

Strengthening Ecological Wisdom through Creative Wayang Media Based on Lampung Folktales in Elementary School Literature Appreciation Learning

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Abstract: *This study aims to analyze the story Sidang Belawan as the foundation for creating innovative wayang to internalize ecological wisdom and as inspiration for the design of creative wayang oriented toward Lampung culture. The research employs a research and development methodology integrated with artistic creation using empirical methods. The findings indicate that the life philosophy narrated in Sidang Belawan highlights ecological wisdom values, emphasizing awareness of nature as a source of life for humanity. Furthermore, ecological wisdom serves as the basis for shaping the design and form of wayang, manifested in the shape of the gunung (kayon) as a representation of ecosystems and environmental elements, both biotic and abiotic.*

Key Words: environment, local culture, meaningful learning, creative wayang.

Introduction

Environmental damage must be minimized by controlling human greed in exploiting nature (Haq et al., 2022; Reflita, 2015). In this context, humans are positioned as part of nature (Lang et al., 2002). Humans are the main characters and are directly involved in protecting nature (Gischa, 2020). The environmental elements involved in these interactions and interrelations include the physical, social and cultural environments (Hashemi et al., 2022; Lee & Lee, 2023; Peng & Jia, 2023). The natural environment refers to the natural conditions of a region, including the climate, soil, physiography, and rocks present in its surroundings (AbdelRahman, 2023; Badland et al., 2014).

The involvement of environmental aspects is directly related to ecological wisdom (Faidin et al., 2022). The exploration of ecological wisdom values is driven by the increasing environmental degradation, such as air, water, and soil pollution caused by human activities. Environmental damage, which negatively impacts ecosystem balance, must be addressed promptly through the development of environment-based education (Arifuddin, 2023).

Environmental awareness is essential for equipping communities with the knowledge, attitudes, and skills needed for eco-friendly living (Sugiarto & Gabriella, 2020). Living in harmony with nature should not merely be reflected in slogans but must be implemented in daily community life. Ecological wisdom includes ethical or moral principles in the form of: (1) respect for nature, (2) responsibility toward nature, (3) compassion for nature, (4) avoiding harm to nature, and (4) living simply with nature (Umsyani et al., 2021).

Ecological wisdom can be developed through learning processes that utilize learning resources derived from local culture (Holilah, 2016). Local cultures possess significant value and are highly relevant for modern society, which faces the threat of environmental degradation. Lampung folktales, as part of local culture, can be explored, studied, and developed as learning resources to promote ecological wisdom.

The implementation of local cultural values related to ecological wisdom in literature appreciation learning is expected to provide students with more meaningful learning experiences (Naryatmojo, 2019). Education is clearly a suitable medium for preparing a younger generation with creativity, wisdom, openness, and constructive attitudes. In this regard, integrating local wisdom into the school curriculum is necessary as part of efforts to preserve local traditions (Fuad et al., 2020). This integration allows students to connect more closely with their immediate environment in their daily lives. Incorporating local cultural values into learning serves as a means of transforming cultural values to meet students' needs, including the inheritance of cultural values, intellectual development, and preparation for active participation in their communities (Harmaen, 2024).

This is critical, given the current challenges in developing literature appreciation materials in Indonesian language learning, such as the limited availability of learning resources, which are often confined to textbooks and worksheets (Halimah et al., 2024). Textbook-based learning tends to focus narrowly on content, distancing students from real-world environmental phenomena (Abdurakhman & Rusli, 2017). Therefore, innovations in teaching are essential to create meaningful learning experiences (Magulod, 2018; Syahrul, 2021).

The ecological wisdom embedded in Lampung's local culture offers an alternative learning resource for literature appreciation that can make Indonesian language lessons more meaningful. Using folktales helps students directly understand lesson content by relating it to their surrounding environment. This approach positions ecological wisdom as a source of values in developing Indonesian language learning, aiming to enhance students' environmental awareness and commitment to conservation.

In this study, a creative wayang inspired by Lampung folktales was developed. Wayang has been used in education, both as a learning resource and as a medium for teaching, particularly in literary appreciation. However, systematic studies that involve creating performances, implementing them, and evaluating their impact on learning are still in the early stages. The researchers have conducted literature reviews on the use of wayang in education and identified several benefits of wayang in teaching and education, including: (1) improving communication skills, (2) supporting a positive classroom environment, (3) enhancing student creativity, (4) fostering teamwork and integration within groups, and (5) character development.

Educational institutions, especially at the elementary school level, are seen as strategic places for instilling national culture and character (Nugraheni et al., 2022). In this case, learning Indonesian Language and Literature is one of the forums for developing students' character (Anitah, 2008). Wayang as a learning medium can instill students' character in their stories (Munawwarah & Rustan, 2022). Wayang with its appearance, movement, and speech

as well as its plays can arouse and arouse students' emotions (Ahlcrona, 2012). Through wayang, teachers use narratives to convey knowledge that stimulates and motivates students in learning comprehensively (Simon et al., 2008).

In addition, to be a learning medium for literary appreciation and character development, Lampung culture-oriented creative puppets that are developed will contribute to the richness of the archipelago's cultural heritage which is not only stored in wooden boxes, but also displayed and preserved. Here, Lampung culture-oriented creative puppets have a role as subjects with a focus on documenting to increase awareness of ethnocentricity (von Reumont, 2022). Therefore, the final project of this research involves the performance of the Lampung creative wayang, staged by university students and presented to elementary school students. The performance includes an introduction to the story's themes and characters, a dialogue about character education within the story, and a particular focus on the values of ecological wisdom..

Method

The approach used in this study is a mixed method, which is a combination of qualitative and quantitative approaches. The research method used is a combination of Borg & Gall's development design version (Borg & Gall, 1983) and the art creation method. The ten research steps are simplified into six development steps including: needs analysis, planning, initial development, preliminary field trials, media revisions, and main field trials (Wicaksono, 2022).

The focus of this research is the development of creative puppets, creation, and presentation of art. For this reason, a systematic process is needed so that the work created can be maximized, of high quality, and worthy of being displayed and provide benefits so that the use of artistic research methods is necessary. From the data of needs analysis and contemplation, a creation framework is prepared according to the characteristics of the characters and stories of the puppets as well as the concept of presentation of the show. The creation of Lampung culture-oriented creative wayang based on an in-depth analysis of the artistic process can ultimately offer a comprehensive exploration of art with triangulation of theoretical and analytical models (Botella et al., 2013). This analysis is commonly used in innovation studies and other analyses in the form of new theoretical perspectives, such as creativity as action.

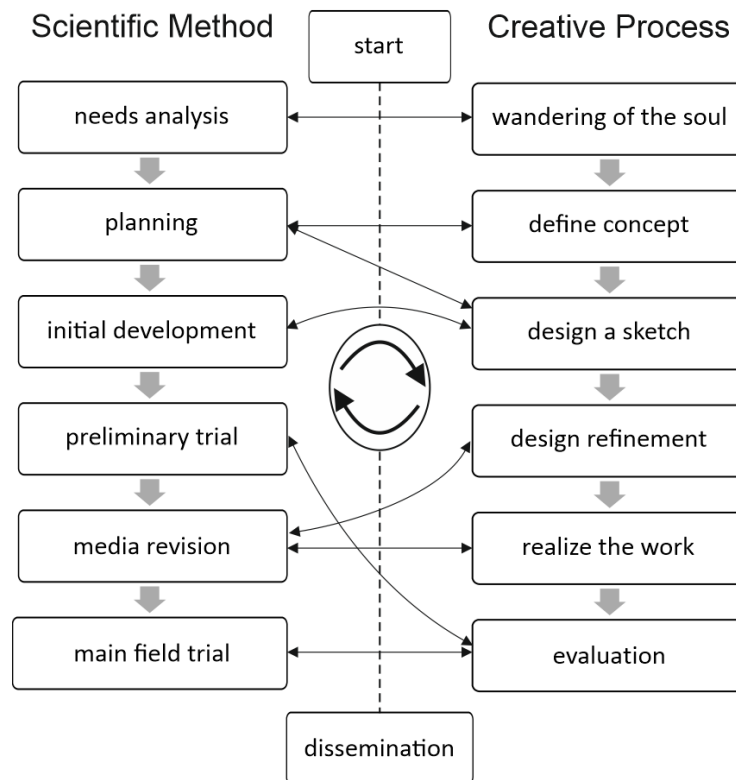


Figure 1. Illustration of the Creative Process Integration Scheme (Art Creation) in the Empirical Method (Development)

Results and Discussion

The internalization of ecological wisdom in the creation and innovation of wayang based on Lampung folktales, as a medium for teaching literature appreciation in elementary schools, is manifested in the story and the form of wayang.

***Sidang Belawan* story serves as the foundation for the creation of creative wayang, integrating ecological wisdom into the puppets' design and performance.**

In this research, a creative *wayang* oriented towards Lampung folktales, namely *Sidang Belawan*, was developed. A story with a similar title also developed in the *Komering* area, South Sumatra. It is said that *Sidang Belawan* was a prince from the Kingdom of Heaven who transformed into a young eagle to save a young princess who was suffering because she lived in a forest on the banks of the *Komering* River who was being tortured by her older siblings. *Sidang Belawan* transformed into a bird because the young princess had a withdrawn personality but loved animals (Fitriyah et al., 2023). However, a different story developed in the Lampung area which tells of a crown prince named *Sidang Belawan* from the Lampung kingdom who married an angel by hiding her shawl so that she could not return to heaven. After years of living together until they had children, the angel finally learned the secret of the shawl and returned to heaven with her child (Saragih et al., 2022).

Lampung folktales with topics such as *Sidang Belawan* certainly has many varieties. In the diversity of Indonesian folktales, it was found twelve stories that have the same motif as the *Sidang Belawan* folktales from Lampung, such as the story of Jaka Tarub from the Java region, the Origin of the Name Girilawungan from West Java, Princess *Mambang Linau* and

Mahligai Kelayang (The Origin of the Name Kelayang) from Riau, Meraksama from Papua, Empat Sultan in North Maluku from Maluku, the Legend of Ile Marauja from NTT, the Origin of Danau Limboto and the Origin of Botu Liodu Lei Lahilote from Gorontalo, the Origin of the Patuddu Dance from West Sulawesi, *Oheo* from Southeast Sulawesi, and the story of *Datu Pulut*: The Origin of *Burung Punai* from South Kalimantan (Nisa & Andalas, 2021).

Here is an excerpt from the scene that internalizes the values of ecological wisdom.

Morning scene in front of the grandmother's house. The grandmother is sweeping the yard while singing a Lampung song.

Grandmother: (singing) keliling dunia nyak nyepok bandinganmu, Kantu mak tungga, sai betik gegoh niku... angku khua Bangkelom mulang tanggal seghani, lupa ki lagi pedom, bang khatong di hanipi...

The story begins with a morning scene in the yard of the grandmother's house. The character of the grandmother is sweeping the yard while singing a traditional Lampung song that reflects the beauty of the world. From this activity of sweeping, many values are conveyed, starting from etiquette to love for the environment. By sweeping in the morning, we are taught about the importance of cleanliness and preserving the natural environment (Fajardin, 2022).

The next form of ecological wisdom comes in the story of Prince Sidang Belawan and his mother (the Queen), who were exiled from the kingdom and then lived in the forest.

Sidang Belawang and his mother were also expelled from the palace. After being exiled from the kingdom, Sidang Belawang and his mother lived in a forest far from the palace.

Rani: Did they live alone, Grandma?

Siska: How did they live, Grandma?

Grandmother: Well, they took what they could from the land and the natural resources around them. In the past, Lampung was rich, fertile, and prosperous. (The grandmother continues her story) As time went by, *Sidang Belawan* grew into a strong and handsome young man. But sadly, due to her old age, his mother passed away.


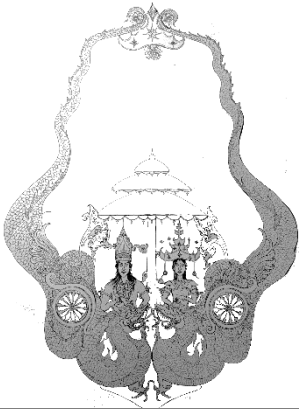

The excerpt above illustrates a call for wisdom in using natural resources. *Sidang Belawan* and his mother lived off what nature provided. The form of ecological wisdom, which includes ethics or moral principles such as living simply with nature, as expressed by Umsyani et al. (2021) is applied by *Sidang Belawan* and his mother in their exile to the forest. Like other living beings, they interact with their environment and utilize the natural wealth available to sustain their lives. They depend on nature for their survival.

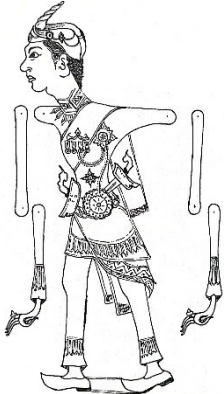
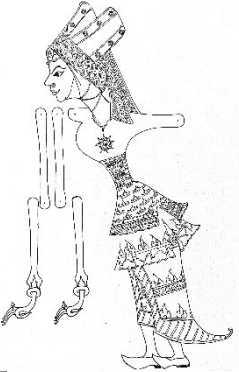
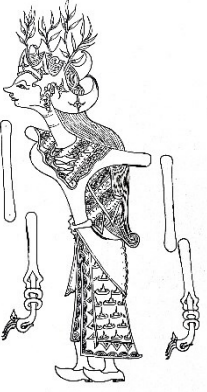
Nature is seen as an essential part of their life journey, and they are encouraged to always make use of the various potentials offered by nature's biodiversity. In this context, humans influence their environment, and conversely, their environment influences them (Effendi et al., 2018; Lengieza et al., 2023). This ecological wisdom represents the ecological intelligence of traditional societies, reflecting their understanding of the earth's carrying capacity, which is manifested in concrete actions to protect the environment they inhabit. In ancient times, the reciprocal relationship between communities and their natural resources was based on a complex system (Julaeha et al., 2019; Luna-Nemecio et al., 2020).

Ecological Wisdom as Inspiration for Creating Creative Wayang Forms Oriented Toward Lampung Culture

The creation of wayang oriented toward Lampung culture began with a search for ideas about wayang figures based on the representation or depiction of character figures.

Table 1. Design of Wayang Forms and Appearances

Character Name	Blak/Design Form	Description
<i>Gunungan (kayon)</i>		Basic form: like a mountain in general Appearance: damar tree, depiction of seven roads and <i>siger Saibatin</i> which symbolizes seven clans/ <i>buai</i> , and typical Lampung animals (elephants and two-horned rhinoceros)
<i>Kayon Klowong</i>		Basic form: kayon klowong creation Appearance: a pair of Lampung Pepadun traditional bride and groom, a carriage pulled by twin dragons, an umbrella and <i>Pepadun siger</i>
<i>Sidang Belawan</i>		Body shape: modification of <i>wayang Abimanyu Bambang</i> (54 cm) Visual appearance: drooping face, outstretched leg position, loose hair

<p>King (Ayahanda Sidang Belawan)</p>		<p>Body shape: <i>wayang katongan</i> (55 cm) Visual appearance: <i>Baladewa wanda paripeksa</i>, used for scenes that have a normal atmosphere, not in an angry state</p>
<p>Queen (Ibunda Sidang Belawan)</p>		<p>Body shape: <i>wayang putren</i> (50 cm) Visual appearance: modification of <i>wayang Srikandi wanda golek</i> for the row scene.</p>
<p>Suluh (Divine/Wife of Sidang Belawan)</p>		<p>Body shape: <i>wayang putren</i> (50 cm) Visual appearance: modification of <i>wayang Srikandi Wanda Nenes</i> for fun scenes</p>

In addition to wayang figures as human manifestations, *gunungan/kayon* is created. Puppetry is very thick with the culture of representative symbols as a socio-cultural product of society, including the presence of *gunungan* as one of the parts that appear at the beginning of wayang performance (Purwantoro et al., 2022). *Gunungan* was originally called *kayon*, in puppetry it symbolizes various things, namely: mountains, large trees, ocean waves, storms, caves, etc. (Harsrinuksmo, 2008). *Gunungan* symbolizes the tree of life which is also called *kayon*, symbolizing all life in the universe (Muhajirin, 2010).

Kayon that was created consists of two types, namely the *gunungan* in the form of a tree and the *kayon klowong*. The *gunungan* in the form of a tree symbolizes the culture of the Lampung Pepadun community, while *kayon klowong* depicts the culture of the Lampung Saibatin community. Pepadun and Saibatin are two groups of indigenous people in Lampung who have several different motifs and cultural elements. (Pratiwi, 2017; Thomas, 2014). Pepadun indigenous community also tends to live inland areas, while the Saibatin indigenous community tends to live in coastal areas of Lampung (Franjaya et al., 2023).

In the development or creation of gunungan/kayon form, attention is given to the form of gunungan wayang to get a clear picture of the form, decorative elements, symbolic meaning, colour, and materials contained in the stand. This is done to spur creative ideas in finding a form that suits your wishes. Analysis is also carried out on works that originate from existing gunung forms.



Figure 2. Basic creation of the main mountain shape

The image above is a manifestation of gunungan inspired by Saibatin indigenous community with various ornaments in the form of damar trees, elephants, two-horned rhinos, traditional umbrellas, and Saibatin siger. The main gunungan in the form of the base of the tree of life symbolizes the damar tree. Damar is one of the plants that are widely found in Lampung and is a characteristic of the city which is known for its damar repong (Bintoro, 2020; Putra, 2021). Damar mata kucing is one of the superior non-timber forest products in Indonesia. Then, Payung Agung, one of the signs of the majesty and greatness of Sai Batin as the protector of the community he leads. Payung Agung Sai Batin can be any colour, except green. Payung Agung is always developed following the footsteps of Sai Batin (Pernong, 2008). The elephant and the two-horned rhinoceros are protected animals in Way Kambas National Park. The Sumatran rhinoceros is an endemic species of Indonesia and the only type of rhinoceros that has two horns, making it the smallest rhino in the world (Salsabila et al., 2017). Elephants and two-horned rhinoceroses are icons and creative inspirations for the people of Lampung. The next ornament is the Siger Saibatin which has seven bars or curves. This has a meaning in the traditional Lampung community. Saibatin has seven titles/adok, namely: 1) Suttan/Dalom/Pangeran (Kepaksian/Marga), 2) Khaja Jukuan/Depati, 3) Batin, 4) Kadin, 5) Minak, 6) Kimas and 7) Mas/Itton (Ciciria, 2015).

Furthermore, the shape and form of kayon klowong depicts the Pepadun indigenous community which was inspired by the Rato Nago Besanding Monument (Dragon Bride Monument) located in West Tulang Bawang Regency.

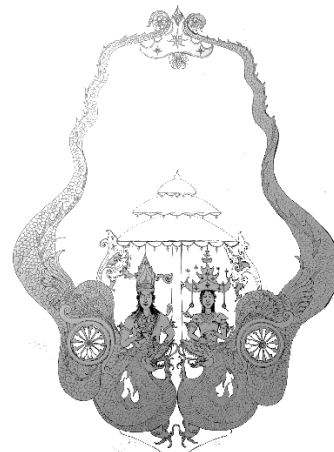


Figure 3. The Base for Creating the Kayon Klowong Appearance

Kayon klowong as a representation of Rato Nago Besanding Monument depicts the cultural customs of Mego Pak Tulangbawang community in carrying out the Lampung traditional begawi. Rato Nago Besanding Monument was created as a sign of the greatness and nobility of the Lampung community culture, a sign that connects the past, present and future (Ony, 2023). The carriage with the symbol of Burung Garuda carrying a pair of newlyweds is a symbol of the vehicle used in the Lampung Pepadun Customary Ceremony (Sayuti, 2021). This Begawi ceremony is to obtain a customary title or new name in Lampung customs. The three-tiered umbrella that is seen completing the carriage covering the bride and groom has its own meaning. The lowest level is the tribal umbrella, the second is tiyuh (village) umbrella, and the third is the clan umbrella. With the umbrella above the carriage, it means that the implementation of the custom is agreed upon by the tribal, tiyuh, and clan leaders.

Conclusion

Based on the results of the research and discussion, it can be concluded that wayang stories performed using Indonesian are more freely used as a medium for cultural inheritance and preservation as well as character development, especially the value of ecological wisdom. New culturally oriented wayang creations that present local Lampung characteristics can enrich the cultural heritage in Indonesia. In addition, wayang as a performance and media can be used as a source of learning literary appreciation in schools.

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