



RELIGIOUS VALUES IN FOLKLORE OF KANG CIDRA IN PANCASILA CHARACTER EDUCATION

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Abstract

This study aims to analyze the religious values contained in the Wahyu puppet show of Kang Cidra's student play Nyi Lucia Siti Aminah Subanto which can be the basis for the development of pancasila character education. Religious values in Catholicism include various aspects related to faith deepening and spiritual strengthening. This play is interesting to study because it is a representation of the sacred event of the crucifixion of Jesus Christ, so it contains teachings on religiosity that serve as a subject of faith for Catholics. The meaning of religious values is analyzed through dramatic structures and textures. The result of this study is that this play contains religious values, including: love, repentance, and loyalty. This value can be lived in everyday life as a development of character education for Catholics. The play Siswa Kang Cidra contains a meaning to invite Catholics to appreciate suffering through the story of the passion and death of Jesus Christ. On the other hand, this play also reveals a reflection of the inner religious attitude shown through Jesus' disciples. God's love and forgiveness is very clear in how God still accepts Peter even though he has denied it. This event changed Peter to repent and live by the teachings of Christ until the end of his life. Meanwhile, the act of betrayal by Judas was a reflection of the failure of the faith process. Repentance is the path to blessing because God always accepts repentant humans. The failure of the faith process is a sign that closeness to God is always faced with trials and obstacles. Misguidance due to trials and obstacles can occur if faith is weakened, and weakened faith allows people to make decisions that deviate from the teachings of Christ. For this reason, learning from the failure of the faith process is an effort to strengthen the belief that humans follow and proclaim the teachings of Jesus Christ. The religious values contained in the play include: loyalty, love, and repentance. These values can be lived out in everyday life as the development of Pancasila character education.

Key words: *Religious Values, Kang Cidra, Pancasila, Character Education*

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INTRODUCTION

Etymologically, the word "folklor" is an Indonesianization of the English word folklore. English word folklore. This word is a compound word, which derived from two basic words folk and lore. Folk is a group of group of people who have physical, social, and cultural identifying characteristics that distinguish them from other groups so that it can be distinguished from other groups. These identifying characteristics can include skin color, the same hair shape, livelihood, etc. Same hair color, same livelihood, same language, same level of education, and same language, the same level of education, and the same religion or beliefs religion or beliefs. However, what is even more important is that they already have a tradition, i.e. a habit that they have inherited from at least at least two generations, which they can recognize as their common property recognize as their common property (Endraswara & Hum, 2013).

The definition of folk which reads "a group of people, who has physical and cultural identifying characteristics so that it can be distinguished from other groups" and the notion of lore which is distinguishable from other groups" and the notion of lore which reads "habit or culture" implies that which reads "habit or culture" implies that folklore research in the archipelago is very broad and very diverse research on folklore in the archipelago is very extensive and very diverse variety. Because folklore is a mirror of the self and the habits of the collective human habits collectively, then revealing folklore is the same as diving into the beautiful mystery of man. The question now is whether folklor that is very rich can be utilized to bring the younger generation of Indonesia's young generation to a brighter future.

All types of folklor, both oral folklor, partially oral folklor and non-oral folklor, have a very important function oral folklor and non-oral folklor, have a very important function in human life important in human life. According to Bascom, folklore has four functions, namely (1) as a projection system (projective system), namely as a means of reflecting the world

system), namely as a means of reflecting the wishful thinking of a collective, (2) as a means of validating cultural institutions and institutions, (3) as a pedagogical device, and (4) as an educational tool. (3) as a pedagogical device, and (4) as a means of coercion and supervision so that the norms of society will always be obeyed by its collective members.

The teaching and learning process of teachers plays an important role in the world of education and creating smart generations in the next generation (Darma, Nababan, & Alkhairi, 2022). The training system has never isolated from human's correspondence with the climate of human's existence and culture. In Indonesia society's life certainly the connection most certainly occurred separately or in gatherings, the course of socialization worried about the way of life growing experience in connection to social frameworks. All the while, a person from youth to grown-up learns examples of activity in connection with a wide range of people around him who possess the different social jobs that might exist in daily existence (Darma & Joebagio, 2018).

Character education is a very important thing in developing the character of a society. Character development is not only done in formal education, but can be done through various things, one of which is the performing arts. Art has a universal and dynamic nature so that it is able to reach all levels of society. However, the delivery of character education content is easier to capture if it is conveyed through verbal communication practices. Whereas some types of art are more inclined to the provision of aesthetic experiences whose meaning is not necessarily acceptable to the audience (not from the art circles). One of the performing arts that developed these principles of verbal communication was puppet performance.

Puppet shows in character education can be used for counseling or teaching wrapped in elements of art. In this case, the audience gets an aesthetic experience as well as an epiphany about the values of the characters. Wayang is a character that in essence explores the heroism of good-tempered characters

facing and suppressing characters with evil character. The fact that wayang has gone through various historical events from generation to generation, shows how much puppetry culture has been attached and become a part of the life of the Indonesian nation, especially Javanese. The wayang age is very long and in fact until now there are still many fans, showing how high its value and benefits are for people's lives. Wayang is a traditional literature that meets the qualifications of master piece works, literary works and/or adiluhung culture (Nurgiyantoro, 2011).

Character education according to the Ministry of Education and Culture reveals that there are 18 characters that must be developed in the world of education, one of which is religious. Religious according to the Big Indonesian Dictionary (KBBI) are things that are religious, religious, or believing; belief in God; belief in the existence of supernatural power above man; beliefs associated with animism and dynamism (Kbbi, 2016). Religious values are good qualities and are always used as a basis, reason, motivation in religious life or adhering to certain beliefs. In other words, religious value is an attitude of obedience and obedience in understanding the teachings of the religion or belief stream adopted. In certain religious communities this religious value is developed specifically through puppet performances, especially in Catholicism. This puppet show is known as the puppet of revelation. Religious values in Catholicism include various aspects related to faith deepening and spiritual strengthening.

The creation of new types of puppets is proof that puppets continue to develop in accordance with the purpose of their performance. Likewise with the creation of revelation puppets used to convey the religious values of Catholicism. The creation of the puppet of revelation is sourced from the Catholic Scriptures. Wayang wahyu was created in 1960 by Paguyuban Wayang Wahyu Ngajab Rahayu, founded by Br. Thimoteus L. Wignyosoebroto, F.I.C. This group consists of

A.P. Soeradi, R.Ng.Th. Martosoedirjo, S. Budisetiatmojo, A. Bambang Pujiatmojo, A. J. Soeparno, M.M. Atmowijoyo, and G. Indrati (Wigyoebroto, 1975).

In 1970, a female mastermind who graduated from the Indonesian Karawitan Conservatory Surakarta appeared who joined the Wayang Wahyu Ngajab Rahayu Association, named Lucia Siti Aminah Subanto. As a Javanese-language broadcaster, scriptwriter, and radio showman at RRI Surakarta, Siti Aminah produced many playwrights for wayang wahyu performances. In 2019, Siti Aminah presented her latest work entitled *Siswa Kang Cidra* which was broadcast on RRI Surakarta in order to welcome the series of Easter Holidays for Catholics. This play takes from the book of New Testament and raises the point of view of a disciple as the one who betrayed Jesus Christ.

Kang Cidra's Student Play is interesting to research because the story that is raised is the culmination of the event of the salvation of Jesus Christ to all mankind who believe in it. It is a sacred event commemorated during Holy Week, starting from Palm Sunday, White Thursday, Good Friday, Holy Saturday, and Easter Sunday. This play tells about the chain of events of Jesus Christ when he was arrested and later died on the cross. The focus of the play is on how the religiosity of Jesus' disciples is tested in persevere in the teachings of Christ. This can be a reflection for followers of Christ, namely Catholics, in living out religious values in real life.

The presentation of the puppet show is inseparable from the dramatic structure and texture inherent in it. Dramatic structure, in puppet dramaturgy referred to as *sambung-rapet* is the construction of interlocking between events in a puppet play based on a whole and logical unity both in the intrinsics of the play and its intertextuality. Meanwhile, the dramatic texture, puppet dramaturgy referred to as *greget-sahut*, is a way for a puppeteer to realize a vivid event, whether it is about dialogue, atmosphere, narrative, or *sulukan* (Wahyudi, 2014). Siti Aminah in compiling and

presenting her work, made a thorough composition, especially in the fabric of her story. He worked on the interweaving of different stories with the source of the stories drawn from the scriptures; both in the gospels of Matthew, Mark, Luke, and John. Thus, structural and texture analysis was carried out to find the religious value proclaimed for the catholic faith.

This study aims to find religious value in Kang Cidra's student play by analyzing the dramatic structure and texture in the puppet show. The results of the dramatic structure and texture analysis were then reanalyzed to find the implementation of the religious values contained in the play.

Dramatic continuous / continuous structures consisting of themes, plots, characters, and settings are things related to the logical interweaving between each material or story of the puppet play. Given that the meaning or message in puppet plays is always expressed through the theme of the story, characters, plot, and setting, an analysis of the dramatic structure is very necessary. Dramatic textures that include dialogue, narrative, silukan, and atmosphere are elements that build impressions and evoke aesthetic experiences. So it can be concluded that *greget-sahut* is an aspect of puppet play related to experience or experience or impression of the performance (Wahyudi, 2014).

The results of the dramatic structure and texture analysis were then reanalyzed to find the implementation of the religious values contained in the play. Value is everything related to human behavior regarding good or bad as measured by religion, tradition, ethics, morals, and culture prevailing in society (Zakiyah, 2014). In this case, the value of being embraced is measured in the perspective of the Catholic religion because the puppet of revelation is one of the preaching of the teachings of the Catholic religion. Religious values are beliefs held by a person, derived from the beliefs he adheres to. According to Mawardi Lubis, religious is a value of life that reflects the growth and development of

religious life which consists of three main elements, namely *aqidah*, worship, and morals (NURAINI, 2017). In relation to anthropology, the term religion relates to a belief system of an unpretentious society as a product of its culture (Efriani, n.d.).

Religious according to Muhaimin in Indonesian means religious which in the Big Dictionary Indonesian means religious or religious, or related to religion. Religious is commonly defined by the word religion. Religion according to Frazer, as quoted by Nuruddin, is a belief system that constantly undergoes changes and developments according to the level of one's cognition. Religiousness or religiosity is more about the aspect that is in the depths of a personal conscience, attitude, personal that is more or less a mystery to others, because it brings the intimacy of the soul, a sense that includes totality, (including its ratio and human sense) into the human person (Imelda, 2017). Religion according to the Big Indonesian Dictionary (KBBI) is a teaching, a system that regulates the system of faith (belief) and worship of Almighty God as well as the system of rules related to human and human associations and their environment (Indonesia, 2021).

METHODOLOGY

This research uses qualitative methods with a dramatic structure and texture approach, then analyzed with values. Qualitative method is a type of research whose findings are not obtained through statistical procedures or other forms of counting. Seeks to understand and interpret the meaning of an event of interaction of human behavior in a particular situation according to the perspective of the researcher himself (Gunawan, 2013). The final report of a qualitative study has a flexible structure or framework. The perspective used in this research is inductive style, focuses on individual meaning, and translates the complexity of a problem (Nababan, Sumantri, Tanjung, & Hasudungan, 2022). The data collection techniques that will be carried out

are observation, literature study, object analysis, interviews, and documentation. The material object that will be studied in this study is the wayang pamarta performance of Student Kang Cidra's play presented by Lucia Siti Aminah Subanto which was staged in 2019 at RRI Surakarta.

The data collection technique carried out is observation by observing and then analyzing the material objects of the recording of the play Student Kang Cidra by Nyi Lucia Siti Aminah Subanto. Literature studies are conducted by examining books and journals on interpretation, puppetry dramaturgy, and religious values. In addition, interview data and documentation are required to supplement the research data.

RESULT AND DISCUSSION

The subject of Pancasila Education is closely related to value and moral education. One of the one of the basic competencies of this subject is to appreciate the teachings of religion in accordance with their respective beliefs each. This aims to shape the character of religious students. Many people who argue that religious character can only be applied in religious schools such as madrasah or pesantren, but this paradigm is very wrong because students in religious schools can only be applied in religious schools madrasah or pesantren, but this paradigm is very wrong because students in public schools can also have a religious character can have a religious character.

The value of divinity ranks at the top of the Pancasila hierarchy because it involves the relationship between humans and the creator human relationship with the creator. The value of divinity is the source of religious character. And religious character religious character provides a clearer understanding of the behavior that should be done and not done and not to do (Ibda, 2012).

The dramatic/splice-rappet structure consists of themes, plots, characters, and settings; Its description in this play is as follows: The theme is the staple of the play. The

theme is divided into two, namely the main theme and the sub-sub-theme. The main theme in the play is the example of selfless, forgiving lovingkindness to all. Jesus Christ did not resist the evil deeds of those who hated Him and even continued to do good to them. Nor did he avenge the deeds of the disciples who had betrayed Him. He has set an example to keep loving all people.

While the sub-sub-themes expressed include:

- 1) A student's loyalty to His teacher/role model. In this story how Peter's faithfulness as a disciple of Jesus was tested when Jesus was arrested and tried by the High Priests.
- 2) Regrets that ultimately lead to repentance. Peter regretted his actions for denying Jesus, then repented and was faithful to Jesus until the end of his life.
- 3) Betrayal will lead to disastrous malaise. Judas Iscariot committed treason to Jesus. He deeply regretted his actions and then hanged himself.

This play uses a tight plot which means that the fabric of the events is very solid. If any of the events or events are omitted, then the integrity of the story will be disturbed. This story starts from the first scene in the Garden of Gethsemane to the last scene there is always a connection.

The presence of all characters in a wayang play is in their own stable capacity and character. Although wayang characters can be categorized as good and evil characters, in the context of the play, the characterization never categorizes them as protagonists or antagonists because in general wayang plays are competitions based on the concept of the law of karma or cause and effect. The characters and characterizations in this play are as follows:

- 1) Jesus has a loving, patient, loyal, selfless, and forgiving character.
- 2) Judas Iscariot has an unfaithful character, a traitor.
- 3) Peter: has an emotional disposition, initially hard but his loyalty is easily

shaken when faced with enormous risks.

- 4) Pilate: had a disposition that was unstable and irresponsible.
- 5) Claudia has a disposition full of compassion for the innocent.
- 6) The high priest had a cunning disposition and did everything possible to kill Jesus.
- 7) Joseph of Arimathea had the character of faithfully following Jesus in secret.
- 8) Nicodemus had a character who faithfully followed Jesus.

Puppets of revelation are usually staged in the context of certain holidays of Catholics. Without exception, in the framework of the series of the Tri Holy Days in which there is a passion about the miserable story of the death of Jesus Christ. This story is a very sacred event in the celebration of Good Friday presented at a series of Sabda Worship called *passio*. The *passio* or suffering of God in the gospel of John (John 18:1-19:42) is always sung or recited is a central part that must be lived with reverence and a media-contemplative atmosphere as well (Martasudjita, 2021). Nyi Lucia Siti Aminah Subanto adopted this story into the puppet show of revelation by taking the point of view of Jesus' disciples. This work is titled the play *Siswa Kang Cidra* which was broadcast on RRI Surakarta in 2019 to coincide with the Good Friday celebration at 21:00 WIB.

The play takes the title *Student Kang Cidra*, student meaning student; and *cidra* which means *ora setya, ora nuhoni* a promise that in Indonesian i.e. unfaithful, unfaithful to promises. *Cidra* can also be interpreted as *nindakake pangapus*, in Indonesian that is to commit an act of lying. The emphasis of *cidra's* actions here is opposite to other characters who are usually used as role models in a puppet show. Precisely in this play displays the negative side that is done by characters who usually have good character. The title raised is more inclined to the sub-theme of the play, namely:

- 1) A student's loyalty to His teacher/role model.
- 2) Betrayal will result in mala-disastrousness.

Based on the sub-theme above, this play focuses on how the faithfulness and trust of Jesus' disciples were at stake when experiencing a very severe ordeal. This work is more focused on providing Catholics with reflections on how to determine the right religious mental attitude to live persevered in the teachings of Christ amid the many obstacles that must be faced.

Kang Cidra's Student Play shows how the faithfulness of Jesus' disciples was tested when his teacher was sentenced to cross by the priests and the Israelites. Jesus. In Scripture it is reported that not all disciples were around the cross of Jesus. The disciples were recorded fleeing God (Emanuel Martasudjita, 2020, p. 119). In fact, it is told that Peter was a very faithful disciple but did not recognize Jesus as his teacher. At first Peter did try hard to be faithful until he cut off the ear of Malkhus who was about to catch Jesus. However, this was not the will of Jesus who instead commanded Peter to sheathe his sword. After Jesus was arrested, Peter had lost his loyalty and trust in Jesus, as evidenced by three people asking questions about his relationship with Jesus, but he did not admit that Jesus was his teacher. As in the narrative quote in the form of a *pocapan*, as follows:

"Wauta, hanyarengi Sang Petrus ngucap sanes muride Sri Yesus tan antara dangu kapyarsa jago kluruk, dadaya pratandha lamun amung sekedhap kewala Sang Petrus wus anyelaki Sri Yesus kaping tiga. Sareng mireng kluruking jago Sang Petrus emut pangandikaning Sang Guru, sakala gumrobos ponang riwe sumrepet panone"

Peter remembered Jesus' words to him that before the crowd, he had denied Jesus three times. Then Peter wept and left the place. He regretted his actions and begged forgiveness for his unfaithfulness to Jesus. Through the figure of Peter, Siti Aminah revealed about repentance which is one of the implementations of religious values. Repentance comes from the word *repentance*. The intended repentance concerns the whole

man or his body soul. True repentance is repentance of the heart. It was a very deep change of mind (metanoia) that the behavior of birth was also changed (Niron, 2020). In addition, he spoke of God's forgiving love. This can be seen in the scene when Jesus performs a miracle to heal the ear of Malkhus who also caught him.

At the end of the story, Joseph of Arimathea plays an important role in this story by asking Pilate's permission to take Jesus' body from the cross to be buried. Joseph was not one of Jesus' twelve apostles but played a role in following Jesus' cross. After Jesus was buried came Nicodemus who was also not one of the twelve disciples of Jesus who declared his belief in the Lord Jesus despite his death. Nicodemus grew increasingly convinced of Christ's teachings because of the sacrificial love He had given to mankind. Joseph of Arimathea and Nicodemus did not appear to be very close to Jesus like the other twelve disciples. However, his obedience and faithfulness to God can be an example for Catholics. Especially the inner attitude that Nicodemus had shown that he welcomed the love and sacrifice of Christ with his firmer belief in Jesus Christ.

In this work, Nyi Lucia Siti Aminah Subanto tells how Judas cried when he saw Jesus being flogged and tortured by the soldiers. He realized that his sin was very great and he did not deserve to live in this world. So to atone for his sin he ended his life by hanging himself. The attitude Judas took after regretting his actions was very different from Peter. He preferred to end his life which meant going against God's will. By committing suicide, Judas had broken one of the laws of the "Ten Commandments" which reads: "Thou shalt not kill". Judas' decision to commit suicide was also an irresponsible mental attitude. God did not create humans like robots that are completely controlled, but God always encourages or directs humans to His will (good and right words and deeds). True repentance comes from within one's own will and awareness, and not from external factors. External factors are only complementary (Panjaitan, 2013)

Judas had been invited by Jesus to live the beatitudes, but he refused. Here we see how Jesus did not impose His will, because He respects human freedom. The turmoil of a person's heart can be caused by various factors and causes. This includes Judas Iscariot who had gone astray and eventually took a stance that deviated from God's teachings. Pope Benedict XVI gave a note of reflection on Judas' betrayal: "The only way to prevent such turmoil of heart is not to maintain a view of things according to one's own personal point of view, but instead always to put oneself on the side of Jesus Christ and accept His perspective. From day to day we should try to establish complete unity with Him". The religious meaning in the betrayal of Judas Iscariot can be interpreted that at any time there must be someone who makes the heart hurt and suffer the most, and it is precisely the person who is most loved. This dynamic of brotherhood and friendship was also experienced by the Lord Jesus. Jesus is God who truly experienced the joys and sorrows of life, both the sweetness of the love of brothers and friends, but also the bitterness of betrayal or slander that comes from brothers and friends as well. Like Jesus, Catholics are expected to leave everything to God the Father. Often silence and stillness are the wisest attitudes, while waiting for the moment when God answers and illuminates our problems (Martasudjita, 2021).

Father Aba MSC on the youtube channel "romo ndeso" revealed about the betrayal of Judas Iscariot which shows how amazing God's work and participation is for man. There are no records and writings containing the disciples' hatred and disillusionment with Judas Iscariot in the Gospels. This happened because the joy of knowing Jesus as God becoming human was far stronger than the desire to talk about the fall and failure of Judas Iscariot as a disciple of Jesus. God also works on painful events. God does not want betrayal but when betrayal occurs because of the human ego, God can turn betrayal into an event of redemption for mankind.

Man's inability to understand difficult

situations, failure to read the direction of the Holy Spirit's movement in life, makes man choose to betray rather than be faithful. Judas Iscariot's betrayal was a failure to understand the direction of Jesus' life, which led Judas to strategize and make his own life choices. However, God turned the betrayal into a salvation event. This event is a reflection that there are many dark events in life, conflicts seem to be inevitable, denial, betrayal, slander, poverty, illnesses, etc. However, let's not be judges of bad events and blaspheme reality. There is always mercy behind every bad event that humans experience. Allah did not create dark events, conflicts, betrayals, disputes. However, when dark events occur God does not turn a blind eye to them. God works in the unpleasant events of life, because God is always with mankind. According to Siti Aminah, Judas' act of committing suicide was a means of penance. In contrast to Father Aba MSC's opinion that sin is still sin and God does not justify something that is wrong or sinful, but God's grace cannot be stopped even by sin. God works even in the most difficult situations in human life. In God, there is always a way out even if it is not immediately enjoyed. It was this understanding that made Jesus not rebel and not blame anyone, still making Him forgive and forgive even though He was in a very painful situation.

This play reflects on Jesus' disciples with a life based on a close loving relationship with God. According to Pope Benedict XVI, God wanted to make man a disciple who lived true friendship with God. To be able to know and love God more Christians must dare to approach His cross and follow His path of the cross (Martasudjita, 2021). Participating in the suffering and death of the Lord Jesus Christ is by wanting to experience the hardships and sufferings associated with duty and neglect. The devotional about the miserable story of the death of the Lord Jesus Christ is a sign of God's solidarity in how God accompanies man in all his troubles and sufferings.

CONCLUSION

The play *Siswa Kang Cidra* contains a meaning to invite Catholics to appreciate suffering through the story of the passion and death of Jesus Christ. On the other hand, this play also reveals a reflection of the inner religious attitude shown through Jesus' disciples. God's love and forgiveness is very clear in how God still accepts Peter even though he has denied it. This event changed Peter to repent and live by the teachings of Christ until the end of his life. Meanwhile, the act of betrayal by Judas was a reflection of the failure of the faith process. Repentance is the path to blessing because God always accepts repentant humans. The failure of the faith process is a sign that closeness to God is always faced with trials and obstacles. Misguidance due to trials and obstacles can occur if faith is weakened, and weakened faith allows people to make decisions that deviate from the teachings of Christ. For this reason, learning from the failure of the faith process is an effort to strengthen the belief that humans follow and proclaim the teachings of Jesus Christ. The religious values contained in the play include: loyalty, love, and repentance. These values can be lived out in everyday life as the development of Pancasila character education.

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