

Five Main Values of Character Education in Jaka Tingkir Folklore

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Abstract

Literary works provide many uses for life. One of the benefits of literary works is the character education value. These values can be reflected in Jaka Tingkir folklore which is a wealth of Javanese literature and culture. This research aimed to describe the five main values of character education in Jaka Tingkir folklore. This research was a folklore approach. This research was conducted in Butuh, Gedongan, Plupuh, Sragen, Central Java, Indonesia. Data sources in this research consisted of two types. The caretaker of Jaka Tingkir's grave, kebyan in Gedongan, the Head of the Cultural Development Division at the Education and Culture Office of Sragen Regency, and the language teacher at the Vocational High School Plupuh 1 as primary data sources. The book Central Java Folklore Jaka Tingkir, novel epik Jaka Tingkir: Jalan Berliku Menjemput Wahyu, and other documents as secondary data sources. The data in this research were collected by interview. The analytical method used functional and document analysis. The results of this research are the five main values of character education in Jaka Tingkir folklore which consist of five values, namely religious, nationalist, gotong royong, independent, and integrity. These values are reflected in Jaka Tingkir as the main figure and side figures, such as Jaka Tingkir, Ki Ageng Banyubiru, Ki Kebokenanga, Sunan Kudus, Ki Wuragil, and forty crocodiles. The five values of character education are very much needed by humans in forming a good personality.

Keywords: character values, folklore, Jaka Tingkir, Javanese culture, literary works.

INTRODUCTION

Teachers and students are two parties who need education as an important role in the world of education. In learning, they create collaborations to reconstruct knowledge (Nguyen & Habók, 2021, p. 39). Within the scope of formal education in schools, collaboration with students and teachers can occur in the family environment. According to him, teachers can be played by parents, while students are exemplified as children. In addition, education is very important in

everyday life. This life line can be maintained, strengthened, and transmitted with the main values in education (Shuhari et al., 2019, p. 1). Thus, education has benefits for groups of individuals. Furthermore, humans can form morals, dignity, and dignity by using education (Erfantinni et al., 2019, p. 77). When viewed from this perspective, education is also taught at the primary to secondary level of formal school education (Ganap, 2014, p. 42). However, their shortcomings remain because

education is also needed at the kindergarten to university level.

Character is given to humans to be good people. Here the character is described as a character in the human body and soul (Rokhman & Syaifudin, 2014, p. 1164; Wati & Sundawa, 2018, p. 580). So, characters who use the human soul and body have a directly proportional interaction. A person can be predicted as a good person in his life through his character. The environment of human life is always associated with human character (Defitrika & Mahmudah, 2021, p. 117; Handono et al., 2019; Schofield et al., 2015; Sohn et al., 2019). For example, a bad environment will cause the character of the people living around the area to be bad. So, humans need to choose their environment so as not to harm their lives. The character can also be interpreted as a person's main need. For example, during the Covid-19 period, students must be given character education. Problems related to a character that occurs in the student world, such as plagiarizing friends' answers, bullying, liking brawls, consuming illegal drugs, and killing other people (Zakso et al., 2022, p. 2254). Some of these cases are associated with the pandemic period in the world of education. Covid-19 has caused many system changes in learning (Mulyani et al., 2021, p. 198).

Learning with an online system is a surefire way to overcome the Covid-19 problem in the world of education. According to the school, the problem is done by students. This problem can be exemplified in formal schools in Indonesia, namely the problem of truancy/alpha 'no attendance without permission' when undergoing online learning. A concrete example, the truancy/alpha 'no attendance without permission' has been studied in a study (Erfantinni et al., 2019). The study explained that the number of students who did not attend without permission in classes X, XI, and XII was said to be large in online learning at the School of Pharmacy in Surabaya City, East Java Province, Indonesia. The calculation is based on the time of one month. The United States also has an unlicensed presence problem that has been an indicator of a problem for a

century (Kearse-McCastler, 2020, p. 9). The case of truancy if not handled causes negative impacts that lead to disaster for all parties (Morisson, 2013). As such, the issue of not being present without permission causes an unfavorable character reflection and needs to be addressed. It can also lead to dropping out of school so that bad characters have a negative impact, such as brawls, drugs, and crime (MCKinney, 2013).

At present, character education has an important role in shaping a generation with cultural and ethical characteristics (Singh, 2019, p. 1). On the other hand, character education is also useful for solving social problems for students (Pradana et al., 2020, p. 4032). A nation hopes to have a generation that has a good character that is not obtained instantly. This character needs to be taught by various parties to the younger generation from childhood and strengthened at the elementary school level (Indrayani et al., 2018, p. 180; Kurdi et al., 2020, p. 78). The younger generation can get character education in various ways. For example, literary works, integration in learning, and practical activities (Darong et al., 2021, p. 255; Shaleha & Purbani, 2019, p. 78).

Character education is used as a human enlightenment to make himself a human being who has good character. This can be done by choosing advice on educational values which include cooperation, discipline, work ethic, responsibility, and caring (Humaerah et al., 2020, p. 24). In addition, humans also need good character so that they can be useful to their nation. A good character in humans can be realized through religion, honesty, discipline, responsibility, tolerance, democracy, love for the homeland, national spirit, concern for others, concern for the environment, love of peace, diligent reading, hard work, creativity, friendship, curiosity, appreciation, and independent (Warti'ah, 2020, p. 256). According to the general classification, there are four values of character education, namely characters related to God, oneself, between humans, and other humans (Wijaya & Yusuf, 2021, p. 6). Like this, the character education value is specifically detailed with a sense of

religion, a sense of nationalism, a sense of cooperation, a sense of independent, and a sense of integrity (Tuati et al., 2019, p. 165). Based on this review, the character education value is in line with the five values, namely religious, nationalist, gotong royong, independent, and integrity. These five values have been decided by Kementerian Pendidikan dan Kebudayaan Indonesia. In addition, these values are called the five main values which are the crystallization of the eighteen character values that have been written in Permendikbud Number 20 of 2018 Article 2 Point (2). The eighteen values consist of (1) religious, (2) honest, (3) tolerance, (4) discipline, (5) hard work, (6) creative, (7) independent, (8) democratic, (9) curiosity, (10) national spirit, (11) love for the homeland, (12) appreciate achievements, (13) friendly, (14) love peace, (15) love to read, (16) care for the environment, (17) care social, and (18) responsibility. The eighteen values were streamlined into five main values because they adapted to the times and modernization. Humans can take these good values through the characters in literary works so that they can be applied in everyday life.

Literary works created are not believed to be something that is in an environment of cultural emptiness (Nurgiyantoro & Efendi, 2017, p. 114). That is, it is closely related to historical aspects and elements. It is literary works contribute to developing potential and shaping human behavior (Rahman & Muhammad, 2022, p. 1493). It can be taught by using good character role models of the characters. In line with that, literary works are said to be dulce et utile, namely literary works have the value of life and entertainment (Nuryusticia et al., 2020, p. 2). Readers of literary works get value for shaping and developing their character through the role models of their characters (Pramono et al., 2019, p. 120). Literature has been taught to students in language family learning at every level of education. For example, Indonesia has included literary works as learning materials at every level of education, namely Indonesian, Javanese, and English. Malaysia also makes literature a mandatory material in the English curriculum so that their English language skills and character education can improve

(Govindarajoo et al., 2022, p. 332). Students who are taught literature are invited to think that literature can change emotions and feel the textual world so that it can become a reality (Abdullah et al., 2021, p. 116).

Regional wealth can be in the form of culture, rituals, or traditions that are beneficial to human life with values and mandates that can be found in folklore (Saddhono & Erwinsyah, 2018, p. 445). This trust is useful for producing good character. As well as the existence of folklore as an output of state culture that must be studied for moral values that can be learned (Stefanova, 2012, p. 73). Folklore is in the form of indigenous folk culture which includes expressions that are developed continuously and play an important role in global literature, as well as language skills in the writing aspect (Hastuti et al., 2021, p. 4330). In this regard, folk culture is collective and homogeneous (Das, 2022, p. 4541). However, each region has a different culture that creates a uniqueness. Lots of names of language, literature learning has been given to students. In addition, folklore as a model of literary expression is useful as an education for children before entering formal school (Rahiem & Rahim, 2020, p. 64).

An example of a literary work that can be used to educate human characters is the Jaka Tingkir folklore. This folklore provides Javanese culture and literature which is local wisdom in the form of oral literature. This folklore is growing rapidly in Butuh, Gedongan Village, Plupuh District, Sragen Regency, Central Java Province, Indonesia. This folklore lies in the value it contains. Characters in folklore include the main figures and side figures. Jaka Tingkir as the main figure, while Ki Kebokenanga, Sultan Trenggana, Ki Wila, Nyi Ageng Butuh, Ki Wuragil, and forty crocodiles as side characters. Good characters in the Jaka Tingkir folklore can be used as a source of character education.

Several other studies on folklore have been carried out by researchers because folklore can provide benefits for human life, both pleasure and benefit (Asika, 2020, p. 14; Nanda et al., 2021, p. 85; Yuliyanti et al., 2022, p. 49). In addition, the topic of research on character

education has also been widely researched. Concretely, there are more than one hundred and twenty articles that focus on character education that have been stored in Google Scholar (Sagir & Hasan, 2022, p. 2532). For example, Dodds' research (2016) explained character education in elementary school students on emotional and social aspects. In Turkey, there is also research on character education. For example, Gündoğdu et al. (2017) conducted research on character education in scientific works, namely dissertations and articles from the period 2000 – 2016. In addition, Yazar and Tatal (2020) studied character education in the form of dissertations, theses, proceedings, and articles. Another example of research is Birhan et al. (2021); Jamaluddin et al. (2021); Marini (2017); Putra and Suyatno (2021); Wadu et al. (2021) studied global education with the topic of character education. In addition, Irfani et al. (2020) examined character education at a local level.

According to the descriptions above, this research takes a research gap to examine the value of character education in folklore. This is confirmed in the previous argument that literary works can provide character education through role models from story characters. Based on this explanation, this research aimed to describe the five main values of character education in the Jaka Tingkir folklore. These values are limited to several characters in the Jaka Tingkir folklore which include Jaka Tingkir as the main character, Ki Ageng Banyubiru, Ki Kebokenanga, Sunan Kudus, Ki Wuragil, and an army of forty crocodiles as a side character.

METHOD

The approach used in this research was folklore. In addition, a descriptive design was applied in this research. That means that the researcher in this research invited informants to be willing to tell and provide information (Creswell, 2015, p. 504). More precisely, the information consists of the Jaka Tingkir

folklore and the five main values of character education in the Jaka Tingkir folklore.

This research was conducted in Butuh, Gedongan Village, Plupuh District, Sragen Regency, Central Java Province, Indonesia. The researcher in this research used two data sources, namely primary data sources and secondary data sources. Primary data sources were informants consisting of the caretaker of Jaka Tingkir's tomb, *kebayan* 'employee' in Gedongan village head office, Head of Cultural Development at the Education and Culture Office of Sragen Regency, and language teachers at Vocational High Schools (SMK) Plupuh 1. Meanwhile, secondary data sources were obtained from the Central Java Folklore Jaka Tingkir by Sunjaya, Sri Sunarsih, and Martha Sadiyati, the epic novel Jaka Tingkir: *Jalan Berliku Menjemput Wahyu* by Gamal Komandoko, and other documents related to the Jaka Tingkir folklore.

The samples were selected through purposive sampling as the technique. The researcher in this research selected samples based on certain objectives as the application of purposive sampling techniques in this research (Sukardi, 2021, p. 296). The criteria for selecting the sample were the native people of Sragen Regency which have understood the Jaka Tingkir folklore. This research used source validity to compare the data to obtain valid data.

Data collection techniques in this research used interview techniques. The researcher in this research interviewed and asked some questions to the informants. After the interview process, the researcher in this research recorded the information that had been given by the informants.

The method of analysis in this research was functional analysis and document analysis. First, functional analysis was applied to interview the informants by asking several questions (McNeill, 2013, p. 30). The interviews focused on the five main character educations. Second, document analysis was used to analyze documents related to the Jaka Tingkir folklore. This research applied an

interactive three-stream technique consisting of three steps as a data analysis technique (Miles et al., 2014, p. 8). At this stage the researcher took three steps to the data in this research, namely data condensation, data display, and data verification.

RESULTS AND DISCUSSION

The Jaka Tingkir folklore is a product of cultural assets owned by other regions. On the other hand, the Jaka Tingkir folklore contains several cultural secrets and educational values so that it can create a sense of existence towards its existence (Latukau & Yulianeta, 2018, p. 457). The Jaka Tingkir folklore was during the reign of Sultan Trenggana in Demak Kingdom. It is said that during the reign of Sultan Trenggana, there was an Duke named Ki Ageng Pengging. He can also be called Ki Ageng Pengging or Ki Ageng Kebonkenanga.

The existence of the Jaka Tingkir folklore can be connected with the history of the growth and development of the Demak Kingdom from the island of Java. The kingdom was strongly driven by the power of the Islamic religion. The religious spirit of Islam is very much owned by Jaka Tingkir's father, Ki Kebokenanga. Although descended from a royal family, Ki Kebokenanga has a simple soul. He did not live in Demak Kingdom but in the village of Pengging. At that time, the Demak Kingdom was led by a king who did not agree with Ki Kebokenanga. Ki Kebokenanga had left the Demak Kingdom long enough that the sultan asked him to return to the kingdom. This was done by the sultan when Ki Kebokenanga was sick in Pengging Village.

Jaka Tingkir is not the real name given to him when he was born by his mother but the name given when he became a warrior in his teens. The change in Jaka Tingkir can be seen in the chart below.

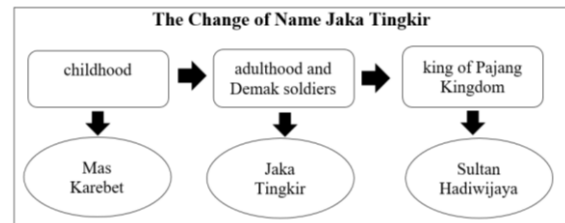


Figure 1. *Jaka Tingkir's name change chart*

Actually, Jaka Tingkir's real name can be known as Mas Karebet. He was born by a mother with a husband named Ki Kebokenanga. The name Mas Karebet was given to Jaka Tingkir because Jaka Tingkir's parents were performing the wayang beber 'beber puppet'.

The name Jaka Tingkir is a boy who comes from Tingkir Village, Sragen Regency. Several years have passed. Nyai Ageng Tingkir asked Jaka Tingkir to study with Ki Ageng Tingkir. After being met in one place, Jaka Tingkir was trained for his strength. In the battle of the chivalry soul test, Jaka Tingkir was able to defeat Ki Ageng Butuh. Long story short, Jaka Tingkir made Sultan Trenggana touched by him. In the end, Jaka Tingkir was accepted as a soldier of the Demak Kingdom.

Jaka Tingkir is famous as a handsome and dashing warrior leader. However, he once had bad qualities, such as being arrogant and reckless. In addition, Jaka Tingkir also made a mistake because he entered the Keputren 'women's territory in the kingdom'. Arriving at the Keputren 'women's territory in the kingdom', Jaka Tingkir met Putri Cepaka who was the daughter of the Sultan Demak. Putri Cepaka, after meeting Jaka Tingkir, arose a sense of love. However, Sultan Trenggana did not like and agreed if his daughter liked Jaka Tingkir. Therefore, the king took the decision to fire and expel Jaka Tingkir from the Demak Kingdom. Before leaving the kingdom, Jaka Tingkir was given a message by the sultan that he was not allowed to return to the Demak Kingdom. However, Jaka Tingkir can enter the Demak Kingdom if he gets a call from the kingdom.

The place where Jaka Tingkir went after leaving the Demak Kingdom was the

Banyubiru area. In Banyubiru, Jaka Tingkir met a man named Ki Ageng Banyubiru or Ki Ageng Purwosidik. Ki Ageng Banyubiru has a desire to know the chivalry and leader of Jaka Tingkir. Ki Ageng Banyubiru asked Jaka Tingkir to do tapa ngeli 'meditating on a raft in the river' with gethek 'raft'. This was done when Jaka Tingkir wanted to return to the Demak Kingdom. In the end, Jaka Tingkir agreed to Ki Ageng Banyu Biru's request and performed the asceticism.

Jaka Tingkir in Butuh Village received a revelation from Ki Ageng Butuh. Ki Ageng Butuh gave a provision of dhagan 'soil', which is a land that had been given a hermitage land of Ki Ageng Butuh. Jaka Tingkir was asked by Ki Ageng Butuh to put the soil into the ear of a buffalo. This was so that the buffalo ran amok towards the Demak Kingdom. The buffalo rages in the Demak Kingdom and no one can step on it. Jaka Tingkir is the one who can step it up. It was used by Jaka Tingkir in order to enter the Demak Kingdom. Hearing the news, Jaka Tingkir asked for permission because he was going to the Demak Kingdom. Jaka Tingkir headed to the kingdom using a gethek 'raft'. However, after arriving at Dusun Tambak, Jaka Tingkir continued his journey to the kingdom on foot. While traveling in Tambak Hamlet, Jaka Tingkir met a forest buffalo and then he put a dhagan soil brought from home into the buffalo's ear. Then, the buffalo went berserk and brought Jaka Tingkir to the Demak Kingdom. In the area of the Demak Kingdom, Jaka Tingkir lives with his friend who is a commoner. When the buffalo was raging in the palace, no one was able to tame it and there were some who died because they were too overwhelmed to tame the buffalo. The king could not tame the buffalo. So, the king made a competition to step up the jungle buffalo that was raging in the palace. The king announced that whoever can beat the buffalo will be given a prize, which is to be married to Putri Cepaka.

Jaka Tingkir was not interested in the contest because the king had been given a message that he could not enter the palace if there was no call from the palace. When he was in the village of the palace area, Jaka Tingkir was

recognized by the palace soldiers who were announcing the contest. Then, Jaka Tingkir was worshiped by some of these soldiers because Jaka Tingkir had been the leader of soldiers in the Demak Kingdom. When they returned to the palace, the soldiers informed the Sultan Trenggana that they had seen Jaka Tingkir around the village. Finally, the king asked the soldiers to pick up Jaka Tingkir to tame the forest buffalo. Then, Jaka Tingkir was willing to enter the palace because he received a call from the king. Jaka Tingkir asked the king's blessing to beat the buffalo. The king believed that Jaka Tingkir could beat the buffalo because he had extraordinary powers. Jaka Tingkir is very sure one hundred percent that he is able to beat the forest buffalo because he already knows his weaknesses. Jaka Tingkir beat the buffalo with a tactic of flicking the dhagan soil that was in the buffalo's ear. After that, crash for a moment. The king thanked Jaka Tingkir and as a prize for the competition, Jaka Tingkir was married to Putri Cepaka.

Based on Javanese literature and culture, the figure of Jaka Tingkir is closely related to the two kingdoms, both the Demak Kingdom and the Pajang Kingdom. This folklore contains five main values of good character education for life. This research examined the five main values of character education taken from only a few figures. The five main values of character education are used as the development of character education and forming the golden generation in Indonesia (Suhadisiwi, 2018).

Table 1. *Five main values of character education in the Jaka Tingkir folklore*

No	Values	Figure(s)
1	religious	Jaka Tingkir, Ki Kekokenanga, and Ki Ageng Banyubiru
2	nationalist	Sunan Kudus
3	gotong royong	crocodile troops
4	independent	Mas Manca

5	integrity	Ki Ageng Banyubiru
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In the table above shows that the five main values of character education are not only applied by humans but also animals. In this case, the crocodile troops apply the value of gotong royong even though they are ferocious and savage animals. It is true that the animal figures in the fable also provide many characters so that they can educate fable readers and know what is good or bad (Rahman & Muhammad, 2022, p. 1494).

The following are the five main values of character education in Jaka Tingkir's folklore. Keep in mind that these values are reflected by several characters, namely the main character and side character.

a. Religious

The religious value is a trait related to belief in God Almighty. In general, religious behavior can consist of religion related to God, fellow human beings, and the environment. However, this value is centered on God Almighty in accordance with the Pancasila in the first precept which reads "Ketuhanan Yang Maha Esa" 'Belief in One Supreme God'. In addition, religious values can be applied in daily life by having faith in God Almighty. In Jaka Tingkir's folklore, religious values can be exemplified by the figures of Jaka Tingkir, Ki Kebokenanga, and Ki Ageng Banyubiru.

Jaka Tingkir iku wonge sregep ngelmu agama marang guru-gurune Jaka Tingkir. Pas iku, Ki Ageng Banyubiru lagi lungguh ing ngarep omahe bar selesainya sembahyang salat Ashar.

Translation:

'Jaka Tingkir is a person who diligently seeks religious knowledge from his teacher. At that time, Ki Ageng Banyubiru was sitting in front of his house after finishing the Asr prayer.

The quote provides information that the character in the Jaka Tingkir folklore has a religious spirit because he is diligent in studying religion. In addition, based on the quote above, there are figures who have the value of "religious" character education

described by the character Ki Ageng Banyubiru. In the Jaka Tingkir folklore, Ki Ageng Banyubiru is Jaka Tingkir's spiritual teacher. He ordered Jaka Tingkir to perform the Asr prayer. Ki Ageng Banyubiru performs the Asr prayer because of his obligations as a human being who adheres to the Islamic religion.

Not only Ki Ageng Banyubiru, Ki Kebokenanga also has a "religious" character value. The reflection of previous religious values can be observed in this quote.

Ki Kebokenanga padudon ro Sunan Kudus. Piyambake wegah nuruti perintahe Sultan Bintara amerga Ki Kebokenanga geleme manut marang Gusti Allah SWT. Bar iku, Sunan Kudus ora sengaja ngiris sikute Ki Kebokenanga. Nah, iku marakake Ki Kebokenanga dadi mati.

Translation:

'Ki Kebokenanga had a fight with Sunan Kudus. He did not want to obey the orders of Sultan Kudus because he wanted to submit to the orders of Allah SWT as his Lord. After that, Sunan Kudus accidentally cut Ki Kebokenanga's elbow. That caused Ki Kebokenanga to die.'

According to the quote above, Ki Kebokenanga also has the value of "religious" character education. Ki Kebokenanga or better known as Ki Ageng Pengging is the father of Jaka Tingkir. Ki Kebokenanga did not want to obey the invitation of Sultan Demak because the sultan was not God, but an ordinary human like Ki Kebokenanga. He just wants to carry out the orders of Allah SWT as God Almighty based on Jaka Tingkir. Ki Kebokenanga was willing to risk his life for Islam.

These values are closely related to God Almighty. In addition, this value in Islam is explained by performing prayers and fasting perfectly (Wati & Sundawa, 2018, p. 582). The application of these religious values has been carried out by Ki Kebokenanga and Ki Ageng Banyubiru. They belong to a family that has almost the same name. Ki Ageng Banyubiru is Ki Ageng who lives in Banyubiru Village,

while Ki Kebokenanga who can be called Ki Ageng Pengging is Ki Ageng who lives in Pengging Village. The application of the religious values of Ki Kebokenanga and Ki Ageng Banyubiru, namely praying and piety to Allah SWT. Most of the characters in the folklore Jaka Tingkir embrace Islam. This is evidenced by the Demak Kingdom as a milestone in the history of the spread of Islam in Java. It resulted in the center of the largest and most powerful Islamic empire in Central Java Province, Indonesia. In addition, the land of Java has wealth in agriculture and marine affairs in the Mataram region (Jaquene, 2020, p. 143; Kaur & Isa, 2020, p. 204; Pradoto, 2012, p. 38). The Demak Kingdom embraced Islam as evidenced by the existence of the Wali and the Great Mosque of Demak which were used as centers of Islamic da'wah, discussion, and communication by the Wali (Ilyas, 2020, p. 185; Sabiq, 2021, p. 37). Thus, the Wali has a religious value.

b. Nationalist

The nationalist value include the nature of a person loves his country. In general, nationalism in life has a good impact on the nation, country, and where they live (Pradana et al., 2020, p. 4028). This attitude is influenced by several factors such as religion, national sentiment, national equipment national character, and acts of dividing the nationalist nation. One way is by prioritizing interests or issues over interests. The following is a reflection of nationalist values in Jaka Tingkir's folklore.

Sultan Bintara ngutus Sunan Kudus sing merupakan sosok entuk tugas kanggo menggulune Syekh Siti Jenar. Setalah Sultan Bintara kalihan para Wali maringi ukuman mati.

Translation:

'Sultan Bintara ordered Sunan Kudus who was assigned to cut Sheikh Siti Jenar's neck. After the Sultan Bintara and the Wali gave the death penalty.'

The quote explains that Sunan Kudus was a war leader (senapati) of the Demak Kingdom who had a nationalist spirit. This was reflected

when he carried out the orders of the Sultan Bintara. Sunan Kudus strongly defended the Demak Kingdom. Sunan Kudus used various means to be able to carry out the orders of Sultan Trenggana even though he had to sacrifice his life.

The nationalist value must interact again using national defense. In addition, people who have a nationalist spirit are more sensitive and care about the welfare of the nation or other people (Hazony, 2018). This argument is in accordance with the nationalist spirit that has been applied by Sunan Kudus for the Demak Kingdom. Sunan Kudus fought with some residents in Pengging Village to carry out the duties of the Sultan Trenggana. His job was for Ki Kebokenanga to return to the Demak Kingdom. Sunan Kudus's efforts did not bear fruit. In fact, Ki Kebokenanga was killed by Sunan Kudus. In that tragedy, Sunan Kudus was not ashamed to be called a murderer because he only carried out the duties of the Sultan Trenggana so that Ki Kebokenanga could return to the Demak Kingdom.

c. Gotong Royong

The gotong royong value can be described as a form of solidarity with others. In addition, the reflection of gotong royong value can be done through the action of assessing the spirit of gotong royong and helping each other in completing the work. The gotong royong value in the Jaka Tingkir folklore can be reflected by the team of forty crocodiles.

Ki Bau Reksa Baya gage-gage ngaskon baya sing gudedhe sing cacahe rong puluh nggo nyurung getheke Jaka Tingkir. Akehe baya mau sing ana rong puluh manggon ing sisih kiwa, mburi, tengen, lan ngarepe gethek.

Translation:

'Ki Bau Reksa Buaya immediately ordered twenty large crocodiles to push Jaka Tingkir's raft. The number of crocodiles is on the right, left, front, and back of Jaka Tingkir's raft.'

The quote above shows that a team of forty crocodiles worked together to push and guard raft to reach the destination. Jaka Tingkir sailed

using raft because he wanted to go to the Demak Kingdom.

The gotong royong value is one of the proofs that Indonesia has a friendly and cooperative society but not selfish (Tuati et al., 2019, p. 166). According to this opinion, the perpetrators of gotong royong are human beings. However, this is in contrast to the upside of gotong royong in the Jaka Tingkir folklore which is not only done by Javanese people but also by crocodiles of forty gethek crocodile teams working together to push and control the raft incident. It is immortalized in the tembang macapat Megatruh Sibra Milir 'traditional Javanese poetry that uses the Megatruh meter'. The poetry can be seen below.

Sibra milir kang gethek sinangga bajul/kawan
dasa kang njageni/neng ngarsa miwah ing
pungkur/kanan kering jejel pipit/kang gethek
lampahnya alon//

Translation:

'Immediately walk the crocodile-supported
raft/fifty guards/front back/right left close/the
raft walks slowly.'

In the poetry above, the crocodile team that supports Jaka Tingkir's raft is forty. However, the number of crocodiles was when the crocodile team was defeated by Jaka Tingkir. In fact, in Babad Demak 2, the twelfth stanza of the fourth stanza has been written that the crocodiles that attacked Jaka Tingkir's raft that were sailing on the Bengawan Solo River numbered more than forty (Gina & Sabariyanto, 1981).

Mbekta tigang atus baya/ laju mangsah ngujeg
gethek kumriwis/ Ki Wila Wuragil ndhulu/
sumaput kamigilan/ Radian Jaka mring Mas
Manca lon amuwus/ "Yayi Manca diprayitna/
iki ana baya prapti".

Translation:

'Bringing three hundred crocodiles/ advanced to
fight holding a raft rarely/ Ki Wila and Ki
Wuragil first/ fainted very disgusted/ Raden
Jaka Tingkir to Mas Manca said softly/ "Adik
Manca is alert/ there are crocodiles coming".'

The quote can be concluded that the crocodiles that attacked Jaka Tingkir as many as three hundred tails. It is written with the phrase *tigang atus baya* 'three hundred crocodiles' in the first line of the quote above. Thus, the three hundred crocodiles when fighting with Jaka Tingkir and his three friends. Meanwhile, forty crocodiles show the number of crocodiles that submitted to Jaka Tingkir to deliver Jaka Tingkir's raft to the destination.

The work done by the team of forty crocodiles in gotong royong resulted in light work. Behaviors that reflect the value of gotong royong include the characteristics of the Indonesian nation. This is in line with the expression in Javanese culture that reads *holopis kuntul baris* which means as a motto of gotong royong to realize one's spirit to the community in creating so that it becomes light and can be completed quickly (Riyatmoko & Suyatno, 2019, p. 50). Thus, the gotong royong performed by a team of forty crocodiles resulted in a job that was quick and easy to complete.

d. Independent

Independently, a person can be said to be independent if he works alone or not with the help of others. In addition, independent includes the nature of being able to stand alone. In the Jaka Tingkir folklore, the independent value can be seen in the following quotation.

Ki Wuragil masak hidangan nggo njamu
tamune sing agung sing diaranake Ki Ageng
ameh dadi junjungane Mas Manca.

Translation:

'Ki Wuragil cooks food for the great guest Ki Ageng has mentioned, who will host Mas Manca.'

The quote explains Ki Wuragil has natural independent. In the Jaka Tingkir folklore, Ki Wuragil is a friend of Jaka Tingkir and the last child of Ki Ageng Banyubiru. The independent value can be proven when Ki Wuragil prepares his own culinary for his guests.

The independent value can be considered also with a person not influenced by others but

demonstrating a person's ability to make decisions and take action in synchronous logic (Karppinen & Moe, 2016, p. 106). This opinion has been made by Ki Wuragil. She independently makes dishes for her guests. In addition, Ki Wuragil wrestled with the culinary arts without the help of others. Efforts that need to be made by the homeowner when guests arrive. In Indonesian culture, there is a saying that tamu adalah raja 'the guest is the king'. That is, guests need to be respected by homeowners and guests also need to respect homeowners (Idris, 2018, p. 201). As the host, Ki Wuragil serves his guests well and politely.

e. Integrity

The integrity value in this case relates to human beings. In this research, researchers explore the value of integrity in the form of ethics and manners. Reflections can be observed in the following quotations.

Ki Ageng Banyubiru nate ngendika kaya ngene, "Selamat datang di tanah Banyubiru, Anakmas. Silakan Masuk, Nak. Ketika piyambake-piyambake mpun masuk, saling ngorol santai.

Translation:

'Ki Ageng Banyubiru once said something like this, "Welcome to the Banyubiru district, Anakmas. Please come in. "When they entered Ki Ageng Banyubiru's house, they chatted casually with each other. '

The quotation above proves that Ki Ageng Banyubiru can be said to be a person with good integrity. It is evident when he visits guests by greeting and inviting guests into the house, ethics must also be applied when receiving guests, integrity can be seen as (1) the quality of action or commensurate with morals, norms, and budgets or (2) a combination of values, words, & actions (Huberts, 2018, p. 20; Tuati et al., 2019, p. 167). Integrity in this case has also been done by Ki Ageng Banyubiru when receiving guests. Ki Ageng Banyubiru as an insider reflects the integrity value based on his beliefs (Miller & West, 2020, p. 7). If that is not done, the resulting integrity value becomes imperfect.

Great integrity is related to Javanese manners upon arrival. In Javanese etiquette can also be considered as unggah-ungguh 'speech level' which includes oral as a form of speech and nonverbal communication as a form of action that can create a peaceful and peaceful atmosphere in society (Afningsih et al., 2021, p. 2291; Ali & Arenggoasih, 2020, p. 2) which has been done by Ki Ageng Banyubiru by saying selamat datang 'welcome' and silakan masuk 'please enter' as a form of speech. Meanwhile, Ki Ageng Banyubiru's actions were done to his guests to invite and welcome them in. Based on the Javanese language and culture, the expressions welcome and please enter are called respectively, that is, sugeng rawuh and sumangga mlebet.

CONCLUSION

The results of this research show the five main values of character education consisting of religious, nationalist, gotong royong, independent, and integrity in the Jaka Tingkir folklore. Some figures in Jaka Tingkir's folklore that reflect the five values include Jaka Tingkir as the main character and Ki Ageng Banyubiru, Ki Kebokenanga, Sunan Kudus, Ki Wuragil, and a team of forty crocodiles as a side figure. The five main values of character education in daily life need to be given as early as possible. This is because when a child is given character education, a person has a strong milestone in character education as an adult. The application of these values is very useful for humans in the era of globalization. If that is done well and correctly, human beings will have a modern nature but still be of good character.

The researcher of this research provides some suggestions to other researchers to conduct further relevant research. First, research on the value of character education only focuses on one character in the Jaka Tingkir folklore. The proposal of one figure because in the Jaka Tingkir folklore many figures began during the life of Ki Kebokenanga until the reign of Jaka Tingkir in the Pajang Kingdom. Second, research on the values of education is reflected

in the figure of Jaka Tingkir as a major figure in the Jaka Tingkir folklore. In this case, Jaka Tingkir is the main figure so the values of education need to be reviewed in a complex way to the life of Jaka Tingkir. Third, the meaning of the connotation in the tembang macapat Megatruh Sigra Milir in the Jaka Tingkir folklore. In poetry has many positive and negative representations.

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