

Character Education Values in Buru's Folklore

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ABSTRACT: Buru's folklore is a cultural product that reflects cultural messages related to the Buru people as individuals, social relations, belief systems, and community norms in Buru. In essence, Buru's Folklore is a form of oral literature that contains substantial and functional meaning which is passed down from generation to generation in a unique and specific way. This research aims to describe the character education values in the folklore of the Buru island people. This research is qualitative. The data obtained are in the form of folklore texts, statements of informants, and facts in the field. The sources of the data are as follows: 4 informants – people of South Buru believed to be the *owners* of the folklore. The techniques of data collection include deep interview and recording. The data analysis is executed in the frame of *spiral model* proposed by Creswell. The results showed that the Buru's Folklore contains some remarkable character education values, i.e. courage, responsibility, loving one another, helping difficult people, and expecting sustenance from God. Thus, Buru's Folklore is a socio-cultural representation of the community that is accumulated in the behavior, attitudes, character, and spoken in the story.

KEYWORDS: character education values, culture, folklore, local wisdom, representation.

INTRODUCTION

Character education is an important part of human life both in the family, community, and in the world of education (schools, campuses, Islamic boarding schools). This is related to the moral decline of society due to social changes that occur so quickly. According to Khan (2010) character education teaches a person's way of thinking and behavior in living and working together as members of the family, community and state.

Character education is defined as education that develops character values in students so that they have character values as their own character, apply these values in their lives as members of a religious, nationalist, productive, and creative citizen community (Febrianshari, 2018; Suranto, 2016; Tabrani ZA & Masbur, 2016; Tasya Yoris, Everhard Markiano Solissa, 2020).

There are four types of character education, namely religion-based character education, cultural value-based character education, environmental-based character education, and self-potential-based character education (Supratno & Darni, 2015).

Every nation that wants to produce a valuable legacy for the next generation must uphold culture because every culture contains noble values that are useful for nation building (Sayuti, 2017). One form of culture is folklore which is part of oral literature. Oral literature is a cultural asset that deserves to be studied because it is a cultural force in the formation of national identity and character. Sibarani (2012) states that oral tradition can be a cultural force and one of the main sources in the formation and development of civilization.

Oral literature research must be carried out to anticipate the situation that one day oral literature will become extinct along with the development of increasingly sophisticated technology where people will choose and like something new while what is considered ancient will be abandoned. If this is the case, then at least there is a cultural record of the wisdom, intellectuals, and aesthetics of the ancestors.

Folklore as part of oral literature can be implemented in the form of collective behavior. In the concept of Eliade (1991) the behavior of certain characters in folklore is an archetype for the behavior of the people who own it. In short, folklore has the power to move people to think and act. For example, the people of Yogyakarta always perform the Larung Ceremony in every Sura month to honor the Queen of the South Coast. It is based on the story of Nyi Roro Kidul.

The entity of folklore in the village community and the representation of its meaning into the actions of the community shows that folklore is always inherited. The inheritance can be vertical and horizontal (Sudikan, 2001). The inheritance can run from generation to generation because the stories are believed to exist and influence the world and human destiny. This is in line with the opinion of Danandjaja (2002) that folklore is part of the culture of a collective, which is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, both in oral form and examples accompanied by gestures or reminder aids.

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Folklore in Indonesia, especially in remote areas, has a role in society, both as stories told to children, as an image of local wisdom, or as a reflection of local communities. The values and norms contained in folklore are a reflection of the values and norms that apply in the community that owns the folklore so that literature and values can be likened to two complementary sides of a coin.

To understand a society's view of life requires a deep, adequate, and comprehensive understanding of the cultural values that exist in that society. One way that can be done for that purpose is to examine carefully and deeply the cultural products of the community, one of which is folklore. Folklore as part of oral literature is essentially seen as a system of cultural symbols of a society. In addition, it is also a fact of mentality, a fact of cultural collective consciousness, and a social fact of the society that produced it (Rosyadi (ed), 1995). Thus, Buru's folklore is a form of oral literature that represents and manifests a number of cultural messages related to self-identity and local values of the local community.

In relation to the position of the value of character education in human life, Gazalba (1980) says that human actions and actions are always driven by certain cultural values. Meanwhile, Koentjaraningrat (2002) says that cultural values in society are related to abstract concepts that have been studied by individuals since the beginning of life, namely since the socialization process as toddlers. Therefore, cultural values that are abstract have a function as the highest guide and guide for people's behavior (Amir, 1991). If society really functions these cultural values as the highest guide and guide for their behavior, they will form God's servants who are pious, wise, and just.

Related to the value of character education, folklore as an element of culture also has cultural values (Geertz, 2003). In general, the value of character education is related to humans as individuals, humans in their relationship with society, humans in their relationship with nature, and humans in their relationship with God. Cultural values in relation to individuals can be seen in the values of courage, heroism, leadership, and harmony. Cultural values in relation to society can be seen in the value of mutual cooperation, being willing to sacrifice for the sake of others, putting the interests of others first. Cultural values in relation to nature appear in nature conservation. There is also a cultural value in relation to God, which can be seen in the oneness of man with God (Amir, 1991). Furthermore, Veeger (1993) argues that in order not to be considered heretical and deviant, every speech, action, deed, and human behavior needs to be controlled by cultural values prevailing in society.

METHOD

This research is a qualitative research with an ethnographic approach. This is in accordance with a holistic-emic study of Buru's folklore. Harris (Creswell, 2014) says that ethnography is a description and interpretation of certain community groups, both language, culture, as well as systems and patterns adopted.

The object of this research is the Buru's folklore which includes myths and legends obtained by means of interviews and recordings. The research data were obtained from four informants, namely the community and traditional leaders in South Buru. The data were analyzed using the spiral model introduced by Creswell (2014).

This research was carried out in 2021 so that at the end of the data quotations both in Buru and in 2021 are always written, while the numbers behind 2021 are the sequence of rows in which the data is located. Thus, the row order in the Buru language data is different from the row order in English. While the title of the story is abbreviated by taking the initial letter of the story, such as Sigeni's story is abbreviated as S, Puan tu Fedat's story is abbreviated as PF, and so on. So is the translation.

FINDINGS AND DISCUSSION

1. Courage

Courage is a human trait. Courage is shown especially in the face of a difficult task or in making decisions. Courage is always accompanied by strategy. A brave person must have a precise strategy so that the task at hand can be successful. Courage that only relies on physical strength is not always a capital, especially in fighting crime. In other words, it is not only the muscles that are relied on but the role of the brain is very decisive. In the following Buru's Folklore, the character of courage can be found which is reflected in the character's attitude.

The character of courage can be found in the story of *Sigeni* (S). Sigeni is the main character in this story. His name became the title of the story because of his courage in fighting crime. After receiving an assignment from Jou or the village head, Sigeni immediately looks for the evil character, Murampat. Sigeni actually realized that he could not defeat Murampat who was a man-eating giant. Sigeni's courage can be seen in the story quote below.

Buru Language

Pa ptea-ptea pe denge Jou sgeda geba negri sa da ngan Sigeni fene, "Iko la ku hama Murampat la ku matahe, tu Murampat do ringe ka sepuh gebaro". Petu Sigeni iko. Iko la hama Murampat di na hawa. Iko, iko gam

English

Once the village head ordered one of the villagers, his name was Sigeni, he said, "You go, find Murampat and kill him because he has eaten almost everyone in this village". Then Sigeni went and looked for Murampat in his garden. After walking quite a distance, he arrived at

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na pe deng da dena di Murampat na hawa. Ringe noko (S, 2021: 5-10). *Murampat's garden. Sigeni in hiding* (S, 2021: 10-15).

Sigeni's courage is not to die silly, but courage with strategy. He did not directly attack Murampat who was eating with his wife. He remains alert and pays attention to the situation around Murampat's garden to formulate a strategy because what he is facing is not an ordinary human but a giant who is physically very different from Sigeni. Moreover, this giant likes to eat human flesh. Although unable to defeat Murampat and eventually captured, with his shrewdness Sigeni was able to free and kill Murampat's wife. Then he returned to the village to arrange a strategy with the village head. With this strategy, Murampat can finally be killed.

Buru Language

Ringe bage pa da lepak fahan da peti lalen petu du tuk peti ngangan di pa du treguh pe geba dubu-dubu, taga rabo-rabo fi di pa du ba sueh peti ha di pa du paku rapek (S, 2007:60-65).
Paku sueh fidi du hapuh peti di. Du egu tafuh pa hapu psian peti di petu du lebak pa dena la masi (S, 2021: 65-69).

English

Murampat sleeps in the coffin and straightens his arms. Then the villagers took the lid of the coffin and closed it quickly. They nailed the coffin tightly (S, 2007:85-90).
After being nailed, they took a rope and tied the crate. They also took large stones and tied them to the chest. Then the villagers took the coffin and drowned it in the sea (S, 2021: 60-69).

Sigeni's courage and strategy made him known as a hero in fighting crime. Sigeni is a character who is idolized by every boy on Buru Island because of his courage.

2. Responsibility

Responsibility in this study is related to a person's attitude in carrying out the tasks he carries, both the tasks given by the leader to his subordinates and because of a high sense of concern so that the task is carried out without being asked. The character of responsibility in folklore on Buru Island can be found in the story of *Kaka Wait Ecia tu Nun Feta Msian* (KWENTM) which in English means *Nine Brothers and One Sister* (NBOS).

This story tells of the life of a family consisting of a father, mother, nine sons and one daughter. Once upon a time the girl was taken by someone whose forest she did not know. The father as the head of the family did not remain silent. He immediately took action. He sent his nine sons to look for his daughter. The following excerpt from the story describes this incident.

Buru Language

Kaka wait ecia tu nun feta msian, pa sir polo tu nun ama tu nun ina. Lalen sa feta cia na heka. Heka pa da kaweng oto geba sa. Petu kaka wait ecia na du hama nun feta di, fene la du piolike. Nun ama sibik fene, "Kimi iko la kimi hama kim nim feta tu da heka haike oto geba sa. Inga tu geba di do, kim hama kim nim feta la kimi piolike" (KWENFM, 2021: 0-5).

English

There were nine brothers with one younger sister, so there were ten in all plus their father and mother. One time this little sister left. She went and married an unknown man. Seeing his sister was not there, the nine brothers were looking for him with the aim of bringing him home. Their father ordered the nine of them to say, "You go and find your little sister because she has gone and married someone. Find out where that person went, you have to find him and bring him back here" (NBOS, 2021: 0-10).

This story quote shows that the "father" character is a person who loves and is responsible for the integrity of the family so that when he loses a family member, he becomes uneasy. Despite knowing that his daughter was taken and married to a man, the father did not agree with it in such a way. He wanted his son to marry in a more honorable way. As a father, he felt offended because to take his daughter without notice is an insult. Therefore, he ordered his nine sons to find and bring his daughter home.

In this story it can also be seen that the father did not give orders arbitrarily, but with a request. The request was addressed to each child in the form of a song. This shows that despite his status as the head of the family, the father does not treat the children harshly. The father's request is used as the basis for his children to act.

As children who respect their parents, these nine boys never disobey their father's orders. This is due to a high sense of responsibility towards their sisters. Before leaving they asked their father's blessing.

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Buru Language

Petu ana menggiwa na prepak la nang ama fene, "Ku wenek tagahak, la kam hai hama nami feta sia di". Petu na ama weneke (KWENFM, 2021: 5-10).

English

Hearing his father's command, the eldest son said to his father, "Father, provide us with something, so that we go and find our little sister." Then his father gave orders by singing (NBOS, 2021: 5-15).

It didn't take long for the nine children to leave. For nine days they searched for their little sister. During that time they did not return home. They are willing to walk long distances, hot and cold for an important task. In addition to the character of responsibility, the character of obedience can also be found in this story.

3. Loving One Another

All religions teach about love. True love according to the Bible is giving or doing something to another without expecting anything in return, which is known as agape love. In many folklore the character of this kind of love can be found. Likewise, in the folklore on Buru Island, one of them is the story of *Puan tu Fedat* (PF).

The PF story is a story that presents the character of love between siblings. Puan and Fedat in this story are two brothers who live as orphans. In the economic crush, both of them are still small, they only rely on the helping hand of other people in their village. One day Fedat died. Leave the lady alone. There was nothing he could do to fill the days of his life, other than mourn the loss of his brother.

Buru Language

Puan tu Fedat na, nun ama tu nun ina mata haik. Si rua ba defo msikan. Gebaro linga sirua mo. Sirua gladake, bu geba sa te linga sira mo. Gamahike, Fedat na mata. Da mata gamna, na wai Fedat etangi ringe, epkasia boho-boho. Na nahat mata, ringe emsikan. Da tangi beto-lea (PF, 2021: 0-5).

English

Puan and Fedat are two brothers. Both of their parents have died. They live alone. The people in the village never cared about them. They are hungry or thirsty, no one wants to give alms. One day Fedat died. Seeing her sister died, Puan burst into tears. He felt lonely because his brother left him. Puan cries day and night (PF, 2021: 0-10).

The deep sorrow of a sister in the quote above shows that the two really love each other. An older sister is a place to complain about all the complaints and pains of life. When she lost her beloved sister, it was as if she had no grip on life because there was no longer a place to lean on and complain. All loved ones are gone.

The cry of the lady in junai (real world) was heard in the harate (world of the dead). This made Fedat feel sad. There is no one to care for and feed his sister. He finally returned to June to pick up his sister.

Buru Language

Na kai fidi harate na ras-rasa la da sakik fidi negri. Petu da iko sakik fidi negri la da egu na wai di la sirua iko fidi harate, Fedat na elete. Fidi harate do, Fedat kali rahisin la na wai bage fidi. Ringe egu karokot pa da treguhe (PF, 2021: 5-10).

English

His brother who had been in the world of the dead felt sorry for his sister's suffering. Finally he returned to the real world and took his sister to the harate and lived with him there. After arriving there, Fedat dug the ground under his bed for his sister's bed. Fedat took the bark and closed his sister (PF, 2021: 5-15).

This is the true manifestation of a brother's love. The love of a brother is able to penetrate the curtain separating the real world and the world of the dead. Harate is the abode of the spirits of the dead so that living humans cannot go there. However, the power of love is able to penetrate the curtain and reunite two brothers and sisters. Because of that love, Puan lives with her sister in the harate and none of the occupants of the harate know of Puan's presence. After growing up, Fedat took Puan back to June and lived life as usual.

This story may seem strange to some, but for the Buru this story has become an inseparable part of their lives. It is this story that underlies the rules for dividing the game in the villages on Buru Island, especially in the southern part. Because it is believed that it really happened in the past, this story is still told to provide moral lessons for the Buru.

4. Helping Difficult People

To help others is a commendable act. Especially when it comes to helping people in trouble. In daily life. It is rarely found because as time goes by, everyone is required to stand on their own two feet. Selfishness aka individualism is not foreign to modern

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life today. The fading attitude of helping others has brought a greater impact, namely a materialistic attitude so that every time and energy that goes out for the benefit of others must be "bartered" with money. The attitude of helping others can only be found in life in the village where the community still adheres to characters that are rooted in the basic nature of humans as social beings. It is these characters that function to organize social life for the better.

The story of *Gebabohot* (G) is one of the folk tales that can be found in every village in South Buru. The reason is that this story is believed to have really happened in the past and is related to the history of Buru Island. Actually, *Gebabohot* is a character who lives in stone burrows so they don't mix with other people. He lives a solitary life, rarely takes a bath, has long hair, and likes to steal. All the attributes he bears make *Gebabohot* a scary character. However, this is not always the case. Like other humans, *Gebabohot* also has feelings and a good heart. Indeed, he likes to be alone and lives in stone burrows but that doesn't mean his heart has become petrified. He also likes to help people in need. Different from other *Gebabohot* stories, this story presents the character of *Gebabohot* as a kind-hearted person who likes to help people. This can be seen in the following quote from the story.

Buru Language

Lalen sa, geba sa tu nake finha du pemroton. Nake finha na do da ba eglali emlo-mlo. Beku tu na finha da heka gamdi mua. Da iko eta dena di mua tifun petu da emtai tehuk mo. Sambetak pelat lale petu da eptea pa da hisi pelat pa da pelak. Sambetak ba di do gebabohot nake tohon. Eptilo-ptilo pe gebabohot kaduk. Gebabohot di da touk anafina di fukan ha petu da enika anafina di fene, "Kae ka sapan ebatet han na eta kae fukam punan hat han di?" Bu anafina di sade i samo. Beko tu gebabohot di da nahak la anafina di fene, "Na, la yako ikuk kae gamdi yako nang huma". Petu anafina fina di hai gebabohot di pa du kaduk di huma (G, 2021: 5-10).

English

*One day, there was a husband quarreled with his wife. The wife was very pregnant. Not holding back anger, his wife went and lived in the forest. He had walked so far that he was exhausted. Exhausted, he took the itching leaf to massage his feet. Unknown to him, it turned out to be the road that *Gebabohot* used to take. Soon *Gebabohot* appeared there. *Gebabohot* looked at this woman's stomach and asked, "What did you eat to make your stomach this big?" But the woman didn't answer. After that *Gebabohot* took the woman and said, "Now, I will take you to my house". Then the woman followed *Gebabohot* to her house (G, 2021: 5-10).*

Gebabohot's kindness did not end there. He provided a room as the woman's bed. He knows that men and women who are not related by blood, let alone not husband and wife, should not be in the same room. This shows that in fact *Gebabohot* also knows the prevailing morals in people's lives.

Buru Language

Dena fi di Gebabohot di da emasa pa anafina di ka. Ringe puna humlalen sa pa anafina di bage (G, 2021: 10-15).

English

*Once there *Gebabohot* provided food to the woman. *Gebabohot* also prepared a room for the woman (G, 2021: 10-15).*

As a good host, *Gebabohot* provides food and drinks for his guests. Every day *Gebabohot* served her well without expecting anything in return. From day to day the woman's womb is getting bigger. During that time *Gebabohot* served the woman until she gave birth to her child. When his son was born, *Gebabohot* never felt burdened. With compassion he took care of the woman and her child until the child grew up.

Gebabohot is not a greedy person. He helped the woman not with an ulterior motive but out of compassion. Realizing that the woman had a husband, *Gebabohot* returned the woman to the village to reunite with her husband.

Buru Language

Petu gebabohot di eprepa la anafina di fene, "Na, la yako pahuk kae la kuoli taga nanu gebha". Petu anafina di baba nak anat petu gebabohot leba lai kalebat pa da pahuk anafina di eta kaduk di nake gebha nake huma (G, 2021: 15-20).

English

*One day *Gebabohot* said to the woman, "Now I have to take you home to your husband". Then the woman took her child and *Gebabohot* carried them both with a pole until they arrived near her husband's house (G, 2021: 20-25).*

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Here, Gebabohot shows a very commendable act. He realized that it was impossible for a woman and her child to travel far, so with a long shoulder he carried the woman and her child. He knows that a woman and a child need to be looked after and protected. By bringing the woman and her child back to the village and even to her husband's house, it shows that Gebabohot not only likes to help but is also a person with a noble heart. He could have ordered the woman and her child to go home alone because the woman knew the way to the village. However, this was not done by Gebabohot.

5. Expecting Sustenance from God

In the Bible it is said that man plants but God gives growth. That is, humans only try but it is God who gives the results. Therefore, in work, humans always expect blessings or sustenance from God because He is the source of life itself. Expecting sustenance from God is the attitude shown by Gebafena in the story *Gebafena tu Gebabohot Anafina* (GGA) which is translated into *Gebafena and Gebabohot Woman* (GGW). Finding neither a fish nor an eel, Gebafena sat down and offered a prayer in the form of a song.

Buru Language

Gebafena na da iko stive hai wae ete te ta dena di tohon tifune da dapak nake emloko sa bu mo, uran sa bu mo. Petu da deak pa da lebe. Da lebe kesan muli. Petu da wene fene:

Emloko sanga mohe-mohe e

Uran sanga mohe-mohe e

Melransi sai ransi salake e

Melransi soda ransi salak e

Do hai snegen ba na beka e

La nang marbutu olik elen e

(GGA, 2021: 0-10).

English

Once, Gebafena was looking for fish in the river. He walked up the river. From morning until noon he did not find any eels or shrimp. Finding nothing, he sat down and sang a song. This is how it sounds:

Not even one eel is obtained

Not even one shrimp is obtained

No more obstacles

No more obstacles

Enough of the obstacles and obstacles

So that my hunt will be fruitful

(GGW, 2021: 0-10)

This song is basically a prayer that Gebafena says in hopes that her hunt will be fruitful. The prayer is addressed to a power outside of humans which is believed to be able to ward off bad luck and instead bring sustenance. That power is none other than the Lord of the Universe who in Buru is called Oplahtala. Indeed, at that time the word God, Allah, or the like was not known to modern society today. Because the concept of God is abstract, the mention of Him by traditional people is still vague and even has no name at all. In the quote above, there is no mention of the name of God specifically because of the abstract concept. However, from the song sung by Gebafena implies a hope for sustenance from the Creator of this universe. Gebafena unconsciously acknowledges the greatness of God through her singing. He knows that fish, eels, shrimp and even all animals both in water and on land have "made" and "placed" in their habitats to meet human needs. Therefore, he said a prayer in the hope that fish and eels could be obtained to meet the needs of his family.

CONCLUSION

Based on the description in the discussion section, it is concluded that the Buru's folklore is able to summarize, project, and reinforce the character education values of the Buru people. Thus the Buru's folklore as a cultural product that summarizes the overall knowledge of the Buru people. The study of character education values and their interpretations concludes that the Buru's folklore is a socio-cultural representation of the Buru people which is accumulated in the behavior, attitudes, character and speech of each character in the story.

The true meaning in Buru's folklore acts as a motive that constructs the thoughts, feelings, behaviors and perspectives of individuals and groups. These character education values are closely related and complement each other in order to maintain the existence of the Buru. The behavior, attitudes, character, and speech of the characters in each Buru's Folklore can be used as a model for the younger generation and society in general in social life.

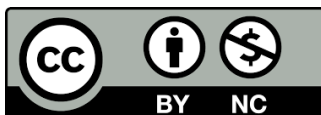
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