The Values of Character Education in Children’s Novel
Guha Karang Legok Pari
Works of Hidayat Susanto

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ABSTRACT
In the Local Content Curriculum of Sundanese Language and Literature (Revised Edition 2017), novels should be taught in elementary, junior high, and high school/vocational schools. The problem is that teachers find it difficult to find novel reading materials that are suitable for children in elementary schools. Therefore, a study of children’s novel Guha Karang Legok Pari (GKLP) by Hidayat Susanto was conducted to determine whether the novel is appropriate to be employed as teaching material in elementary schools. With descriptive methods of qualitative-analysis, library studies techniques, and field studies, this research aims to find out the story structure and characters education values in Hidayat Susanto’s GKLP children’s novel. The results showed that (1) GKLP novel is suitable for novel learning in elementary school as the language is simple, the content is loaded with information about the cultural background of the lives of the children of a fishing village, (2) the story structure is complete, the story characters have exemplary characters by children, and (3) in general the novel represents character education values of the nation that corresponds to the purpose and outlook of life of Sundanese people i.e. hurip, waras, cageur, bageur, bener, pinter, ludeung. Then, the character education values of the nation are packaged in purbatisti-purbajati Sundanese concepts that include Gapura Pancawalaya, Trisilas, dan Catur Diri Insani.

Keywords: Character education values, elementary school, novel, structure

1. INTRODUCTION
Dealing with children’s literature is not as easy as it seems. It needs serious-mindedness, especially as children’s literature is very different from adult literature in general. This is in line with the opinion expressed by Sarumpaet (2010) that principally children’s literature is more than literature read by children. In other words, children’s literature can be used as a medium for learning for children. Furthermore, Suherman (2019) states that literature not only meets the criteria of readings for children but also has a function to guide children’s character. One specific that distinguishes children from adult reading is the format (Sarumpaet, 2010). When reviewed by size, we can find children’s readings from the smallest mini-sized to the largest. Judging by the thickness, we can see thin to very thick readings. The shape also varies. Some are square, rectangular, triangular, even rounded. Some are in the shape of apples, tigers, and handbags, to tables. However, most of all, what distinguishes children’s literature and adult literature is its content and storyline. The content and storyline of children’s literature is very important because it will affect children’s psychological development.

Children’s literature has a significant role and influence on children who listen to and read it, since as mentioned earlier, that children’s literature consisted of educational values that will affect children’s development. In addition, Stewig (1980) asserts that one of the reasons why children are given literary reading books is for their pleasure, as literature is able to provide pleasure and enjoyment. In addition, literary reading is also able to stimulate children’s imagination, able to bring an understanding of themselves and others.

Like developed western countries, Indonesia also has literary books for children, even in West Java, children’s
literature has long existed, developed and recognized by some people. The problem with children’s literature in Sundanese land is about its literary feasibility if it is read by children of primary school age. To measure the feasibility of children’s literature, a study that explores the character education in literary work is needed. Therefore, in this article one of Sundanese children’s novels entitled Kabandang ku Kuda Lumping by Hidayat Susanto was examined. The theory used to analyze the novel is Robert Stanton’s structural theory (2012). Furthermore, the National character education values (ethnopedagogy) reflected in the novel were also explored by applying the theory of Suwarsih Warnaen (1987) and Suryalaga (in Sudaryat, 2015).

Research on children’s literature is not the first to be conducted. There are several previous studies that support this research, among others the research conducted by Al-Qorni (2020), which discloses the structure and social aspects of Kabandang ku Kuda Lumping novel and the result obtained that Sundanese children’s novel Kabandang ku Kuda Lumping is suitable to be used as an alternative learning material of reading novels in junior high school. In addition, there is another research conducted by Sari (2019) which explains about the social aspects found in the collection of “Ulin di Monumen” children’s short stories by Tety Hodijah, and it obtained that in the short story there are three social aspects, namely religious, economic, and educational aspects.

Based on research that has been carried out previously, the theories discussed and, the problems analyzed in this study, there are similarities and differences. The similarity is that they both analyze Sundanese children’s novels, while the difference is the varied titles of the children’s novels that they analyzed. Therefore, the position of the researcher in this study was to be the first to carry out research on Sundanese children’s novel GKLP by Hidayat Susanto. If we look deeper into this novel, there are peculiarities, which can be seen from the setting used by the author. The author uses a coastal area as a setting that is rarely used by other authors. In addition, this novel is also full of educational meanings and values that can be used as models for children. Therefore, the researcher made this novel the object of the research.

The objective of this study is to determine the structure of the story using Robert Stanton’s (2012) structural analysis theory which includes themes, story facts, and literary devices. In addition, the theory of character education values (Sundanese Ethno pedagogy) is used which is packaged based on Gapura Pancawaluya, Trisilas, and Catur Jatidiri Insani (Warnaen, 1987; Suryalaga in Sudaryat, 2015); and the feasibility of the GKLP novel if it is used as learning material for novels in elementary schools.

2. METHOD

This research is qualitative research by using descriptive analysis methods, which aims to know the structure of the story and the character education values contained in GKLP children novel by Hidayat Susanto. The theory used to analyze this novel is the structural theory of Robert Stanton (2012) and Sundanese ethnopedagogy theory according to Suryalaga (in Sudaryat, 2015) and Warnaen (1987) which are packaged in the concepts of Trisilas, Catur Jatidiri Insani, and Gapura Pancawaluya. The data source used is GKLP Sundanese children’s novel by Hidayat Susanto (2007) published by Geger Sunten. The techniques used were library and field study techniques, which were further analyzed by reading the whole data source.

3. FINDINGS AND DISCUSSION

3.1. Structure of GKLP Novel Story

To analyze the structure of the novel, Robert Stanton’s structural theory (2012) was used, which included themes, story facts, and literary devices.

3.1.1. Themes

GKLP Sundanese children’s novel tells the two sides of children’s characters’ lives in childhood. One side of the life of the children of fishermen in Pangandaran beach, who are naive and shy, but brave, have the expertise of seafaring, loyal friends, and obedient to their parents. On the other hand, this novel also tells the character of a city boy’s life who seems intelligent because of school, not shy, rational thinking, but egoistic, stubborn, ignorant. Forging by the agony of life as a child from a fisherman village who could not go to school has created a tough and brave child who is very tolerant and responsible for friend’s safety. It is very different from the figure of urban children who are intelligent, rational, not shy, egoistic, and ignorance of his friend’s worries. This can be interpreted as a problem that comes from the attitudes and behaviors of a city boy and three fishermen’s children. For more details, it can be seen in the quote below.

“"Ari Budi mindeng ulin ka nu tadi?””
“"Ka tegal karang téa?””
“"Enya.””
“Kalan-kalan.”
“Sok jeung saka?”
“Ludeung kitu mun henteu bareng jeung bapa?”

“Does Budi often play to that place?”
“To the coral reef?”
“Yes”
“sometimes”
“With whom?”
“With whoever. Together with you, with friends”, Ogi smiled.
“Would you dare if you weren’t with you?”
“Yes, I dare, it only boating on the sea,” he replied, his lips grin, his nose suddenly flared up, feeling the compliments from city people. “OH, Ogi has been wrong. Thought Budi was a cowardly son, turned out to be just as brave as his father. Just bringing a boat in the sea he said. It’s the south sea. The ocean is famous for its waves.” (Susanto, 2007, p. 40).

Furthermore, there is a second problem that exists in Ogi. These problems come from the stubborn nature and character, resulting in a problem that can harm him and inconvenience others. For more details, see the following quote.

“Adah... puyeng...”, cenah, bari ngasongkeun leungeunna ménta puntanganeun. Antukna regeyeng direreyang ku tiluan. Sababaraha urang pamaganyu nu aya di basissir nyalampeurkeun.

“Ouch... Dizziness... “ he said while his hand reached out asking to be held. It ended up being held by three people. Some of the fishermen on the beach are approaching. “Why? Seasick,” said one. Ubed immediately said ‘yes’. It’s nothing, worried if people keep asking. It turns out that Ogi was traumatic. Feeling his dizzy head, he remembers Mr. Yoyo’s story. Not all people can go there. The sacred caves are forbidden, it is haunted, he said. For anyone who dares to visit, must accept his anger. The anger of the cave’s dwellers. It could be.... not caused by its sacred or the cave’s dwellers. Ogi indeed defies danger. Because it is too enchanted by the beauty in the cave, so he forgot the time to go home. Time has a limit. It’s the law of nature. Like the ocean, there are times when the waves roll up like the mountains, there are times when it also stops instantly. Only people who understand, who want to understand it. Not a stubborn, stubborn kid like Ogi.... (Susanto, 2007, p. 59-60).

Thus, viewed from the two previous quotations, novel GKLKP has two supportive issues in the formation of the story theme. First, never underestimate other people because people who we think are inferior have some abilities, so stay humble to anyone. Second, stubbornness and a high ego can lead to a loss and disaster. This can be seen from the events experienced by Ogi, as he was stubborn, he ended up getting hurt. Therefore, based on these two problems, it can be concluded that the theme in this novel is “ngajurung napsu ngumber kahayang bari henteu maliré kana kayakinan jeung kaharifwang nu lian, balakarna matak mawa mamala, nyilakakeun ka diri sorangan jeung ngariweuhkeun batur” (Having too strong desire to reach expectations, without heeding the beliefs and worries of others, ended up with self-harming oneself and causing trouble for others).

3.1.2. Story Facts

The facts of the story analyzed in the novel are divided into three, namely plot, character/characterization, and background.

Plot. When examined thoroughly, the storyline of this child’s novel is very structured and has a progressive storyline, because from one event to another, it occurs temporally, does not go back and forth, or returns to the past.

The GKLKP storyline is structured as follows: Ogi’s father from Bandung visits his old friend, Pak Yoyo, a fisherman in Pangandaran --- Pak Yoyo and his son named Budi, taking Ogi’s father and Ogi on a boat ride along the sea to Batu Karas tourist attraction, Tegal The coral, and the location of the sacred cave known as Guha
Karang Legok Pari --- Ogi feels curious about entering the cave to prove his myth and dream that the cave holds a treasure trove --- Without his parents’ permission, Ogi and his three new friends i.e. the fisherman’s children: Budi, Uus, and Ubed take a boat to Guha Karang Legok Pari which is sacred by the Pangandaran fishing community --- the three children of fishermen reject Ogi’s desire to enter the cave for fear of bad consequences of being hit by the curse of the haunted cave inhabitants, but Ogi insisted on asking his friend to escort him into the cave --- in shock and fear, the three fishermen’s children were waiting in front of him. at the mouth of the cave, while Ogi rejoices to enter the cave -- - Ogi looks for the golden object he dreamed of all over the cave, but he did not find it. He continues to look for it in the cave, while his three friends are very worried about Ogi’s safety who is busy with the situation in the cave. --- The three friends were more and more worried after they called Ogi to come out immediately but he did not appear, meanwhile the seawater began to rise with a very strong wind rocking the boat they were riding --- Ogi only realized it after the water was almost knee-deep inundated the cave. Anxiously, he immediately found the cave mouth that the seawater was increasingly swift to enter. He saw that the boat carrying his three friends had shifted far from the front of the cave’s mouth because the waves were getting bigger --- his three friends were starting to feel relieved to see Ogi appeared in front of the cave’s mouth --- Ogi struggled to reach the rock- mossy and sharp rocks to get closer to the boat which the three friends were hard to push. --- Ogi succeeded to get on the boat after being helped by a friend to swim on the boat - - Ogi’s face began to turn pale, all hopes that had become his dreams were lost, swayed by a large wave that hit the body of the boat carried by his three friends who were struggling against the big waves so that the boat safely headed to the beach. --- Ogi was sent down by his three friends in a weak condition. Then the other fishermen arrived bringing Ogi to the beach.

Based on the elements that make up the plot, the plot presented by Hidayat Susanto in the novel GKLP has the following elements: (1) conflict, (2) imagery, and (3) suspense.

Character and Characterization. The characters found in GKLP novel can be classified into main characters, second characters, and additional characters. The main character is Ogi who is the center of the story, being the main character from the beginning to the end of the story. In addition, there is a second character who becomes the main or supporting character of the story. This second character has a direct relationship with the main character and influences the storyline i.e. Budi, Uus, and Ubed. There are countless additional characters in this novel, only characters who are directly involved in the storyline since they are an important element of the story. Most of these additional figures play a direct role like Ogi’s father and Pak Yoyo, Budi’s father. The character or characterizations can be seen in the following Table 1.

Table 1. Character and characterization

<table>
<thead>
<tr>
<th>No.</th>
<th>Character</th>
<th>Characterization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ogi</td>
<td>smart, brave, easy to get along with, but ego and naught.</td>
</tr>
<tr>
<td>2.</td>
<td>Budi</td>
<td>Kind, helper, compassionate, yielding, and loyal friend.</td>
</tr>
<tr>
<td>3.</td>
<td>Uus</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Ubed</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Ogi’s father</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Pak Yoyo (Budi’s father)</td>
<td></td>
</tr>
</tbody>
</table>

Background. The story setting in this novel is not only the setting of time and place but also the setting of a social atmosphere. The social setting in this novel describes two main places, namely Bandung and Pangandaran Beach. The setting of the place in Bandung is depicted by the author only at a glance, on the occasion when Pa Yoyo visited his house Pak Ogi in Bandung, while the setting of this place in Pangandaran is much more depicted by the author, such as the atmosphere in his house Pak Yoyo and his family in the fishing village of Pangandaran, the tourist attractions of Batu Karas, Tegal Karang, and Guha Karamat.

The time settings for the events in this novel are morning, noon, evening, and night. The morning describes the atmosphere of the beach, the time waiting for the sun to rise in the East as if it appears from the ocean. Also, when the fishermen go home from the sea to take out their night catch. They pulled together their nets to the mainland of the coast. Then shared the fish they caught to sell or bring them to his house as portions for his family. The background time is daytime, the atmosphere of the wind is getting strong and the ocean...
waves are getting bigger. This time setting is usually used by fishermen to prepare everything or their fishing equipment in the afternoon. The afternoon depicts the setting of the busy time of the fishermen who are leaving for the sea. Finally, the nighttime setting is when the fishermen take out their catch.

3.1.3. Literary Devices

The literary devices in this novel are divided into three parts i.e. the title, point of view, and language style.

The Title. The children’s novel under-study is titled Guha Karang Legok Pari. This is in accordance with its content which tells about the life journey of children who live and play on the coast of Pangandaran Beach. The four children are Ogi, Budi, Uus, and Ubed. Furthermore, the title of this novel also has several levels of meaning, 1) Being a child should be obedient, never be stubborn, if you do so it will be wretched; 2) Should obey parent’s warning.

Viewpoint. The point of view used in this children’s novel is the third person versatile point of view. This can be seen from mentioning the figures’ names directly in their names, such as Ogi, Budi, Uus, Ubed, and others.

Language style. The language style used in this children’s novel uses a variety of language styles that are easily understood by children. Therefore, it can be stated that this novel is suitable for elementary school (SD) children, because when viewed from the language style it is very easy to understand and straightforward. In addition, the variations of the language used in this novel use the Pangandaran Coastal dialect. For more details, see the following quote.


From the previous quote, it is very clear that the language used in this novel is very easy to understand and straightforward.

3.2. The Character Education Values of GKLP Novel

In exploring the value of character education values of GKLP children’s novels, the analysis theory was employed based on the purpose and views of the Sundanese people. Besides that, the theories were also taken from Warnen (1987) and Suryalaga (in Sudaryat, 2015).

After being analyzed, this novel contains character education values which include hurip, waras, cageur, bageur, bener, pinter, ludeung (Gapura Pancavaluya); silih asih, silih asah, and silih asuh (Trisislas); and Catur Jati Diri Insani (pengkah agamaana, luhung élmluna, jembar budayana, dan rancaégé gawéna). These character education values are found in the characters of GKLP Sundanese children’s novel. This means that if the novel is used as reading material for children, it will instill positive values from an early age, which, according to Suherman (2018), can foster humans who are physically and spiritually balanced and can nurture the seeds of jilma masagi. For more details, here are some quotes that show that the children in this novel have good character.


The above paragraph shows that Ogi, Budi, Uus, and Ubed have clever, brave, courageous, and strong characters. In addition, other evidence shows that the children’s characters in this novel have a religious character as shown in the following quote.


3.3. The Feasibility of GKLP Novel Readability for Elementary School Age Children

As stated in the Sundanese Local Content Curriculum (revised edition 2017), novel material must be taught beginning from elementary, junior high, and high school. Therefore, the researcher analyzed this children’s novel to find out whether it could be used as learning material for elementary school children or not. After conducting an analysis based on the structure and character education values in this novel, the results show that this novel is
suitable to be used as learning material for elementary school-age children.

Based on the analysis, GKLP Sundanese children’s novel has a complete story structure in accordance with the theoretical structure proposed by Stanton (2012). In addition, in GKLP there are also character education values that are packaged in Sundanese ethnopedagogical values, including hurip, waras, cageur, bageur, bener, pinter, ludeung which are packaged in the Trisila i.e. “silih asih, silih asah, and silih asuh” and Catur Jatidiri Insani. All these ethnopedagogical values are found in the main character and his friends.

4. CONCLUSION

As previously discussed, the purpose of writing this article is to explore the structure of GKLP children’s novels, its character education values, and the feasibility of its readability for elementary school (SD) children. After the analysis, it was found that the structure of this novel is complete. In addition, this novel contains character education values packed in the goals and views of the Sundanese people i.e. Gapura Pancawaluya, Trisilas, dan Catur Jatidiri Insani.

Also, it was found that the GKLP novel is suitable to be used as a learning material for elementary school-age children. After identifying the character education values contained in GKLP novel and its readability for elementary school-age children, it is hoped that in the future there will be more Sundanese children’s literary works that can be analyzed so that Sundanese children’s literature will develop.

Furthermore, based on the results of the analysis, this research also has implications for several scientific fields, especially regarding literature and Sundanese Ethnopedagogy related to children’s character education.

Moreover, there are several recommendations for further researchers and for educators (elementary school teachers). It is expected that the future researchers will be able to use this research as a basis for broader research, while elementary school teachers it would be desirable if the results of this research can be employed as a source of reference or scientific basis, especially those related to national character education values that can be used as an example of learning for students.

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REFERENCES


