwasani Gusti Allah. Muga-muga Gusti Allah ngijabahi lan ngideni apa kang dadi perlune mBah Sadiyo..".

("...yes...I can, but I can only ask God. All these things are controlled by God... hopefully Pak Sadiyo's request will be granted and allowed by God Almighty...")

Bathara Kala came to the puppet show causing chaos because many people were afraid to see *Bathara Kala's* form. Then *Bathara Kala* asked the *dalang* to continue the puppet show, but the *dalang* asked for a reward, namely *Bathara Kala's* weapon, which was used to kill humans before they were eaten, see [Figure 3](#).



Fig. 3. One of the middle act scenes. A wayang character that represents the host asks the *dalang* to make a request to God Almighty through a *ruwatan* ceremony.

3) Final Scene (*Pathet Manyura*)

Bathara Kala gets food for a baby. He asked for the weapon he gave to the *dalang* to slaughter the baby before he could eat it. The puppeteer will give the baby on condition that it is exchanged for the baby brought by *Bathara Kala*. *Bathara Kala* did not agree to the conditions put forward by the puppeteer, so there was a debate between *Bathara Kala* and the puppeteer about the origin of *Bathara Kala*. The *dalang* describes the origins of *Bathara Kala* and reads the inscriptions/tattoos on four parts of *Bathara Kala's* body. *Bathara Kala* realized that the *dalang* was an older person because he remembered the message of *Bathara Guru* (his parents) to be submissive and obedient to anyone who could read the writings on the four parts of his body.

Bathara Kala :

"...hei, dalang...nek kowe isoh maca tulisan kang sinandi ana ing awakku, aku bakal ngakoni kasektenmu lan bakal manut opo kang bakal mbok parentahake...".

("..hey, dalang if you can read the writings hidden in some places on my body, I will acknowledge your greatness, and I submit and obey all your orders ..").

Dalang :

"...yen gunu penjalukmu... mara mungkuro tak wacane tulisan sing ana nggigirmu...".

("...well, then your request..., turn around..., I will read the writing on your back first...").

The *dalang* performed the *ruwat* process *Bathara Kala* then told him to return to his residence, followed by *Tancap Kayon* as a sign of the end of the ritual, see [Figure 4](#).



Fig. 4. In one of the final scenes, the dalang reads the writings on four parts of Bathara Kala's body.

3.2. Transmission of Educational Values in the Ritual of Ruwat Play Murwakala

Ruwatan murwakala, as a traditional ceremony, becomes a medium for reflection through awareness for self-introspection. The storyline presented illustrates the principle of cause and effect of the birth of problems through the scene of the birth of *Bathara Kala* for the behaviour of *Bathara Guru*. In addition, as a performing art that contains symbolic meanings, *ruwatan murwakala* carries messages, mandates, and character education values in many scenes that tell the journey of *Bathara Kala* from birth to meet the puppeteer *Kandhabuwana* as a representation of *Bathara Wisnu*. The value of character education in *ruwatan murwakala*, which is in line with the direction and achievement of character values as stated in the National Policy on National Character Education in 2010-2025, can be concluded from a series of scenes grouped by chapter or *pathet* as presented at [Table 3](#).

Table 3. The division of acts, scenes, and the value of character education in the play *ruwat murwakala*

Early Round (<i>Pathet Nem</i>)	Middle Round (<i>Pathet Sanga</i>)	Final Round (<i>Pathet Manyura</i>)	Value of Character Education
<i>Bathara Kala</i> heads to <i>Kahyangan</i> to find out who he is.			Curiosity
<i>Bathara Guru</i> acknowledged <i>Bathara Kala</i> as his son, even though it was embarrassing.			Honest and knight
<i>Bathara Kala</i> accepted the conditions to prostrate to <i>Bathara Guru</i>			Respect
	The host asks the puppeteer to take care of his son as a form of a request to the Almighty.		Religious
	<i>Bathara Kala</i> exchanged his weapons as wages for asking the dalang to play the puppets as he requested.		Obey the rules, respect and fair
		The debate between <i>Bathara Kala</i> and the dalang about who is older.	Smart, Creative, Critical
		<i>Bathara Kala</i> acknowledges the dalang as his parents (older people) because he knows his origins and can read the writings on four parts of his body.	Knight honest, respectful, and intelligent.

The *ruwat murwakala* ritual is not only a ritual that has magical religious value, but in its implementation, it is also a means to transmit educational values to the community, which is conveyed symbolically through dialogue between characters in the scenes in *ruwat murwakala*. These values are contained in the dialogue between the characters in it, namely *Bathara Guru*, *Bathara Kala*, *Bathara Narada*, *dalang* and the host. In these scenes and dialogues, it is also presented how a person's attitude, ethics and character are to himself (*Bathara Kala's* curiosity scene), to the parents (*Bathara Kala's* dialogue with *Bathara Guru*), ethics and character to others (*Bathara Kala's* dialogue with the *Bathara Guru*), ethics and character to others (*Bathara Kala's* dialogue with the *sukerta*). The values of character education in the play *ruwat murwakala* are largely determined by the creativity, knowledge, and personal qualities of each *dalang*, because the majority of these values are conveyed symbolically

4. Conclusion

As a ritual activity, besides having magical religious nuances, *ruwatan murwakala* takes on a role and functions as a medium for conveying social, cultural, and educational messages. This research will contribute to the world of education in the form of educational communication concepts and designs, especially in transmitting character education values derived from local wisdom. The presentation of the *ruwat murwakala* story is very relevant and integrative in the context of learning through art to encourage and stimulate students to have freedom of thought through the interpretation of the stories presented. In the context of the idea of *Merdeka Belajar* or “*Freedom of Learning*” Program, *ruwat murwakala's* *wayang* story has relevance to the application of the concept of integrating art in learning, namely learning through art because it leads a person or students to have the freedom to interpret the story in it. In addition, the *dalang*, as the presenter of the story, also has the freedom and flexibility to build and develop stories in conveying messages of character education values through the presentation of the *ruwat murwakala* puppet play. Therefore, the existence of the *ruwat murwakala* ritual needs to be preserved and maintained because it is one of the media to create social cohesion in addition to taking a role in character building based on traditional arts.

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