



# Internalization Of "Topeng Malangan" Local Wisdom's Value Into Character Education

Sri Wahyuni<sup>1</sup>, Junaidi Junaidi<sup>2</sup>, Ari Ambarwati<sup>3</sup>, Suyoto<sup>4</sup>, Frida Siswiyanti<sup>5</sup>

<sup>1 2 3 5</sup> Indonesian language education, Islamic University of Malang, MT Haryono Street, East Java, Indonesia

<sup>4</sup> Kanda University of International Studies, Makuhari, Mihama-ku, Chiba, Japan  
sriwy@unisma.ac.id

**Abstract.** Indonesia is an archipelagic country that has a very large area consisting of ethnic groups. Indonesian ethnic groups that have diversity values have their own cultural characteristics, their own noble cultural values, as well as local excellence or what is often called local wisdom. One of the local arts that contains local wisdom is the art of "Topeng Malangan" which has various local wisdom values. The main purpose of this study is to internalize local wisdom, especially the art of "Topeng Malangan" into character education. This research uses a qualitative approach, which aims to understand a social situation, event, role, interaction and group in order to find the value of local wisdom of the art "Topeng Malangan" which will be internalized into character education. The data and information used in this study were obtained from observations, interviews, and related documents. There are six main values found in the art of "Mask of Malangan", namely (1) belief in God, (2) life is work hard, (3) human character is very diverse, (4) be nice (integrity), (5) leadership and (6) Be good on nature. For the internalization stage, the value of local wisdom is carried out through three stages, namely (1) value transformation, (2) value control, and (3) value-internalization. By internalizing, values that are still concepts will stick and become the character of students.

**Keywords:** internalization, values, local wisdom, topeng malangan, character education

## 1 Introduction

Local wisdom is formed as a manifestation of the cultural excellence of local and geographical communities that emphasize more on aspects of place and locality. Local wisdom can also be viewed as a social and communicative system that produces a kind of self-regulation (autopoiesis) in a culture [1]. Local wisdom can be knowledge acquired through a series of activities by a group of people in a particular region or place, and then passed down through generations orally. Local wisdom itself, includes not only knowledge, but also life values [2]. This is in line with the opinion that local wisdom includes cultural values that include knowledge systems, beliefs, customs,

livelihoods, living utensils, art, language, and literature [3]. Thus, the local *kearifan* is the overall formulation of knowledge, beliefs, understandings or views, as well as the traditional practices of ethics, which control the behavior of people in the ecological community [4]. Local wisdom is one of the cultural products of society that is formed due to the need for values, norms and rules as a model for doing something Action [5].

Local wisdom is one of the important factors in the management of the environment, society and in state regulation. According to [1], local wisdom is a phenomenon that shapes the ability of how members of communities that depend on natural resources are able to manage and regulate natural resources within the environment they inhabit. Local wisdom is also understood as noble values that apply in the living system of the community which aims to protect and manage the environment sustainably [6].

Indonesia is an archipelagic country that has a very large area consisting of ethnic groups. Each ethnic group has a variety and richness of culture, art, and customs in which local wisdom is contained. Indonesian ethnic groups that have *bhinneka-an* values have their own cultural characteristics, their own noble cultural values, as well as local excellence or what is often called local wisdom (local knowledge, local wisdom). Culture is a form of self-expression and the creator of communal identity, and individual expression of local wisdom characterizes and plays a central role in the cultural life of a community. In many ways, local wisdom serves as an answer to the challenges of everyday life as well as an actualization of living systems because it is a framework for answering outside elements while maintaining a cultural identity that is coherent to the future [7]. Culture is dynamic, constantly evolving, especially if the potential of cultural actors is developed and that dynamic is activated. So many regions in Indonesia have local wisdom caused by the process of interaction between humans and their environment to meet the needs of life. Experience in meeting the needs of life, has produced various knowledge systems related to the environment and social [5]. With regard to culture, the problems faced by indigenous peoples today include disorganization, namely the process of fading norms and values in society due to changes that occur in the institutions of society [8].

Local wisdom is one aspect that is closely related to culture. Local wisdom reflects the way of life of the people who are synonymous with a certain culture. Each ethnic group has local wisdom that contains a variety of values (social and cultural) that need to be maintained and preserved so that it can be used as a guide or view of life for the community. Every society essentially has a set of social and cultural values that can be positioned as social capital (Social Capital). The attitudes and behaviors of indigenous peoples, because they are based on values that are believed to be true and this is a form of local wisdom [9]. Thus, local wisdom in community groups contains many noble values of national culture which should still be strong as the identity of the character of the Indonesian people.

The local wisdom found in several indigenous groups / communities in Indonesia contains many noble values of the nation's culture which is still strong as the identity of the character of its citizens. But on the other hand, the value of local wisdom is often ignored, because it is considered incompatible with the development of the times. In fact, from this local wisdom, noble values can be promoted which can be used as a model in the development of Indonesian culture [10]. The noble cultural values

possessed by the community in Indonesia are already the property of the nation as an invaluable potential for the development and progress of the Indonesian nation. Indonesian society is a plural society both in terms of culture, religion, and language that has noble values as its local wisdom [11].

Along with the times, the value of local wisdom is increasingly forgotten because it is considered incompatible with the latest developments, even though local wisdom contains noble values that can be used as a model in shaping the character of the nation. Modernity brings many changes to the joints of people's lives that are fraught with conflict. Local wisdom can be used as an approach in dealing with various conflicts that occur in the community because we are well aware that the socio-cultural conditions of diverse communities have the potential to cause conflict [12]. It should be that the local wisdom that has become the handle of people's lives until now should be explored, especially in the world of education so as to produce a generation that is intelligent, wise, and has character [13].

Along the development of the times, the existence of culture and cultural values owned by the Indonesian nation until now has not been optimal in an effort to build the character of citizens, even at any time we witness various kinds of community actions that result in the destruction of a nation, namely a decrease in manners, a decrease in honesty behavior, a decrease in a sense of community, and a decrease in a sense of mutual cooperation among community members [14]. This is also influenced by the development of information technology which has an impact on changing people's mindsets, attitudes, and behaviors, especially lifestyles.

This phenomenon shows that local wisdom is very important to maintain. This local wisdom can be used as a means of strengthening character education to overcome community and individual problems as early as possible. In the context of education, the character developed in students must rest and be responsive to the local wisdom of the archipelago which is so diverse and plural that it is contextual and grounded. [15] states that character education is a system of instillation of character values that includes components of knowledge, awareness or will, and actions to carry out these values, whether towards God Almighty, oneself, others, the environment, or nationality. The development of the character of the nation can be done through the development of a person's individual character. However, because human beings live in a certain social and cultural environment, the development of a person's individual character can only be carried out in the social and cultural environment in question.

One of the media for instilling the value of local wisdom that can be used is traditional art including performing arts. Historically, traditional performing arts originated from traditional religious ceremonies and rituals of a magical nature, delivered in the form of repetitive mantras. One of the traditional arts in the form of performing arts is Mask Art. At first, masks were used as a means of ritual and religious events. At that time, Hinduism was a thriving religion in the Majapahit kingdom. Henceforth, masks also developed as a form of dance as the Islam religion began to enter Indonesia [16]. Mask art is quite widely developed in various regions in Indonesia, one of which is the Malangan Mask. Until now, cultural tourism in Malang is still not in demand because of the lack of information on the performance of

Malangan mask dance and the boredom that plagues the current generation. It is feared that this will lead to future extinctions [17].

Wayang Topeng performances in the Malang area have been spread in many places, especially in villages. The distribution of mask puppets includes Wajak, Dampit, Senggreng, Ngajum, and in other areas [18]. Malangan Mask Art is an entertainment art that uses the medium of masks. The mask used is an exposure to a figure or in other words a depiction of a person's character. When compared to other types of masks have a more striking color. The colors symbolize various human characters, such as courage, pleasure, peace, chastity, and wisdom. Another characteristic is that the character sculpture of a person's face in the mask looks more real. The Mask of Malangan has changed its role from the past as a sacred spiritual medium and now to a property of the performing arts, although its sacred meaning has not completely disappeared [19]. Malangan Mask Art tells the story of Panji. Panji Story is a classic story of Javanese literature that developed in the Majapahit period. The story revolves around Javanese knights set in Java [20]. As a classical Javanese literature that has a wide impact on Javanese literature. In this puppet story, many local wisdom values are found.

Local wisdom that is rich in values is certainly a pity if it is not used, for example in the field of education. Education through learning not only focuses on modern knowledge, but also integrates the values of local wisdom in learning, with the hope that students in addition to having knowledge also have insight into local wisdom itself, as well as having a scientific attitude that can be applied in life [2]. The value of local wisdom is very important to be applied in schools so that students have morals, and good ethics to behave and behave in accordance with the culture in their environment [21].

One way for the values in local wisdom to be owned by students, is to internalize the value of local wisdom into character education. The internalization referred to here is the passion of a doctrine, of a teaching, or value so that it becomes a belief and awareness of the truth of the doctrine or values embodied in everyday attitudes and behaviors. This concept of internalization according to Toomela as cited by [22] is a process in which two different mechanisms of information processing, non-verbal ('sensory') thinking and conventional language, which have been distinguished from 'natural' processes in the course of development into one in a new mental structure. The result of internalization is the development of semiotically mediated 'cultural' mental operations. Thus, internalization is carried out by uniting the values in the student, or adjustment to the values in the student. To paraphrase Reber's pendapat, internalization is the unification of values in oneself, or in the language of cyclology is the adjustment to the beliefs, values, attitudes, practices, and standard rules in a person [23]. From some of the explanations above, what is meant by internalization in this study is the process of instilling local wisdom values, especially the art of "Topeng Malangan", which is being tried to be internalized in character education.

Based on this background, this study aims to internalize local wisdom, especially the art of "Topeng Malangan" into character education. First, researchers are trying to find the values of local wisdom contained in the art of "Topeng Malangan". Second, researchers are trying to design how to internalize local wisdom in character education.

This research is expected to provide benefits both theoretically and practically for strengthening character education by exploring local wisdom.

## 2 Methods

This research uses a qualitative research approach. The qualitative approach is implemented through the steps of observation, interview, and document review. Theories are built on data. The presentation and analysis of data in the study was carried out narratively. The data and information used in this study were obtained from direct observation, interview defects, interview recordings, photos/videos of activities, and related documents.

Informants are the performers of the "Topeng Malangan" art in Malang Regency which includes six figures who pioneered the art of "Topeng Malangan" is still developing today. "Topeng Malangan" Art Base which is still developing today is divided into North Malang, East Malang, a South Malang. This research was taken from two surviving mask art studios, namely the "Asmoro Bangun" Kedungmonggo Pakisaji Mask Art Center and the Jabung "Gunungsari" Mask Art.

Data analysis techniques to obtain data and information in research, researchers carry out the following activities. After the data is collected, data Reduction is carried out. Data Reduction is an analytical process to select, concentrate, simplify, interpret and transform data that arises from processed field records. In this activity, the researcher makes a summary, selects the main things, focuses on important things, looks for patterns and themes and discards things that are not considered important. Thus the data obtained by the researcher is more specific and directed at the research topic. Next is data display. The data display is directed so that the reduced data is organized, arranged in a relationship pattern so that it is easier to understand. Data submission is carried out in narrative descriptions and relation between categories. The next step is data verification (concluding drawing). In this step, conclusions are drawn based on the findings and verify the conclusion data. Henceforth, the conclusions put forward at this early stage are proven back in the field to find the truth until the right data is obtained.

## 3 Result And Discussion

### 3.1 Values of Local Wisdom in the Art of "Topeng Malangan"

"Topeng Malangan" (which is often also referred to as "Wayang Topeng Malangan") is a traditional art in the form of drama and dance narrated by a puppeteer. The art was designated as a national intangible heritage in 2014. Wayang Topeng Malang is a performance art that becomes a transmission in presenting meetings to bring together ideas or ideas, actions, and materials [24].

Wayang Topeng Malang performs a play of world reality whose protagonist-antagonist character and seems to speak black and white. Mulder said that black and white Javanese ethnicity is a style and theme of Javanese cultural thought [24]. This mentality is the core of Javanese morals that puts good/virtue above evil; Suradira Jayaningrat lebur dining pangastuti (evil is always destroyed by good).

Wayang Topeng Malangan tells the story of the pennant. Panji describes a complete human being as a knight who becomes a role model or an example of obedience in everyday life. In the pennant story, there are concepts of good and bad, love, honesty, kindness and social values of the people of Malang. The performance of this pennant mask puppet appeared in the era of the Singasari kingdom, when King Kertanegara was in power (1190-1214 Saka or 1268- 1298 AD). This dance was created by King Airlangga of Kediri Kingdom [17]. The spread of this dance art to the Singosari Kingdom led by Ken Arok. The Singosari king then used tari Topeng Malangan for traditional ceremonies using the setting of a dance drama consisting of the story of the Ramayana, Mahabharata, and Panji.

The mention of wayang topeng performance art that developed well in East Java varies from time to time. The mentions include Matapukan (hatapukan), Matapelan, Raket, Patapukan. Although different terms of mention, all of them refer to and characterize masked dramatari performances [25]. A mask or *tapel* is a face covering that is considered to represent a person's personality.

Pigeaud in [24] mentions that the mask puppet is very famous in Malang. The art of mask puppetry has a wide range of fans, from commoners to bigwigs or government officials. Geographically, Kawedanan Tumpang in the Dutch era covers the area of the current Kawedanan Tumpang, to the Blimbing area, which is now included in the administrative area of Malang City, including Polowijen village. Masks are not just products, but masks were recreated originally to honor the spirits of ancestors or ancestors (culture.kemdikbud. go.id). Malangan masks, in historical records have been known since the era of King Gajayana of the Kanjuruhan kingdom. At that time masks were made of gold, known as *Puspo Sariro*. *Puspo Sariro* means the flower of the deepest heart. In those days, masks were a cultural tradition and a marker of religiosity.

Wayang Topeng Malang is not just a performance art, but also a generator of a hamlet to form the nature of *guyub*. Since the 1970s, the existence of mask-mask puppet communities has begun to erode and fade. Of the groups that still exist to preserve this mask puppet, namely the Dampit, Precet, Wajak, Ngajum, Jatiguwi, Senggreng, Puncangsanga, Jabung, and Kedungmonggo areas, gradually began to disappear and only two communities remained in two places, namely in Jabung and Kedungmonggo. In this regard, this research data for the Local Wisdom of Malangan Masks was taken from two art studios, namely the "Asmoro Bangun" Kedungmonggo Pakisaji Mask Art Center and the Jabung "Gunungsari" Mask Art.

From the results of data collection, it was found that there are six main values found in the puppet art "Topeng Malangan", namely (1) belief in God, (2) life is a struggle (hard work), (3) human disposition is very diverse, (4) being kind to others, (5) leadership, and (6) being kind to nature.

### 3.2 Belief in God (Religious Values)

Topeng Malangan art is one of the arts in the East Java region, especially Malang City which is rich in religious values. According to [26], religious values are life values that reflect the growth and development of religious life which consists of three main elements, namely *aqidah*, worship and morals which become guidelines for behavior in accordance with religious rules in achieving safety and well-being as well as happiness in life in the world and in the hereafter. Religion is expressed by indigenous people in various expressions such as theological expressions, rituals, and consensus, which includes, among others, customs, religious ceremonies, buildings, places of worship, narratives, and beliefs [27].

The religious value in the art of Topeng Malangan (commonly called Topeng Wayang) seems to start from the process of making masks, the time of staging/dancing or becoming a *panjak* or *karawitan* grower, as well as the staged story, all based on strong spiritual beliefs. Strong spiritual beliefs will make the process of making, the preparation of staging, until after staging have a strong impression.

**Table 1.** The Value of Belief in God Topeng Malangan

No.	Value Source	Value Description
1.	Mask Making	<ol style="list-style-type: none"> <li>a. In the manufacture of masks, it is still directed to follow the previous ordinance as a form of respect for the ancestors.</li> <li>b. The mental process of making masks is an effort to get closer to the creator so that everything goes well.</li> <li>c. The choice of day, material, and time of work on the mask demonstrates the belief that everything must be well designed with His permission.</li> </ol>
2.	Malangan Mask Show	<ol style="list-style-type: none"> <li>a. Before the staging, a ceremony is held led by a spiritual figure as a form of appeal for protection to the Almighty.</li> <li>b. The presence of offerings provided during the performance is a tribute to the ancestors.</li> <li>c. Malangan masks told by a mastermind usually contain religious moral messages aimed at the audience.</li> <li>d. There is a movement in the dance that depicts a character in the story asking God for instructions</li> </ol>
3.	The Story of Wayang Topeng Malangan	<ol style="list-style-type: none"> <li>a. The story in Wayang Topeng Malangan gives the message that every human being must have a problem whose final solution is to return to God.</li> <li>b. The story in Wayang Topeng Malangan teaches respect for fellow creatures, that everything is His creation that should not be hurt.</li> <li>c. In an effort to fight on the path of goodness, the character in the shadow puppet story malangan Panji, for example, he goes to the <i>pepunden</i> or the place where the ancestors are buried as a form of pleading with God to be given protection.</li> </ol>

### 3.3 Life is a struggle (Hard Work)

The value of hard work is a form of one's persistence in trying to get what you want to achieve. Instilling the value of hard work in the character of each individual is very important to improve the life of the Indonesian people [28]. Through the Tari Topeng Malangan, humans are taught how to get something in a good way. So human beings should not look for a very easy way to live well. People must pass the path themselves in order for them to someday obtain the eternal to the end of old age. Topeng Malangan art was passed down by ancestors not only as a spectacle, but also as a guide for learning good daily life for the community through performing arts.

The local wisdom that appears in the art of Wayang Topeng Malang spells out in the characters of the Topeng Malangan story. The characters of the Topeng Malangan story are nobles who travel and disguise themselves as commoners to live the lives of the common people (more able to listen to the voices of their people). The character of the Topeng Malangan story uses phases and periods of disguise to encourage themselves to train to become a people first before becoming a leader. The Value of Struggle (Hard Work) directly forms a tough, hard-working and competitive personality [29].

**Table 2.** The Value of Struggle (Hard Work) in Topeng Malangan Art

No.	Value Source	Value Description
1.	Puppet Stories	Integrity Values: a. Through the art of The Mask of Malangan, humans are taught how to get something in a good way or hard work. So human beings should not look for a very easy way to live well. People must go down the path themselves in order for them to one day have a better life in the future. b. That person must be honest, committed, and have good morals. It is shown from the qualified self-quality of Panji characters in the Wayang Topeng story.
2.	Puppet Stories	Self-sufficient: a. The figure of Panji who disguised his identity as the king's son when traveling and being in the midst of his people trained himself to live independently. He does not want to be treated preferentially, even if he is a nobleman. b. Like the King's son, Panji automatically becomes king but Panji travels and disguises himself as the king's son. The father taught that before becoming a leader, Panji must travel to be close to the people and understand the problems facing his people. They are also independent and responsible to themselves when adventuring by not relying on the king's family.
3.	Puppet Stories	Tirakat: a. Laku tirakat, the character of the story in The Topeng Malangan who sleeps on the floor (not on the Mattress) as part of the tirakat to refuse peril b. The characters of the Malangan Mask story are nobles who travel and disguise themselves as commoners to bisa live the life of the common people (more able to listen to the voices of their people)



### 3.4 Man’s Character is Varied

Tari Topeng Malangan contains the meaning of human life and disposition, which is sometimes happy, sad, laughing, shy and others. This meaning can be clearly seen from the many mask characters used in this dance art. Mask dance is a symbol for human nature, since many models of masks depict different situations, crying, laughing, sad shame and so on [25].

The meaning of Malangan Mask Dance from the website of the National Data Center for Indonesian Communal Intellectual Property, the story that is often performed in the Malangan Mask Dance is the Panji story. Characters that are often played include Galuh Candrakirana, Raden Panji Inu Kertapati (Panji Asmarabangun), Dewi Ragil Kuning, Raden Gunungsari, and so on. Malangan Mask Dance contains the meaning of human life and disposition, which is sometimes happy, sad, laughing, shy and others. Malangan masks have their own characteristics. A distinctive feature lies in the meaning of the shape of the nose, eyes, lips, the color of the mask and its carvings. For color, the poor mask has five basic colors, namely red, white, green, yellow and black. Where each color serves as a symbol of the mask character or the character he plays. Carvings or ornamental varieties on Malang masks, usually in the form of urna on the forehead.

**Table 3.** The Value of Diverse Human Dispositions in Malangan Mask Art

No.	Value Source	Value Description
1.	Mask Characters	<ol style="list-style-type: none"> <li>a. Every human being has times of joy and sadness. For there to be a balance in life is not right if life is made excessive. Don't be too happy if you're happy, and don't be too sad if you're stricken with disaster.</li> <li>b. Malangan Mask Dance contains the meaning of human life and disposition, which is sometimes happy, sad, laughing, shy and others. This meaning can be clearly seen from the many mask characters used in this art.</li> </ol>
2.	Mask Color	<ol style="list-style-type: none"> <li>a. Life is a choice, whether we are going to be good people, or people who indulge in lust. Of course, people will choose a good life as depicted by the character Panji in the wayang Topeng Malangan.</li> <li>b. A person's disposition in the Malangan Mask puppet is depicted in the use of the color of his mask. White represents an honest, holy and virtuous nature. Yellow depicts glory. Green describes the disposition of peace. Red depicts the numbers of wrath, cunning or it could be courage. Black describes wisdom.</li> </ol>
3.	Mask Figures	<ol style="list-style-type: none"> <li>a. Humans should have a good heart like the protagonists in Wayang Topeng Malangan.</li> <li>b. The character of the banner mask k arakternya likes to be ascetic, powerful, wise and kind. Gunungsari's mask figure, her character is humble, gentle and somewhat feminine. Sekartaji's mask character, his character is gentle, humble and feminine. Tokoh yellow ragil mask kthe arakter is soft, firm and brave. Bapang's mask character, his character is arrogant and cunning.</li> </ol>

### 3.5 Be kind to Others

The value of local wisdom is present as a form of local identity which is considered to be good for life, by which this value is often used as a principle of life that is strongly attached to every descent of an ethnicity [29]. Values enable individuals to live together within a society [28]. This value is reflected in the interactions between the characters in the staged Puppet Story Story. Doing good to others is represented through the attitude of a good character (protagonist) who shows an attitude of affection, honesty, solidier, holding the value of truth. Human interaction with other human beings puts forward egalitarian principles and is not discriminatory towards others. They hold the principle that human beings are equal.

**Table 4.** The Value of Being Good to Others in Topeng Malang Art

No.	Value Source	Value Description
1.	Puppet Stories	<p>Tolerance and Peace-Loving</p> <ol style="list-style-type: none"> <li>a. In the story of Wayang Topeng, when subduing the opposite person, Panji never hurts or kills his enemy. Physical violence is only a warning symbol (physical contact with the opponent) but not to the point of killing the opponent.</li> <li>b. Panji is humble and does not show its superiority. He does not attack the opponent first, if attacked then Panji retaliates.</li> <li>c. Topeng Malang figures are good at diplomacy, communicate well with the opposite kingdoms, they respect the culture of others but uphold their own culture so that they do not lose their identity and identity</li> </ol>
2.	Puppet Stories	<p>Democracy</p> <ol style="list-style-type: none"> <li>a. The value of local wisdom that is very important also from the Topeng Malang art performance is that every human being in his association must prioritize cleanliness of heart and good intentions. Cleanliness of heart and good intentions in carrying out various social activities will strengthen the relationship between people and always make a habit to always do good</li> <li>b. Doing good to others is mandatory. Because when we do good to someone then the good will turn to us alone. Man's existence is determined by how he can benefit others for his goodness, not the other way around parasitizing his fellow man.</li> <li>c. The story of King Airlangga dividing the two kingdoms for his son and doing justice. The division of power carried out by Prabu Airlangga on his two children was carried out by forming wise joint decisions with some suggestions from other parties. Prabu Airlangga justly divided power among his two children.</li> </ol>

### 3.6 Leadership

In the context of leadership, there are exemplary values such as loyalty, obedience. In the story of the mask puppet teaches that power cannot be obtained instantly, but must

pass a period of orientation or apprenticeship as evidenced by the act of wandering in disguise (hiding one's identity) in order to feel first being a common society. So a leader is born out of a long and resilient process of facing challenges. A leader must be able to mediate the conflicts facing his society. In his stories, when subduing the Sabrang people, Panji never hurt or killed others. Physical violence is only a symbol of warning (physical contact with an opponent) but not to the point of killing him.

The figure of Panji Asmarabangun in Wayang Topeng Malang is the son of King Panji Lembu Amiluhur. The King Amiluhur was a wise and virtuous king. As a figure who has the legitimacy of replacing his father as King, Asmarabangun requires experience that allows him to understand royal issues and be close to the people. The wandering of Panji Asmarabangun in Wayang Topeng Malang became a commoner, including the search for his wife who disappeared from the palace has a socio-political aspect [24]. The figure of the King in Javanese culture is no longer the embodiment of a god, but also the embodiment of a folk figure. The leader is always close to the people, this is a superior character who appears in the depiction of the figure of the King in Wayang Topeng Malang. The context of the leader close, nurturing, and serving the people puts the story of Panji in Wayang Topeng Malang as a literary work that is more familiar with as folk literature, than elitist literature (Palace / Nobles). The constructed story pattern is more people-oriented [24]. This shows that the Panji stories staged in Wayang Topeng Malang are centered on the people's narrative and the reality that occurs in society.

**Table 5.** The Value of Leadership in Topeng Malangan Art

No.	Value Source	Value Description
1.	Puppet Stories	<p>Authority</p> <p>a. In the story of the mask puppet teaches that power cannot be obtained instantly, but must pass a period of orientation or apprenticeship as evidenced by the act of wandering in disguise (hiding one's identity) in order to feel first being a common society.</p> <p>b. A leader is born from a long and resilient process of facing challenges. A leader must be able to mediate the conflicts facing his society. In his stories, when subduing the Sabrang people, Panji never hurt or killed anyone else.</p>
2.	Puppet Stories	<p>Wise</p> <p>a. The figure of Panji Asmarabangun in Wayang Topeng Malang is the son of King Panji Lembu Amiluhur. The Ox King Amiluhur was a wise and virtuous king. As a figure who has the legitimacy of succeeding his father as King, Asmarabangun needs experience that allows him to understand royal issues and be close to the people.</p> <p>b. The king nurtured his subjects by making a habit of descending on the people in disguise. The people also showed respect for the King as the King appeared in the dance scene, the people sat down and ducked</p>

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3.	Close to the People	Close to the People a. The figure of the King in the Wayang Topeng story is no longer the embodiment of a god, but also the embodiment of a folk figure. The leader is always close to the people, this is a superior character who appears in the depiction of the figure of the King in Wayang Topeng Malang. b. In the story of Topeng Malangan, the leader also nurtures and at the same time serves the people.
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### 3.7 Be Good to Nature

In the mask puppet story that tells the story of the pennant, humans are taught to be kind to nature and not to damage nature, especially springs in order to provide life for society and do good for others. The earth created by the creator is very beautiful and holds a variety of abundant wealth. Humans interact with nature to meet the needs of life while maintaining the sustainability and balance of nature. It is therefore man who is supposed to create and maintain a mutually beneficial relationship with nature, so that nature can give its wealth to man for a long time.

Humans are expected to be able to give good treatment to the universe, especially since humans in the Islamic perspective have the main position as caliphs. This treatment has several main objectives, namely improving the standard of human life in the world and is directed at efforts to build various good efforts as a provision for life in the world. The afterlife will be achieved successfully if human life is truly functional to nature and charity.

However, if man carelessly hurts nature, sometimes nature will never know mercy and apologies for man's actions. Nature, which is supposed to be a blessing for human life, will turn into a tragedy for human life because of carelessness, greed, and immeasurable and controlled exploitation activities. From these environmental values a lesson can be drawn, that this environment was created by God for the benefit of man, but if humans do not treat the environment well by caring for and maintaining it, then the environment can turn to threaten our own lives. Therefore, people must do good to nature/the environment.

[30] stated, from the history of mankind it can be seen that human activities, consciously or unconsciously will not affect the conditions of nature. Since the primitive to modern era, there have been nuances of differences in the relationship between humans and nature. Further [30] explains that humans need to build relationships with nature. The concept of humans having relations with nature and its environment, accompanied by the struggle for the protection of nature. This effort goes on, even if it goes a bit shuffled, because the economic interests of the industrial side are often at odds with ecological concepts. Man is constantly trying to find the harmony of life with his nature. These alignment efforts include efforts to minimize the impact of industrial activities that damage the environment a lot.

From nature ecological perspective, the relationship of man and nature is a necessity [31]. Between man and nature there can be equal and unsustainable relationships, kinks, and mutual engagements. Relationships are dynamic, meaning ter)alin secam conscious, internalized, and educated as the basis of the human personality itself.

Sahidah (2017) stated that in Indonesia, religious ceremonies and rituals became the forerunners of traditional theatrical performance arts with a combination of elements of movement and music. The performance is believed to be a form of inner belief in nature and creators, as well as a form of artistic existence.

**Table 6.** The Value of Doing Good to Nature in Topeng Malangan Art

No.	Value Source	Value Description
1.	Puppet Stories	<p>Does Not Destroy Nature</p> <ol style="list-style-type: none"> <li>a. In the mask puppet story that tells the story of the pennant, humans are taught to be kind to nature and not to damage nature, especially springs in order to provide life for society and do good for others.</li> <li>b. If man carelessly injures nature, sometimes nature will never know mercy and apologies for man's actions. Nature, which is supposed to be a blessing for human life, will turn into a tragedy for human life because of carelessness, greed, and immeasurable and controlled exploitation activities.</li> </ol>
2.	Ceremonies	<p>Caring for Nature</p> <ol style="list-style-type: none"> <li>a. Doing good to nature is also evident in the execution of the hamlet's birthday ceremony. For example, the elders in Dusun Kedungmonggo entrusted Sunday Kliwon (name of the day in Javanese culture) night Monday Legi as a sacred day because it coincided with the birthday of the hamlet in the Javanese calendar. This ritual opens with an opening ritual that becomes a sign in which the alms of the earth and the clean of the village are carried out.</li> <li>b. The purpose of carrying out rituals carried out before the Topeng Malangan event includes many things that are essentially that the purpose of the ritual is to show gratitude for the richness of nature and as a responsibility for the preservation of ancestral culture.</li> </ol>

### 3.8 Design Model for Internalization of Local Wisdom Values "Topeng Malangan" in Character Education

The existence of local wisdom in the society becomes a reference and guideline in the daily behavior of the entire community that teaches from generation to generation [32]. Transformation of values of local wisdom through learning in schools is seen as an alternative to solving student delinquency problems [33]. Internalization designates the core process by which culture becomes mind, and it begins to explain how the mind can create culture [22]. The stages of internalization of local wisdom values "Topeng Malangan" in character education are carried out through three stages, namely the stages of value transformation, value transactions, and value transinternalization.

#### Value Transformation Stage.

Values are not innate; however, they are learnt and transmitted through observation and interaction, which puts forward the responsibility of schools for values education [28]. The teacher realizes that the values of local wisdom are very instrumental in the formation of students' character because it contains much useful advice in daily life [36]. At this stage the values of local wisdom "Topeng Malangan" are formulated in the form of information conveyed to students. Teachers can explain good and bad grades to students. At this stage there is only verbal communication between the teacher and the student. Thus, pthere is this stage of internalization of values can be done by means of the delivery of physical material through learning in the classroom, short lectures so that the students know good values or that may be contrary to norms or religions or noble cultural values. This stage is called the process of understanding or growing the student's affective level regarding the values of local wisdom. This step is in line with the opinion of Thomas Lickona [34] who teaches values starting from the first component, namely moral knowing (knowledge of morals).

At this stage, learners need to be guided to broaden their horizons of knowledge of values, so that they can give proper moral reasons before they are required to do so in action. The thinking approach that needs to be developed in the value learning process is the constructivism approach, which is to actively open up experience, knowledge, and understanding by involving students' moral reasons. In this way, the learning process at this stage is to know (learning to know) the value of truth, goodness, and beauty can be done voluntarily.

### **Value Transaction Stage.**

At this stage, the internalization of local wisdom values "Topeng Malangan" has been carried out in two directions, namely the interaction between students and teachers which is reciprocal. In this value transaction teachers and students are equally active. In this stage the teacher not only presents information about good and bad grades, but is engaged to implement and provide examples of real attitudes and students are asked to respond equally to that, accept and practice the value. This is a phase of passion that boils down to increasing students' knowledge of the values of local wisdom "Topeng Malangan". This step is in line with the opinion of Thomas Lickona [34] who teaches values in building a second karakater education, namely moral feeling.

At this stage, the learner needs to be guided to skillfully perform an action of what he believes to be the value of truth, goodness, and beauty. Actions or deeds are two things inherent in real life, so in essence learning to act and doing is learning to experience real life. This means that guiding and training learners to learn to act and do must be done contextually according to the life experiences that are being experienced and the prediction of future behaviors. The word practice refers to behavior and actions carried out based on their knowledge. This practice is needed because without practice their knowledge and actions will have certain impacts or consequences toward the real life and the problems faced [35].

### **Value Transinternalization Stage.**

At this stage the internalization of value is much more profound, and not just a transaction. In this stage, the figure of the teacher and student is no longer his physical figure but his mental attitude (personality) which already reflects the values of local wisdom "Topeng Malangan". Students respond to the teacher not by their physical movements/ appearance, but rather their mental attitudes and personalities, each of which is actively involved. Thus, at this stage it is not only done with verbal communication but also a reflection of mental attitudes and personality. So it's personality communication that plays an active role. This step is in line with the opinion of Thomas Lickona [34] who teaches values in building character education in the third component, namely moral action.

At this stage, learners need to be guided towards the inherent possession of good traits. The value that is decided as truth through moral communication and actions taken with the teacher cannot be a guarantee of long-standing continuity in students. For this reason, the value education process requires consistency, intensity, and frequency in getting used to commendable things in learners, so learning to be itself really involves a deep process of internalization

The three stages of value internalization can also be drawn into four models of moral education, namely (1) value expression, (2) a value analysis, (3) moral cognitive development, and (4) social identity. First, The value disclosure model is a technique that views moral education in the sense of promoting self-awareness and self-caring and not addressing moral problems that help reveal the morals that learners have about certain things. The approach is done by helping learners find and assess or test the value they have to achieve self-feeling. Secondly, value analysis is a model that helps learners learn decision making through a step-by-step process in a very systematic way. Third, moral cognitive development model is a model that helps learners think through opposition in a clearer and more thorough way through the general stages of moral considerations. Fourth, social action is a model aimed at improving the effectiveness of learners uncovering, researching, and solving social problems.

## **4 Conclusion**

There are six values of local wisdom in the Wayang Topeng Malangan Art. First trust in God. Whatever man does, all must be with His permission. Every activity does not forget to always pray to God Almighty to get strength and guidance so that what is done can go well. Both lives are struggles (hard work). People must pass the path themselves in order for them to someday obtain the eternal to the end of old age. Third, human dispositions are very diverse. Mask dance is a symbol for human nature, because many models of masks depict different situations, crying, laughing, sad shame and so on. Fourth, be kind to others. Doing good to others is mandatory because when doing good it will turn to him. All five leadership. In the story of the mask puppet teaches that power cannot be obtained instantly, but must pass a period of orientation or apprenticeship as evidenced by the act of wandering. Sixth, be kind to nature. The

environment was created by God for the benefit of man, therefore man must treat the environment well by caring for and maintaining it, and otherwise the environment may turn around threatening our own lives.

For the stages of internalization of local wisdom values, it is carried out through three stages, namely (1) value transformation, (2) value transactions, and (3) value transinternalization. At the transformation stage, teacher can explain good and poor grades to students in the same direction. At the value transaction stage, communication has been carried out in two directions, namely the interaction between students and teachers which is reciprocal regarding good grades. At the stage of transinternalization, learners need to be guided towards the inherent possession of good traits and already character.

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