

# Character Education Values of Pancasila Student Profiles in the Puppet Figure Wayang Arjuna: A Javanese Cultural Perspective

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## Abstract

This study examines the importance of character education resources in sustaining character development projects on the Pancasila student profiles. The objective of this study is to explore character values in the symbolic interpretation of arjuna puppet characters.

The research used a descriptive-qualitative method, with Arjuna as the study object and *dhalang* as the subject. The data were obtained from the informants, documents, and archives, as well as places and events. Data collection was carried out using interview techniques, Focus Group Discussions (FGD), participatory observations and document analysis. In testing the validity of the data, the method of triangulation of sources and review of informants is used. Interactive models are used to analyze data with data reduction procedures, data views, and data verification.

The findings show that the puppet figure Arjuna symbolically has an interrelated outer and inner structure involving the arjuna figures. The inner structure of the profile of the wayang Arjuna figure compares with the character of the Pancasila student profile: having faith, having good communication skills with others, being able to collaborate, caring and willing to share, being able to control themselves, being creative, and having critical thinking. The character is sourced both to the figure arjuna and to the wayang story play involving the arjuna character.

**Keywords:** Symbolic Interpretation, Wayang Arjuna Figure, Pancasila Student Profile, Indonesia.

## Introduction

Character development has been echoed across the educational world; it is envisioned that education will become a driving force that facilitates character development, so that community members are aware of national and state life (Amri et al., 2011). Students and the younger generation of the Indonesian nation are greatly impacted by the moral degradation that has emerged from the influence of unfiltered culture (Webster, 2016). The journey of Indonesian education sometimes includes some actual instances of students' moral degradation.

The Indonesian government, which is actually encouraging the nation's golden generation, is still providing a variety of programs.

The Ministry of Education and Culture, as the ministry in charge of education has developed policies to address the nation's succeeding generation's character issues by introducing a character strengthening program through what is called the 'Pancasila Student Profile' (PSP). The Pancasila profile student policy has been created with the objective of creating a generation of superior and renowned people who can lead the nation.

As an eastern country, Indonesia is well known for its politeness and hospitality. Through a range of media, the Javanese people always strive to preserve the heritage of polite character education (*unggah-ungguh*). The art of wayang performance is one of these media as a learning resource that carries importance and stipulations for the symbolism of character education.

Wayang is a work of visual art that embodies a variety of life, moral, and spiritual values, as well as aesthetics of the wayang form. Wayang is used as a representation, particularly in character education, because symbolic meanings represent all aspects of people's lives (Widjanto et al., 2009). The representation of the human figure in wayang has become a success for the Indonesian nation, driven by the Indonesian National Secretariat for Puppetry in recommending Indonesian wayang as a Masterpiece. This has been subsequently acknowledged by the UNESCO in 2004 with the statement "Masterpiece of the Oral Intangible Heritage of Humanity". This is proof of world recognition that wayang is a masterpiece. The immense world of intangibles comprising Indonesian noble values known as 'edi peni' and 'adi luhung'. Wayang's international recognition proves that it includes important values for the advancement of human sciences.

Wayang values reflect the moral lesson of the puppeteers and playwrights who create the wayang stories. The implementation of wayang values is carried out not only by the puppeteers, but also in the show, which involves many parties including singers, musicians, the penatah of puppet masters, and the invitees (*penanggap*). There are many different sorts of wayang, each with its own tales, characters, and visual representation. There are hundreds of characters in Wayang, yet from the perspective of the characters, there are only two: Raksaka, an unsettling character, and Satria character, a noble gentleman. In Wayang, the two characters see a character as comprising a protagonist or good character and an antagonist or evil character (Subiyantoro et al., 2020).

Various characters exemplify the spirit of traditional Javanese art, which is rich in philosophical and symbolic meanings. Wayang purwa, as part of the wayang art that is frequently used as a wayang show contains fundamental values in accordance with human life (Sudarsono, 2014). Wayang performances can help strengthen the cultivation of character values in the Javanese society.

Arjuna is a well-known puppet figure. This figure can be used as an alternative learning media, particularly in reinforcing Pancasila values in order to implement the government policies in increasing the profile of the Pancasila students. This paper addresses the importance of character education, specifically the profile of Pancasila students linked to the figure of Arjuna, both visibly and in several story scenes.

Several studies have been carried out on wayang and character education, including Sari (2022) on character development media towards Pancasila student profiles through wayang Sukuraga, in which she discusses wayang Sukuraga as a medium for character development based on local wisdom. Yanuartuti (2021) examines Panji's cultural values in the Jombang Mask puppet and its relevance to character education. She discusses Panji's values, which include character education on the identity of the Jombang mask character in terms of the structure of the play, in the mask's symbol, etc. Sujayantara (2021) examines the character education values of the character Yudistira in the Sangut Dadi Raja play by dhalang I Made Sija, and he discussed the Yudisitra wayang figure in terms of its shape and color in detail. Nurasih (2022) examines the value of local wisdom in relation to a new paradigm project of the driving school program to create a Pancasila student profile and discusses strengthening the character of the students based on Pancasila values through local wisdom. Halimah (2020)

examines storytelling through wayang golek puppet shows as a practical method of incorporating character education in early childhood. She discusses wayang golek as a medium for children to learn storytelling in order to improve their moral values and character.

Based on the previous studies, this study goes beyond looking at character education in wayang. The objectives of this research are to explore the meanings behind the visual structure of Arjuna's puppet character and the correlations between the symbolic interpretations of Arjuna's puppets and the profile of Pancasila students. It also seeks to unravel the meaning in wayang arjuno characters which can serve as a foundation for the future academics who are interested in the meanings of wayang in the context of cultural studies and character education through cultural arts (Sunarmi, 2022).

### **A Review of Symbolic Interpretation**

The paradigm of symbolic interpretation holds that the world is a symbol. It is necessary to interpret a symbol. In other words, there are numerous interpretations of culture. Culture, according to Geertz's symbolic theory (Geertz, 2013), is a relationship between symbols that may be examined as a text. He can convey the overall meaning using different readings or interpretations. This aids in the comprehension of cultural symbols and phenomena, the meanings of which are embodied by people as interpreters (Ahimsa-Putra, 2011). Various events, values, and phenomena that exist in the culture can be connected by carrying out the processes of interpreting meaning.

According to Dilistone (2002), the symbolic meaning of an object is frequently hidden underneath its declared appearance. The text's meaning can be explained in depth not only by stating ritual processes and events, but also by realizing multi-layered meanings that are logically linked and related to one another (Subiyantoro, 2010a). Interpretation requires a process of thorough observation of the symbol system and the events that occur. Symbolic interpretation is not the compilation of abstract entities into the preset patterns. Therefore, the analysis emphasizes on being close to accurate interpretation, which is reinforced by evidence (artifacts) to support information or responses gained from the source (Geertz, 1992; Subiyantoro, 2010b)

### **Wayang Purwa Review**

Wayang kulit is one of Indonesia's many traditional performance arts. Wayang can be regarded as a shadow in Javanese etymology (Sahtila et al., 2008). It is hoped that wayang, which is considered as a reflection in Balinese culture or a reflection made by the shadow itself, can serve as a spectacle and a lesson learned (Risdiyanti & Prahmana, 2021). Wayang kulit purwa in Javanese culture is a wayang kulit performance by taking plays from ancient times (purwa) or early times (Herlyana, 2013). In Bali, it is better known as wayang parwa (parts), because the performance draws the play from the Maha Bharata narrative, which comprises of 18 parwa (parts), or better known as Astadasaparwa (Sudanta, 2019). Subiyantoro (2012) reveals that wayang purwa performances reflect various ideas, notions, and the results of noble people's thoughts. Thus, the symbols translated from the wayang purwa show can serve as role models for the entire community in maintaining order in their daily activities.

### **Reviewing Pancasila Student Profiles**

The government's continuous mission to build a superior young generation of Indonesian children includes education in strengthening the character of Indonesian youngsters. The 18 character education values announced by the Ministry of Education and Culture (Kemendikbud) shows the government's attempts to develop the character of the nation's young generation.

The programs designed and implemented by the government are tangible proof of the government's efforts to address the current educational issues. The problems that exist now are the result of the influence of digital media, which can be easily accessed by various groups, particularly teenagers from elementary level through to secondary education.

The ease of access influences children to do negative things. Several examples of intolerance, bullying, and extremism have lately occurred in Indonesia in the context of education. This occurrence is of great concern to many organizations, because when examined through the lens of the Indonesian nation's essential values, namely Pancasila, it appears that the situation that has transpired is a deviation from the noble values of Pancasila as a way of life in society.

The Ministry of Education and Culture, as the ministry in charge of education, has created policies to address current issues and society in general, one of which is the Pancasila student profile program. The profile in question contains elements of noble character, independence, critical reasoning, innovation, mutual cooperation, and global diversity.

These six elements are referred to as Pancasila student profile indicators (Kementerian Pendidikan dan Kebudayaan, 2020). Given the various negative influences at the moment, the Pancasila student policy has been created with the objective of creating a generation of superior and characterful nations. Pancasila students' realization can be seen in the learning designed by educators for the educational process. Learning can be accomplished through a variety of media, one of which is the use of wayang as a learning medium containing meaning and symbolism.

The figure of Arjuna can be used as an alternative learning media, particularly in reinforcing Pancasila values, specifically for executing government policies in an endeavor to improve the quality of education with a Pancasila student profile. The Arjuna figure puppet's character values represent six dimensions of the Pancasila student profile.

### **Student Character Development**

The basic principles of character education encompass a wide range of approaches to building good character in students (Lickona, 1996). When talking about good character, we can say honesty, integrity, persistence, discipline, and character development in students is much more complex than that (Pike et al., 2021; Vessels & Huitt, 2005). The direction of character development depends on the problems faced by the nation. The demands of character development in the world of education from each country vary from one another (Warman et al., 2021). The process of character development is a much more challenging concept, requiring a complex strategy and a long time (Brown et al., 2023).

In Indonesia, character development is integrated into students through the application of curriculum modifications. In 2007, Indonesia used the KTSP Education Unit Level Curriculum (Saputra et al., 2023). This curriculum emphasizes aspects of developing the character of educators, namely noble morals and independence (Baedhowi, 2007). Six years later, the 2013 curriculum was implemented to promote the character of Indonesian students who are loyal, productive, creative and innovative, responsive and contribution-oriented (Anggraena et al., 2022; Mustika & Yana, 2022; Warman et al., 2021). Furthermore, starting in 2022, implementing an independent curriculum with the concept of the Pancasila student profile is the main focus in the direction of developing the character of students in Indonesia (Syofyan et al., 2022).

The Pancasila student profile consists of six main pillars, namely noble character, global diversity, independence, mutual cooperation, critical reasoning, and creativity (Sabon et al., 2022; Saputra et al., 2023). Implementation of the curriculum is not easily disseminated. However, the background of geographic, and socio-cultural conditions, technological advances and development as well as the equitable distribution of human resources make the dissemination and implementation of character education development in students difficult (Jawas, 2017; Kristiansen & Pratikno, 2006).

In the era of an independent curriculum, the application of character education development is more flexible according to the sociocultural characteristics of students. Indonesia is a country rich in values and culture. Thus, the application of the implementation of an independent curriculum in each region can vary in each region (Yuhastina et al., 2020). Noble values and local culture can be a source of character development for the Pancasila student profiles that come from the student environment. This study seeks to add sources of

local cultural values that can be correlated with the development of characters in the Pancasila student profile. This research position is to enrich learning resources to strengthen the profile of Pancasila students. The learning resources in question are local and cultural values implied in the wayang, especially the Arjuna characters (Bahasa et al., 2019; Sukmawan, 2018).

## Research Methods

This study used a descriptive-qualitative approach with a multiple case strategy. It is based on the interactive analysis of wayang kulit purwo character. Purposive sampling was used to determine the object and subject of the study, which took specific factors into account. The object of research is related to Arjuno's character in wayang kulit purwo, whereas the subject is related to relevant informants, namely dhalang and javanology experts as well as academics in the field of art and character education. Data sources include documents/archives, informants, and locations/events gathered through content analysis techniques, in-depth interviews with dhalang, participatory observation of the wayang arjuna character and Focus Group Discussions (FGD) with dhalang, javanologist and academics.

The interview with dhalang and javanologist was conducted on April 2, 2022. Questions to dhalang and javanologists focused on the symbolic and structural maxims of the Arjuno figures and the noble values behind them. The FGD was held 2 times, on April 3 and June 29, 2023. The FGD on April 3 was held to follow up on the results of the interviews with dhalang and javanologists and link the results of these interviews with the profile of the Pancasila students, which is why fine arts education academics were brought in. The second FGD was carried out to test the results of the first FGD, triangulated sources between the library of interview results with informants and the first FGD to test the validity of the data obtained. Data was gathered using a camera, a voice recorder, a photo recorder, a zoom online video recorder, and a notepad.

Data were then validated using two techniques: triangulation of data sources and informant reviews. They were analyzed using interactive analysis techniques in three stages: data reduction, data presentation, and verification/drawing conclusions (Huberman, 1994). In addition, the meaning behind the mask was related to the context and was analyzed based on the relationship of the cases.

## Findings and the Discussion

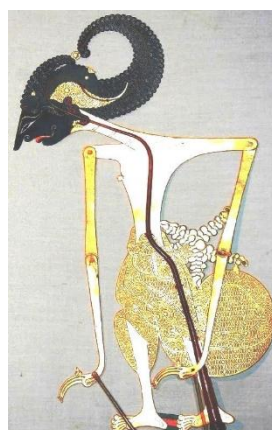
### Symbolism of the Arjuna Figure

Wayang has philosophical and aesthetic values as an Indonesian cultural legacy. Each wayang character has its own symbolic meaning. Arjuna, one of the puppets with a noble and good character, has a physical shape that is rich in symbolic meaning (Pandin, 2020; Wardhani & Suprihandari, 2020). This noble character is linked to the Indonesian government's mission to enhance the character of the nation's generation, which is currently undergoing many negative impacts from technical advancements and the influence of western society. The Pancasila student profile program addresses this issue by cultivating a generation of outstanding and distinguished nations.

The values inherent in the noble image of Arjuna correspond to the profile of the Pancasila students. This appropriateness can be interpreted through a symbolic interpretation of the physical aspects of the wayang. Wayang is made up of many forming elements in each character. Each symbol or shape on Arjuna's figure represents a different character value. The results of FGD with javanologist, dhalang and academics are presented in the Table 1. It has the description of symbolism and a reflection of the dimensions of the Pancasila student profile on the figure Arjuna.

**Table 1: Ornament Representation of the *Wayang Arjuna* Figures**  
Cahaya et al., 2019, Focus Group Discussion

Ornaments	Outer structure	Inner structure	Pancasila Student Dimensions
<i>Liyepan eye</i>	Focus on the nose	Focus	Focus on solving problems,
<i>Wali Miring nose</i>	Pointed like a knife	Sensitivity of the senses	Global Diversity Mutual cooperation
<i>Gelung Minangkara</i>	Shrimp claws	Intelligent	Critical Reasoning Creative



**Fig. 1:** Visual representation of the wayang Arjuna figure  
Source: facebook.com/sanggarwayangmanteb

### Interpretation of the Arjuna Figure

Based on the objects and ornament representations above, the results of literature studies and interviews with dhalang obtained interpretations of the visual and symbolic structure of Arjuna's puppets as follows:

1. The *Minangkara* coils are in the form of shrimp claws: Shrimp claws are a powerful weapon for both freshwater and marine animals, whose edges resemble the links of two sharp serrated blades. Shrimps have two pairs of pincers on the front of their bodies resembling hands. A pair of clawed shrimp hands is certainly a powerful and deadly weapon for shrimp-eating predators. The core meaning of *supit urang* (shrimp claw) is a sharp weapon. The *Minangkara* loop, which means sharpness, is located in the middle and back of the head in the area of the human brain. It can be interpreted that the *minangkara* loop is a symbol of the sharpness of Arjuna's brain (Sunaryo, 2020).
2. The *Wali Miring* noses: *Wali* is a Javanese word which means a special small knife to cut the skin of an ox before it is carved into a puppet. *Wali* which means knife is also a symbol of the sharpness of the sense of smell. Sharpness also connotes sensitivity of the senses (Sunaryo, 2020).
3. The *liyepan* eyes: The word *liyepan* means eyes closed, but not closed to sleep or drowsy but half closed with the cornea focused on seeing the tip of the nose in meditation. This samadi attitude with a focused view creates an interpretation of a humble and solemn attitude towards all work which is always based on *taqwa*, namely trying as much as possible to achieve goals but will be sincere with the destiny of the achievements. In other words, all actions and attitudes cannot be separated from the accompaniment of prayer (Sunaryo, 2020).

4. *Sumping pari sawuli*: The Javanese name for rice stalk. In addition to the *Sumping Arjuna* emblem, the *pari sawuli* is used as a badge-badge or exemplary symbol, such as the Radyalaksana Palace of Surakarta, the Golkar Party, and the symbol of the Pancasila's fifth commandment. A rice sprig/*pari sawuli* represents food sufficiency. If *pari sawuli* is associated with a cotton sprig, it denotes sufficient clothing and food, the fundamental meaning of which is fertility (Sunaryo, 2020).
5. Colors of the face are dark black: The dark color of wanda wayang's kawruh is linked to Earth's *sangkan paran* elements, which signify to accommodate and nurture (Sunaryo, 2020).
6. The *jangga mangling*: The definition of the word is a long neck lying down. The contour of the neck is etched with a chisel or straight lines in three rows, top, middle, and bottom. The *tumanduk* attitude and three parallel lines emerge from the *jangga manglung*. In Javanese, the word *tumanduk* denotes obedient attitude. The three strokes are related to the *triwikrama* notion, namely the three steps in the Javanese structure of *miwiti, nengahi, and mungkasi*, or beginning, carrying out, and concluding, birth, and death (Sunaryo, 2020).
7. The *dedeg pidegsa*: The term denotes a medium-sized, densely packed body that is neither lean nor overweight, neither tall nor short. The essence of its meaning is the form of moderate stance. The word implies moderation, simplicity, or *samadya*. The *samadya* attitude is an ideal attitude in Javanese culture that emphasizes harmony in life (Astuti, 2014; Sunaryo, 2020).
8. The *kampung limar ketangi*: The word's literal definition is a textile with a *limar ketangi* pattern. The form of the *kampung limar ketangi* motif, as captured by the representation above, is a scattering of bright pearls lined up in a row ringed by thin curving lines like hair. In terms of form, the interpretant that emerges is a scattering of pearl beads that regularly make a complicated and exquisite blend of ornamentation. In Javanese, this combination of beauty and intricacy is known as *ngarawit*. *Ngarawit* attitude is the attitude of an adult human who has evolved in regulating lust and is able to reconcile himself with all the levels of life (Astuti, 2014).

### Dimensions of Pancasila Students in the Wayang Arjuna Figure

Based on the Focus group discussions, the figure of Arjuna can be used as an alternative learning media, particularly in reinforcing Pancasila ideals, specifically for executing the government policies in an endeavour to improve the quality of education with a Pancasila student profile (Gunawan & Wahyudi, 2020; Syofyan et al., 2022). The Arjuna figure puppet's character values correspond to the six dimensions of the Pancasila student profile. Each dimension in the Arjuna figure is described below.

#### 1. Having faith, fear the Almighty God, and a noble character



**Fig. 2:** Visual representation of the *Liyepan* eye on wayang Arjuna character

Source: facebook.com/sanggarwayangmanteb

The first dimension explains the figure of Arjuna in the profile of Pancasila students, that the noble character of a human being is in establishing a good relationship with the God

Almighty (Syofyan et al., 2022). This dimension consists of five elements: religious morals, personal morals, morals to humans, morals to Nature, and national morals. In the figure of Arjuna, which shows the profile of Pancasila students with noble character it is the *liyepan* eye ornament. The term *liyepan* means the condition of the eyes being closed, but not sleeping or drowsy but half-closed, with the position of the cornea of the eye focusing on looking at the tip of the nose in a *samadi* attitude (Sukmawan, 2018).

The meaning of having faith, fearing God Almighty, and having noble character is evaluated with a focused view in a *samadi* attitude: aspirations, but will be truthful about the outcome of the accomplishments made. Religious morality and personal morals are two factors that define Arjuna's noble character.

The ornaments of the *liyepan* eyes and the *samadi* attitude reflect the interpretation of Arjuna figure in the dimension of noble character. The *liyepan* eye directs self-awareness in the sense of sight, focused on Arjuna's life goals. The solemn focus of the eyes in viewing the surroundings is increased by the *samadi* attitude. It takes place in stillness to focus and calm, strengthens Arjuna's role in building a relationship with God Almighty (Bahasa et al., 2019).

## 2. Global diversity



**Fig. 3:** Visual Representation of the *Wali Miring* nose of the Wayang Arjuna figures  
Source: facebook.com/sanggarwayangmanteb

The second dimension explains the figure of Arjuna in the Pancasila student profile, which states that Indonesian students maintain their noble culture, locality, and identity while remaining open-minded in interacting with the other cultures, fostering a sense of mutual respect and the possibility of forming a new positive culture that does not conflict with the nation's noble culture. This dimension is made up of three components: recognizing and respecting culture, intercultural communication skills in connecting with others, and reflection and responsibility for the diverse experience (Astuti, 2014).

The shape of the *Wali Miring* nose represents the notion of global diversity. In Javanese, *wali* refers to a particular little knife used to cut the layers of the cow's skin before carving it to create wayang kulit. *Wali*, which means knife, represents the sharpness of the sense of scent. Sharpness also implies sensitivity of the senses. The sensitivity that develops influences awareness of the surrounding world, which contains numerous distinctions.

The interpretation of Arjuna's figure in the dimension of global diversity is mirrored in the sharpness of the senses in self-sensitivity to the surrounding natural conditions that have diverse cultural diversity, and creating a sense of cultural respect. Natural variances have influenced Arjuna's figure in enhancing communication skills between people and diverse groups, which is understood by a rich perspective centered on a sense of duty in building mutual understanding and empathy for the fellow human beings. Arjuna's ability in global diversity allows him to perfectly represent the Pancasila Student profile (Subiyantoro et al., 2020; Syofyan et al., 2022).

### 3. Mutual cooperation



**Fig. 4:** Visual Representation of the Wayang Arjuna's *Wali Miring Nose*  
Source: facebook.com/sanggarwayangmanteb

The third dimension explains the figure of Arjuna in the Pancasila student profile, such as the ability of Indonesian students to work together—the ability to carry out activities jointly voluntarily so that the activities carried out go smoothly, readily, and lightly. This dimension includes three components: collaboration, caring, and sharing.

The shape of the *Wali Miring* nose conveys the concept of mutual cooperation. In Javanese, *wali* refers to a specific small knife used to cut the layers of the cow's skin before carving it to form wayang kulit. *Wali*, which means knife, represents the sharpness of the sense of scent. Sharpness also implies sensitivity of the senses. The resulting sensitivity influences environmental awareness in the surrounding community.

The interpretation of the Arjuna figure in the dimension of mutual cooperation is mirrored in the sharpness of the senses in self-sensitivity to societal situations. Sensitivity that creates awareness fosters a high level of care to integrate into the social order. Interactions in society develop collaborative interactions to work together in establishing and advancing the community's quality of life. Positive collaboration can lead to harmony and a healthy, comfortable, and prosperous environment. Sharing with a light hand will become a common practice for social life. Arjuna's willingness to be sensitive to the community through working together perfectly depicts the profile of a Pancasila Student.

### 4. Being Independent



**Fig. 5:** Visual Representation of the Wayang Arjuna's *Wali Miring Nose*  
Source: facebook.com/sanggarwayangmanteb

The fourth dimension explains the figure of Arjuna in the Pancasila student profile, which implies that the Indonesian students are accountable for both the process and the outcomes of their learning. This dimension is comprised of three components: self-awareness, situation awareness, and self-regulation. The shape of the *Wali Miring* nose reveals independent meanings. In Javanese, *wali* refers to a particular small knife used to cut the layers of the cow's skin before carving it to form wayang kulit. *Wali*, which means knife, represents the sharpness of the sense of scent. Sharpness also implies sensitivity of the senses. The sensitivity that

develops influences community awareness, fostering an independent attitude that strives to be responsible in his life.

The independent dimension of the Arjuna figure is reflected in the sharpness of the senses in self-sensitivity to the conditions of diverse cultures, giving rise to many human characters, indicating that the independence of the Arjuna figure is essential for him to live in the society. Given that the figure of Arjuna experiences several problems in various ways during his life cycle, independence is a life skill that can be improved at any time. An independent attitude promotes self-awareness in terms of understanding one's own emotions, strengths, and limitations. Belief in self-regulation leads to self-regulation of changes that occur in order to achieve life goals. Arjuna's ability to be self-sufficient in living his life illustrates perfectly the Pancasila student profile.

## 5. Critical Reasoning



**Fig. 6:** Visual Representation of Wayang Arjuna's *Gelung Minangkara*  
Source: facebook.com/sanggarwayangmanteb

In the Pancasila student profile, the fifth dimension defines the Arjuna figure. Students who can objectively digest both qualitative and quantitative information, develop linkages between varied information, analyze information, assess, and then draw conclusions are referred to as critical thinkers. This dimension is made up of four elements: collecting and processing information and ideas, analyzing and assessing reasoning, reflecting on thoughts and mental processes, and making decisions.

The interpretation of Arjuna figure in the dimension of critical reasoning is mirrored in the sharpness of Arjuna's brain, which has intelligence in both acting and speaking. Intelligence is the ability of the brain to be refined by varied life experiences. Positive habits that have a positive effect on the brain can make a person more critical in dealing with any events that arise. Arjuna's figure is capable of heroic actions, which must be carefully thought before acting. The decisions made cannot be separated from the intelligence of the brain in regulating critical thought patterns. Arjuna's ability to reason critically exemplifies the Pancasila Student profile.

Apart from the sharp *minangkara* coil, it represents Arjuna's intelligence and critical thinking ability. Arjuna's critical thinking skills are also found in the story of *Perang Kembang* which is the war between Arjuna's character and Buto Cakil. Dhalang added that:

In war scenes, Cakil moves wildly by wrinkling (throwing), pouncing on it, tearing it, biting and so on; while Arjuna moved slowly and glowingly, dodging and hitting several punches so that Cakil was overwhelmed. To defeat his enemy, Cakil finally pulled out a kris weapon in the form of a nglangi dragon. The keris, which was very large compared to the size of Cakil's body in the hands of his master, could not hurt Arjuna; but at the end of the war Cakil was stabbed by his own keris. The three armies of his followers Rambut Geni, and Pragalba also fiercely attacked Premadi, but both were killed using arrows, while Galiyuk was killed by Panakawan. In the perang kembang scene, it is implied that Arjuna is a critical figure, not rash in fighting against the provocative and careless Buto Cakil

(Astuti, 2014; Sukmawan, 2018).

## 6. Being Creative



**Fig. 7:** Visual Representation of Wayang Arjuna Figure's *Gelung Minangkara*  
Source: facebook.com/sanggarwayangmanteb

The sixth dimension that exists in the Arjuna figure also related to the Pancasila student profile. The creative dimension mentioned to in the Pancasila Student Profile refers to a student who can change and make something original, meaningful, valuable, and impactful. This dimension consists of two components: producing creative ideas and original works and actions.

On the other hand, what shows Arjuna's creative thinking ability is that Arjuna is the winner of all wars. Almost all stories about Arjuna that come from Mahabharata and carangan plays, including the Baratayudha series, all tell of Arjuna's victory in every battle. In the whole story, paradigmatically, Arjuna's victory was always based on darma, helping the people in a particular country, and usurping the Pandhawa rights taken away by Korawa. The paradigmatic meaning of the description is that Arjuna is a human figure defending the truth (Astuti, 2014; Bahasa et al., 2019).

### Conclusions

Based on the findings of the study and the discussion, it is possible to conclude that there is a profile value of the Pancasila student in the character of the wayang Arjuna figure. The decorations of the liyepan eyes, Wali Miring nose, and slanted gelung comprise symbolic forms that contain the dimensions of Pancasila students. This component is interpreted in the outer and inner structure of the wayang Arjuna figure.

Apart from the structure and symbolic interpretation of Arjuna's character figures, some of Arjuna's stories in puppetry can support the correlation of Arjuna's characters as a learning resource for strengthening the profile of the Pancasila students in the era of the independent curriculum. Further research needs to be done to determine the response of students and teachers related to these research findings to use Arjuna's profile as one of the sources of learning Pancasila. However, this research is limited only to the arjuna characters in purwo shadow puppets that are familiar in the Surakarta and Yogyakarta areas. Further study of Arjuna's character and noble character needs to be done on various other types of wayang in Indonesia.

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