

# INTRINSIC ELEMENTS AND EDUCATIONAL VALUES OF PANCASILA STUDENT CHARACTER IN THE FOLKTALE OF PRINCE SAMBERNYAWA AND THEIR RELEVANCE AS TEACHING MATERIALS FOR CREATIVE WRITING

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**Abstract.** This research is a qualitative descriptive study. Meanwhile, the documents analyzed are the folklore "Prince Sambernyawa" by examining the intrinsic elements, the character education value of Pancasila students, and their relevance as creative writing teaching materials for Indonesian Language Education students at FKIP UNS. The data collection technique used was document analysis. The data analysis techniques used were data collection, reduction, presentation, and conclusion. This study analyzes the intrinsic elements and character education values of Pancasila students in the folktale "Pangeran Sambernyawa" and their relevance as creative writing teaching materials for Indonesian Language Education students at FKIP UNS. The research found intrinsic elements in the folktale "Pangeran Sambernyawa" in theme, plot, characters and characterizations, setting, and message. In addition, the value of character education for Pancasila students was also found, namely faith, fear of God Almighty, noble character, cooperation, and creativity. The results of this study are relevant as teaching material for creative writing for Indonesian Language Education students at FKIP UNS.

**Keywords:** Intrinsic, Education, Character, Relevance.

## INTRODUCTION

Literature in Indonesia is divided into oral literature and written literature. Muslimin & Utami (2020) said that oral literature is a medium and a source of history, which means that storytelling in oral literature contains ideas related to the history of civilization in a particular region. Oral literature emerges from people's habits in behaving when conveying a message. This makes oral literature first present in society, especially among the people. The dissemination process is carried out by word of mouth so that the message is received and disseminated more quickly. In contrast to oral literature, written literature is a literary work that uses writing to convey messages.

One of the oral literature that appears from generation to generation is folklore. Folklore is closely related to the culture that exists in an area and is a characteristic of that area. The cultural diversity that Indonesia has is not only reflected in natural wealth but also the richness of folklore in each region. Every region in Indonesia has its folklore which is a regional cultural heritage. Folklore is oral literature passed down from generation to generation, and the author's name is unknown. Effiyadi, Effendy, & Syam (2019) mentioned that folklore tells the events or origins of the creation of a place. The characters in folklore are depicted in the form of humans or animals. Khasanah, Fathurohman, & Setiawan (2022) stated that folklore is a famous literary work besides poetry and prose, which is considered a belief that is closely related to the traditions that exist in society.

Folklore is one of the non-object cultural heritages whose existence must be maintained and preserved. Based on data from the Directorate General of Culture of the Ministry of Education and Culture, there are 945 folktales in Indonesia. Halfian (2019) added that folklore is based on speakers who want to convey noble values that can entertain the public. The spread of noble values in oral form in the form of stories is considered to be more easily accepted in society than in written form. Folklore as local wisdom is maintained and needs to be studied or used as a guide in life. As times progressed, folklore began to rarely be used as a source of reading, especially for school children. Today's teenagers are more interested in romance genre stories which reduce the existence of

folklore in society. An understanding of folklore can be seen from its intrinsic elements, namely the theme, storyline, characters (characters), setting, point of view, language style, and message in the folklore. By understanding the intrinsic elements of folklore, the benefits derived from reading folklore will be more significant. Folklore has cultural content, social life, politics, religion, environment, and other aspects that can be used as media and means for developing character education. With so much content, folklore describes an exciting situation and entertains the reader.

Folklore has many life values that can be used as examples for its readers. The simple language and storyline make folklore readable for all ages. An introduction to folklore is generally given at a young age. The introduction of folklore to children as a form of regional cultural preservation. In addition to introducing folklore to children, it is also necessary to learn from folklore as teaching material. Asrial, Syahrial, Maison, Kurniawan, & Putri (2021) said that teaching materials are learning tools that contain learning materials, methods, and media teachers use. Teaching materials are arranged dynamically because they continue to develop following the development of society and technological advances so that students are able to keep pace with developments that occur. Complete, thorough, dynamic, systematic, and clearly described learning materials will influence the learning process. Hastuti, Slamet, Sumarwati, & Rakhmawati (2022) mentioned that folklore used as teaching material may not contain elements of SARA (ethnicity, religion, race, and intergroup) and elements of pornography and pornography because teaching materials need positive character education values that readers can pick up. Therefore, folklore used as teaching material can improve the character of students.

Character education is the cultivation of moral values for a person or group. It encourages them to carry out good habits in everyday life, such as politeness, speaking ethics, honesty, responsibility, fairness, religion, and so on (Harahap, 2019). Character education is very important and is of particular concern to educational institutions. With the formation of a positive character, students will be able to grow a positive personality according to their abilities and have morals that can assist in self-development. According to Zahar & Tobing (2019), folklore can be used as a defense for character education amid the swift currents of globalization so that a sense of love for the homeland remains in society. This research will focus on the intrinsic elements and character education values of Pancasila students in folklore and their relevance as creative writing teaching materials for Indonesian Language Education students at FKIP UNS. Yulianeta, Yaacob, & Lubis (2022) stated that the folklore used in learning is still limited, so there is a need for updating regarding the source of these teaching materials. Based on research conducted by Surhadi, Nazurty & Warni (2022), folklore can be used as teaching material due to the relevance between folklore and literature learning material. The novelty of this research is compared to previous research; namely, the research object has never been studied by other researchers. The object used in this study is the folklore "Prince Sambernyawa." The advantage of this research is that the folklore "Prince Sambernyawa" as teaching material for creative writing can preserve regional culture so that its existence is still maintained in the future. In addition, the output in the form of teaching materials can be used as a guide to assist teachers in learning Indonesian, especially creative writing teaching materials for students. Based on the problems above, researchers will conduct research titled "Intrinsic Elements and Character Education Values of Pancasila Students in Prince Sambernyawa Folklore and Their Relevance as Teaching Materials for Creative Writing".

## RESEARCH METHOD

This research is qualitative descriptive research with the object of research in the form of a folk tale entitled "Prince Sambernyawa." In qualitative research, the researcher is a critical instrument that collects data to interpret or explain the occurring phenomena (Sugiyono, 2019). The data collection technique used in this research is document analysis. Document analysis is a method used to obtain and collect data sourced from writing. The document analyzed in this study is the folklore "Prince Sambernyawa" in the form of intrinsic elements and character education values for Pancasila students. This study analyzes the intrinsic elements and character education values of Pancasila students in the folklore "Prince Sambernyawa" and their relevance as creative writing teaching materials for Indonesian Language Education students at FKIP UNS. The data analysis technique used in this study consisted of four steps: data collection, data reduction, data presentation, and drawing conclusions.

## RESULT AND ANALYSIS

### 1.1 Intrinsic Elements in the Folklore "Prince Sambernyawa"

#### 1.1.1 Theme

The folklore "Prince Sambernyawa" theme is the struggle against the Dutch company with the existence of unity and integrity with the people. The royal party was arbitrary towards Raden Mas Said, plus Paku Buwono II, who sided with the Dutch colony, made Raden Mas Said fight against the Dutch company. He was assisted by his grandmother, Bendoro Raden Ayu Kusumonarso, as well as the people who wanted the Dutch colony to leave their homes.

"Know, O my people! All of us from Mataram deliberately left the palace because we did not like being arbitrary by the Dutch colony. Therefore, spread this news to all corners of the village. Let us proclaim that we will unite to help my grandson Raden Mas Said expel the Dutch colony." (paragraph 19).

#### 1.1.2 Alur

The plot in the folklore "Prince Sambernyawa" uses a forward plot. It is explained starting from introducing the character of Prince Sambernyawa, whom his parents abandoned.

"Raden Mas Said adalah putra Pangeran Ario Mangkunegoro, Raja Kartosuro (Mataram). Berarti ia merupakan cucu dari istri Paku Buwono II yang berasal dari Nglaroh (Wonogiri) yang bernama Mas Sumarsono." (paragraph 1).

Raden Mas Said received unfair treatment, which made him disappointed. Not to mention the negotiations between Paku Buwono II and the Netherlands, which benefited the Dutch, made Raden Mas Said choose to leave the palace to fight for justice.

"Know, O my people! All of us from Mataram deliberately left the palace because we did not like being arbitrary by the Dutch company. Therefore, spread this news to all corners of the village. Let us proclaim that we will unite to help my grandson Raden Mas Said, expel the Dutch colony," (paragraph 19).

After deciding to leave the palace, Raden Mas Said and his entourage went to Nglaroh Village. There they established a new government led by Raden Mas Said in an attempt to expel the Dutch company. Finally, with all the struggle and unyielding attitude, the Salatiga Agreement was made.

"Prince Sambernyawa never back down. Various attacks were launched to disrupt the Dutch company. The Dutch Company felt overwhelmed, so they sought peace through negotiations. Finally, based on the Salatiga Agreement, Prince Sambernyawa was entitled to 6,000 works of land (work) along with the areas he controlled first. Prince Sambernyawa was crowned as a Duke based in Mangkunegaran with the title Kanjeng Gusti Prince Adipati Aryo Mangkunegoro I, abbreviated as K.G.P.A.A. Mangkunegoro I." (paragraph 39).

#### 1.1.3 Characters and Characterizations

##### 1.1.3.1 Raden Mas Said (Sambernyawa Prince)

Raden Mas Said is the son of Prince Ario Mangkunegoro who was abandoned by his parents.

"Raden Mas Said was the son of Prince Ario Mangkunegoro, King of Kartosuro (Mataram). This means he is the grandson of Paku Buwono II's wife, from Nglaroh (Wonogiri) named Mas Sumarsono." (paragraph 1).

Raden Mas Said had a desire to get justice because of the crisis between the royal family.

"Raden Mas Said was disappointed to be mistreated. His disappointment was expressed to Patih. However, Patih did not answer, and then Patih brought a bag of gold coins. Raden Mas Said was angry because he felt belittled. He complains not to beg but to demand justice." (paragraph 5).

Apart from wanting to get justice for himself, Raden Mas Said also wanted the people to get justice without any influence from the Dutch company.

"Uncle Dipati Kudonowarso, Ronggo Panambangan, and all loyal followers. I really appreciate the opinion of my beloved grandmother. All the chaos and power struggles at the Kartosuro Palace were masterminded by the Dutch colony. I really regret why all this could happen. Between brothers, sisters, uncles, grandfathers and other relatives, the Dutch company easily instigated them. If Uncle Sunan could not be influenced by the Dutch colony, then the Kartosuro Royal family would be united and strong. However, all is past. For that, let us rally together with the people to eliminate the Dutch company from this spilled land! (paragraph 17)

That said, Raden Mas Said has supernatural powers in taming lightning, so he has another name Prince Sambernyawa.

"You all heard! As you can see, the lightning that hit my seat earlier signaled that we must be patient. We must be concerned and fight to expel the Dutch company first. You need to know and convey this to anyone starting today, call me Prince Sambernyawa!" (paragraph 35).

Thanks to his persistence in fighting the Dutch company, Raden Mas Said was crowned Duke.

"Prince Sambernyawa never back down. Various attacks were launched to disrupt the Dutch colony. The Dutch Company felt overwhelmed, so they sought peace through negotiations. Finally, based on the Salatiga Agreement, Prince Sambernyawa had the right to land for 6,000 works (work) and the areas he controlled first. Prince Sambernyawa was crowned as a Duke based in Mangkunegaran with the title Kanjeng Gusti Prince Adipati Aryo Mangkunegoro I, abbreviated as K.G.P.A.A. Mangkunegoro I." (paragraph 39).

#### 1.1.3.2 Bendoro Raden Ayu Kusumonarso

Bendoro Raden Ayu Kusumonarso is the grandmother of Raden Mas Said, who has a wise nature by prioritizing the people's interests.

"My grandchildren, my children, and all my beloved relatives. You know! Our intention is to fight the Dutch colony. This does not mean that we are against Kanjeng Sunan Pakubuwono II. Even though Kanjeng Sunan is currently on the side of the Dutch company, I know that Kanjeng Sunan did only because he was afraid of losing his position as king." (paragraph 15).

#### 1.1.3.3 Raden Sutowijoyo (Raden Ngabehi Ronggo Panembahan) dan Ki Wirodiwongso (Kiai Dipati Kudonowarso)

Raden Sutowijoyo and Ki Wirodiwongso were the uncles of Raden Mas Said

"Since then, Raden Mas Said was no longer loyal to the ruler of the Kartosuro Kingdom. He expressed his feelings of sadness and disappointment to Raden Sutowijoyo and Ki Wirodiwongso, his uncle. Both of them suffered the same fate as Raden Mas Said, namely being mistreated by the kingdom." (paragraph 6).

Raden Sutowijoyo was appointed as Senopati and Ki Wirodiwongso was appointed as Patih.

"Long story short, the group arrived at Nglaroh Village. On the same day, Raden Mas Said built a house as the center of government. The courtiers also began to be formed. Raden Mas Sutowijoyo was appointed Senopati (Lurahe Ponggawa) with the name Kiai Ngabehi Ronggo Panambangan, and Ki Wirodiwongso was appointed as Patih with the name Kiai Ngabehi Kudonowarso." (paragraph 31).

#### 1.1.4 Background

##### 1.1.4.1 Background scene

Raden Mas Said lived in the palace with his two younger siblings because his father was exiled to Sailon.

"Since childhood, Raden Mas Said did not experience happy times. At the age of two, along with his two brothers named, Raden Mas Ambiya and Raden Sabar, he was abandoned by his parents. His father, Prince Ario Mangkunegoro, was exiled to Sailon (Sri Lanka). Raden Mas Said and his two brothers lived in poverty." (paragraph 2)

The absence of justice for Raden Mas Said and the kingdom, which preferred to negotiate with the Dutch colony, made Raden Mas Said and his followers leave the palace.

"They arrived at the bank of the Bengawan Solo, where there was no crossing bridge. The river current is swift. In order to cross, they must use a raft. Followers make rafts which are then used to cross lit only by torches." (paragraph 10).

Before continuing the journey, Raden Mas Said and his entourage chose to stop at Majasto.

"By late afternoon the group had arrived at Majasto. Bendoro Ayu Kusumonarso first invited him to stop at Ki Ageng Majasto's house." (paragraph 21).

After choosing to leave the Mataram Kingdom to build power against the Dutch colony, Raden Mas Said and his followers went to Nglaroh.

"Since then the government was first established in Wonogiri, centered in Nglaroh Village. Later the Nglaroh area became a stronghold or base for the struggle of Prince Sambernyawa to expel invaders. Prince Sambernyawa's struggle lasted for 16 years." (paragraph 36).

Raden Mas Said fought against the Dutch company, which made him and his troops almost caught by the enemy.

"In the battle at Dlepih Tirtomoyo, Prince Sambernyawa's troops were almost caught by the enemy. All roads have been surrounded. The only way is to cross the river. In fact, at that time, it was flooded. In facing these difficulties, Prince Sambernyawa immediately took action. He kicked a banyan tree that stood on the edge of the river. Instantly, the banyan tree fell and fell across the river. Prince Sambernyawa immediately ordered all his troops to cross the river using a banyan tree as a bridge." (paragraph 37).

#### 1.1.4.2 Time Background

Raden Mas Said and his followers chose to leave the Mataram Kingdom with the Dutch's power getting more robust in the kingdom.

"On Wednesday, Kliwon, 3 Rabiulawal (Mulud) Windu Sengara, 1666 Javanese Year, or 19 May 1741 AD, Raden Mas Said and his followers left the palace. At that time, Raden Mas Said was also accompanied by his grandmother, Bendoro Raden Ayu Kusumonarso. Everyone was filled with concern, no one spoke on the way." (paragraph 9).

Raden Mas Said and his entourage continued their journey to arrive at Nglaroh Village.

"In the morning, the journey continues. Arriving at Nambangan Village, it was already noon. The trip was hampered because they had to cross the Bengawan Solo, where the water was overflowing at that time." (paragraph 27).

Determination of the Nglaroh area as the basis of government after an agreement with the Dutch colony.

"The Nglaroh area, as the basis for the government and struggle of Prince Sambernyawa, is now part of the Selogiri District, Wonogiri. Therefore, Kliwon Wednesday, 3 Rabiulawal Windu Sengara, 1666 Javanese Year, or May 19, 1741 AD, is designated as the founding of the government in Wonogiri and is commemorated as the anniversary of Wonogiri Regency." (paragraph 40).

#### 1.1.4.3 Social Background

His parents had abandoned Raden Mas Said when he was small, so Raden Mas Said lived in a state of deprivation.

"Every day, Raden Mas Said associates with the royal aides. Eat and drink in moderation. How to dress was just sober. If facing the king at certain ceremonies, Raden Mas Said and his two younger siblings still have royal blood." (paragraph 3).

The interference from the Dutch made the relationship between the royal family and the people worse. The Pacinan commotion exacerbated this.

"When the Pacinan commotion occurred, Paku Buwono II was indecisive. At first Paku Buwono II helped China. However, after seeing the great strength on the Dutch side, Paku Buwono II negotiated with the Dutch colony's representative, Kapitan Van Hohendorff. Of course, the outcome of the negotiations was in favor of the Dutch company. This made Raden Mas Said even more annoyed and angry." (paragraph 8).

#### 1.1.5 Mandate

The message can be taken from the folklore "Prince Sambernyawa," namely struggle and unity. To get justice, we must fight for the rights we should have. Justice must be upheld as long as we are on the right path. However, the struggle without the unity and unity of the various parties will make the struggle meaningless. In this case, Raden Mas Said invited his people to participate in upholding justice against the Dutch company. This gives people a sense of trust in the government.

## 1.2 The Educational Value of Pancasila Student Character in the Folklore "Prince of Sambernyawa"

### 1.2.1 Faith, Fear of God Almighty, and Noble Morals

The existence of good relations between human beings shows attitudes or characteristics of noble character. The noble character shown by Bendoro Raden Ayu Kusumonarso was shown by an order asking the group to rest for a while because it is not easy to continue the journey when everyone is tired.

"All relatives whom I respect and love. We have come a long way. The body feels tired and tired. Let us rest first so we can continue our next journey," said Bendoro Raden Ayu Kusumonarso. (Paragraph 12)

There was upheaval in the palace, and the presence of Dutch interference made Raden Mas Said and Bendoro Raden Ayu Kusumonarso decide to leave the palace and fight against the Dutch company.



"My grandchildren, my children, and all my beloved relatives. You know! We intend to fight the Dutch company. This does not mean that we are against Kanjeng Sunan Pakubuwono II. Even though Kanjeng Sunan is currently on the side of the Dutch company, I know that Kanjeng Sunan did only because he was afraid of losing his position as king." (paragraph 15)

Raden Mas Said has the power to tame lightning by the will of God Almighty. This made Raden Mas Said get the nickname Prince Sambernyawa.

"Before Raden Mas Said finished speaking, a thunderbolt suddenly struck him. However, there were no casualties. That said, it was all thanks to Raden Mas Said's supernatural powers that could tame lightning. Furthermore, Raden Mas Said said again, "(Paragraph 34)

"You all heard! As you can see, the lightning that hit my seat earlier signaled that we must be patient. We must be concerned and fight to expel the Dutch company first. You need to know and convey this to anyone. Starting today, call me Prince Sambernyawa!" (paragraph 35)

#### 1.2.2 Gotong Royong (Cooperation)

In order to obtain justice, Raden Mas Said and his entourage made a long journey. Although complex and tiring, they still work together. The attitude of hard work is shown by the actions of Raden Mas Said and his entourage in crossing the river.

"They arrived at the bank of the Bengawan Solo, where there was no crossing bridge. The river current is swift. In order to cross, they must use a raft. Followers make rafts which are then used to cross lit only by torches." (paragraph 10)

To win against the Dutch company, it was necessary to have cooperation and cooperation from all parties. Raden Mas Said invited the people to work together to build unity and unity to expel the Dutch company.

"Uncle Dipati Kudonowarso, Ronggo Panambangan and all loyal followers. I appreciate the opinion of my beloved grandmother. The Dutch company masterminded all the chaos and power struggles at the Kartosuro Palace. I regret why all this could happen. Between brothers, sisters, uncles, grandfathers, and other relatives, the Dutch company easily instigated them. If the Dutch company could not influence Uncle Sunan, the Kartosuro Royal family would be united and strong. However, all is past. For that, let us rally together with the people to eliminate the Dutch company from this spilled land! (paragraph 17)

#### 1.2.3 Creative

A creative attitude was shown when Raden Mas Said and his entourage crossed the Bengawan Solo. A raftman's job is to take people across using a raft. However, when it was Raden Mas Said's turn to cross, the raftsmen used taro leaves instead.

"In the morning, the journey continues. Arriving at Nambangan village, it was already noon. The trip was late because they had to cross the Bengawan Solo, where the water was overflowing. A raftsmen looks lazily on his raft. Raden Mas Said then approached the raftsmen and asked for the fare. However, the raftsmen even asked who the group was. After hearing information from Raden Mas Said, the raft crew offered prayers. Then the raftsmen crossed the group from the kingdom except for Raden Mas Said, who was still on the other side of the river. Then the raftsmen named Ki Jolesono returned without his raft. It only has a broad taro leaf (lumbur) base. Raden Mas Said was amazed to see what the raftsmen was doing." (Paragraph 27)

Another action that shows a creative attitude occurred when the enemy almost caught Raden Mas Said. When he was about to cross the river, Raden Mas Said kicked a banyan tree that his troops could use to cross.

"In the battle at Dlepih Tirtomoyo, Prince Sambernyawa's troops were almost caught by the enemy. All roads have been surrounded. The only way is to cross the river. In fact, at that time, it was flooded. In facing these difficulties, Prince Sambernyawa immediately took action. He kicked a banyan tree that stood on the edge of the river. Instantly, the banyan tree fell and fell across the river. Prince Sambernyawa immediately ordered all his troops to cross the river using a banyan tree as a bridge." (Paragraph 37).

### 1.3 The Relevance of Results of Intrinsic Elements and the Value of Pancasila Student Character Education in the Folklore of Prince Sambernyawa as Creative Writing Teaching Material for Indonesian Language Education Students FKIP UNS

Based on the results of the research, the intrinsic elements and character education values of Pancasila students in the folklore of Prince Sambernyawa are relevant to creative writing teaching

materials for Indonesian Language Education students at FKIP UNS because creative writing is a compulsory subject for Indonesian Language Education students at FKIP UNS. Creative writing is very important for students because creative writing will foster high critical and imaginative thinking patterns in these students. The purpose of learning creative writing in tertiary institutions is to train students independently and responsibly to create works in the form of creative writing. The purpose of learning creative writing is contained in the achievement of the final goal, which is to carry out various exercises to process and hone the richness of language, imagination, insight, sensitivity to taste, and sensitivity to the environment through the practice of metaphors with nature, cultivating the soul, writing synonyms/antonyms for words, writing various results of observations on the environment into a literary work such as writing poetry, writing stories or prose. In creative writing courses, teaching materials are needed to support learning. One of the teaching materials that can be used is the folklore "Prince Sambernyawa." The folklore of Prince Sambernyawa is relevant as creative writing teaching material for FKIP UNS Indonesian Language Education students. This is because the folklore of Prince Sambernyawa fulfills the criteria of folklore that can be used as teaching material. Hastuti, Slamet, Sumarwati, & Rakhmawati (2022) said that folklore that can be used as teaching material, namely folklore does not contain elements of SARA (ethnicity, religion, race, and intergroup); folklore does not contain elements of pornography and pornography; and folklore contains educational value.

The first criterion, folklore, does not contain elements of SARA (ethnicity, religion, race, and intergroup). The emergence of SARA involves things that smell of crime, such as discrimination, harassment, and even violence. This action was carried out to insult independence and all forms of abuse against humanity (Juditha, 2019). The folklore of Prince Sambernyawa does not contain elements of SARA (ethnicity, religion, race, and inter-group), so the folklore of Prince Sambernyawa is relevant as teaching material for creative writing.

The second criterion, folklore, does not contain elements of pornography and pornography. The definition of pornography in the 2008 Pornography Law Article 1 is defined as sexual material made by humans in the form of pictures, sketches, illustrations, photos, writing, voices, sounds, moving pictures, animations, cartoons, poetry, conversations, gestures, or other forms of communication messages through communication media and or public performances, which can arouse sexual desires or violate moral values in society. Pornography in public as a form of pornographic coverage. There are five cases regarding the category of pornography, namely intercourse, sexual violence, masturbation, nudity, and genitalia. Anything that refers to pornography is strictly prohibited, especially in folklore intended to be used as teaching material. The folklore of Prince Sambernyawa does not contain pornographic and pornographic elements. In the folklore of Prince Sambernyawa, there are no pictures/photos, or writings that arouse sexual desire or violate moral values in society, so the folklore of Prince Sambernyawa is relevant as teaching material for creative writing.

The third criterion, folklore, contains educational value. The value of education is something that should be applied to learning. It aims to shape one's character. Educational values that contain elements of local wisdom can be found in folklore. Ahmadi, Ardianti, and Pratiwi (2021) argue that in folklore, values can be adopted by the community and help shape mindsets and behavior, such as moral, religious, and cultural values. In this case, it can be used to plant social values in everyday life. Folktales that can be used as inspiration for creative writing must contain educational value, with the hope that good educational values can shape students' character (students) or increase good character values in students. The folklore "Prince Sambernyawa" is educational and relevant as teaching material for creative writing.

Meanwhile, based on the results of an analysis of the intrinsic elements in the folklore of Pengan Sambernyawa, it is also relevant to be used as teaching material for creative writing for Indonesian Language Education students at FKIP UNS. This is relevant because creative writing skills cannot be separated from understanding the building blocks, namely the intrinsic elements. Intrinsic elements as constructive elements in a literary work are needed to clarify the story's contents, which consist of themes, plots, characters and characterizations, settings, and mandates. In the folklore "Prince Sambernyawa," intrinsic elements build the story, namely the theme, plot, characters and characterizations, setting, and message. This is aligned with the opinion of Azzahra & Zulfikarni (2019) that stories are composed of story-building elements that are closely related to one another. The connection with these building elements forms an abstract totality. The coherence

and cohesion of all story elements form a totality in determining the beauty and success of the story as a form of literary creation.

The results of the subsequent analysis, namely the value of character education for Pancasila students in the folklore "Pengeran Sambernyawa," is also relevant as teaching material for creative writing for Indonesian Language Education students at FKIP UNS. This is relevant because in the folklore, "Pengeran Sambernyawa" contains character education values in line with the profile of Pancasila students. There are six elements in the Pancasila student profile, namely faith, piety to God Almighty, noble character; global diversity; cooperation; independence; critical reasoning; and creativity. The value of character education in alignment with the profile of Pancasila students is shown from the attitudes and actions of the main character in the folklore "Pengeran Sambernyawa," which can be used as an example to improve and improve characteristics for the better. Based on the results of the analysis, the folklore "Prince Sambernyawa" found the value of character education to have faith, fear of God Almighty, have a noble character, work together, and be creative in accordance with the profile of Pancasila students so that it is very suitable to be taught to shape student character

## Discussion

### 2.1 Intrinsic Elements in the Folklore "Prince Sambernyawa"

Intrinsic elements are obtained by analyzing the folklore used, such as the theme, plot, characters and characterizations, setting, and message. The analysis was done by reading and recording the folklore "Prince Sambernyawa." The folklore "Prince Sambernyawa" has the theme of unity and integrity against the Dutch company. This folklore tells about Raden Mas Said, the grandson of Paku Buwono II's wife in the Mataram Kingdom. At that time, there was a difference of opinion between Raden Mas Said and Paku Buwono II, who preferred to work with the Dutch company. This incident made Raden Mas Said leave the palace with his grandmother and followers. They went to the Nglaroh area and established a new government center which later became the stronghold of Raden Mas Said's struggle to defeat the Dutch. Raden Mas Said was nicknamed Prince Sambernyawa at that time because of his supernatural powers that could tame lightning.

The next intrinsic element is the plot. The folklore "Prince Sambernyawa" has a forward plot. At the story's beginning, an explanation is given regarding the introduction of characters. Then it continued with the problems faced by the characters. In the characters and characterizations of folklore, the main character acts in the public interest. Some supporting characters have a role in helping the main character complete his task. The background contained in the folklore "Prince Sambernyawa" is the setting of the place, time setting, and social setting. The setting of the folklore is in the Wonogiri area. The social setting of the story relates to social relations that occurred in the past. In the folklore "Prince Sambernyawa," the main character Raden Mas Said, or Prince Sambernyawa, is the son of King Kartosuro (Mataram), Prince Ario Mangkunegaran. The social background of the main character in the folklore "Prince Sambernyawa" was not from ordinary people and had power at that time. Furthermore, the folklore "Prince Sambernyawa" has a message that can be used as a lesson in life. The folklore "Prince Sambernyawa" is mandated to fight for justice and love for the motherland.

This analysis of intrinsic elements is similar to research conducted by Ruslan (2023) entitled "Intrinsic and Extrinsic Elements of Vova Sanggayu Folklore in Pasangkayu Regency," which found intrinsic elements in Vova Sanggayu folklore, including theme, plot, setting, characters and characterizations, angles point of view, language style, and message. The theme in the folklore "Voya Sanggayu" is the origin of the name Pasangkayu district. The plot used is the forward plot which shows the stages of situation recognition, conflict emergence, conflict escalation, and climax. Three types of settings are used, namely place settings, time settings, and social settings. The folklore "Voya Sanggayu" characters are divided into the protagonist, antagonist, and tritagonist. This study also examines the existence of a third-person point of view and style of language in the form of a figure of speech. The message that can be taken from the folklore "Voya Sanggayu" is to be a person who never gives up, likes to help, is not reckless, and does not suspect others.

Another study was conducted by Sonjaya (2022) with the title "Intrinsic Elements in a Comparative Analysis of the Folklore of the Origin of Lake Toba and the Folklore of Tsuru No Ongaeshi," obtaining results, namely the intrinsic elements contained in the folklore "Origin of Lake Toba" and "Tsuru No Ongaeshi" in the form of character, setting, plot, theme, and message. Both



folklore have two types of characters: the protagonist and the antagonist. The background is contained in the two folktales, namely the setting of the place, the setting of the atmosphere, and the setting of time. Both of these folktales use a forward plot. The theme used in the folklore "Origin of Lake Toba" is a promise that cannot be broken, while the theme used in the folklore "Tsuru No Ongaeshi" is reciprocation which ends in disappointment. While the message that can be taken from the folklore "Origin of Lake Toba" is that when we have made a promise, we must uphold the promise, while the message that can be taken from the folklore "Tsuru No Ongaeshi" is to respect someone's promise, especially if someone has served you.

Based on the research above, the intrinsic elements of the folklore "Prince Sambernyawa" were found: theme, plot, setting, characters and characterizations, and message. In this study, the five intrinsic elements have an essential role in folklore so that the reader can accept the message or message to be conveyed. Intrinsic elements related to each other make the storyline more complete and clear.

## **2.2 The Educational Value of Pancasila Student Character in the Folklore "Prince of Sambernyawa"**

The folklore "Prince Sambernyawa" has an exemplary character education value. The values of character education are in line with the characteristics of Pancasila students contained in folklore, including having faith, fearing God Almighty, and having noble character; global diversity; cooperation; independence; critical reasoning; and creativity.

In the story "Prince Sambernyawa," the values of character education can be emulated, namely having faith, fearing God Almighty, and having noble character, cooperation, and creativity. The figure of Prince Sambenyowo has a desire to get justice both for himself and for the interests of the people. The characteristics possessed by Prince Sambernyawa can increase the spirit of nationalism. This was shown by the actions of Prince Sambernyawa, who fought against the Dutch company for 16 years to obtain the Salatiga Agreement, which finally benefited the people.

Research conducted by Asip, Elitasari, Safitri, & Rakhmawati (2022) entitled "Analysis of Bengkulu Folklore Themes for Elementary School Students" found character values such as piety to God Almighty, responsibility, wisdom, courage, trustworthiness, and optimism. Bengkulu folklore contains character education values in alignment with the profile of Pancasila students. Folktales can assist students in relating events in folktales to their problems.

Another research conducted by Utami, Widayati, & Tobing (2022) entitled "Kejhung Oral Tradition as an Educational Source in Strengthening Pancasila Student Profiles Based on Madura Local Wisdom" found that students were taught to work on projects with the theme of local wisdom towards a Pancasila student profile. The Kejhung Oral Tradition can be used as an educational resource in strengthening the profile of Pancasila students because it contains religious values, manners, cooperation, and solidarity.

Based on the two previous studies mentioned above, there are similarities regarding the value of education based on the profile of Pancasila students. The value of character education in the folklore "Prince Sambernyawa" can be used as a lesson about individuals' values. The existence of the value of character education in folklore aims to provide a new perspective on how to study the value of character education. Therefore, studying and applying the values of good character education can improve the moral attitude of the nation's generation to create better characteristics for the younger generation.

## **2.3 Relevance of Intrinsic Elements and Value of Pancasila Student Character Education in Prince Sambernyawa Folklore as Creative Writing Teaching Material for Indonesian Language Education Students FKIP UNS**

The folklore "Prince Sambernyawa" contains intrinsic elements and character education values for Pancasila students. The folklore "Prince Sambernyawa" is relevant as teaching material for creative writing for Indonesian Language Education students at FKIP UNS. In addition, the folklore "Prince Sambernyawa" also fits the criteria of good folklore to be used as teaching material. Folklore for learning must be selected first to determine whether it is appropriate or not to be used as teaching material. The criteria for folklore that can be used as teaching material according to Hastuti, Slamet, Sumarwati, & Rakhmawati (2022), namely that folklore does not contain elements

of SARA (ethnicity, religion, race, and intergroup); folklore does not contain elements of pornography and pornography; and folklore contains educational value.

Based on the analysis results, the folklore "Prince Sambernyawa" fulfills these three criteria. The first criterion is that the contents of the folklore of Prince Sambernyawa do not contain elements of SARA (ethnicity, religion, race, and intergroup). The second criterion is that the folklore of Prince Sambernyawa does not contain elements of pornography and pornography because the folklore does not contain pictures/photos and writings that arouse sexual desire or violate social and moral values. The last criterion, the folklore "Prince Sambernyawa," contains educational value so that it is relevant to be used as creative writing teaching material for Indonesian Language Education students at FKIP UNS.

Meanwhile, based on the results of an analysis of the intrinsic elements in the folklore of Pengan Sambernyawa, it is also relevant to be used as teaching material for creative writing for Indonesian Language Education students at FKIP UNS. This is relevant because creative writing skills cannot be separated from understanding the building blocks, namely the intrinsic elements. In the folklore "Prince Sambernyawa," intrinsic elements build the story, namely the theme, plot, characters and characterizations, setting, and message.

The results of the subsequent analysis, namely the value of character education for Pancasila students in the folklore "Pengeran Sambernyawa," is also relevant as teaching material for creative writing for Indonesian Language Education students at FKIP UNS. This can be said to be relevant because in the folklore, "Pengeran Sambernyawa" contains character education values in line with the profile of Pancasila students. In the folklore "Prince Sambernyawa," it is found that the value of character education is faith, piety to God Almighty, noble character, cooperation, and is creative in alignment with the profile of Pancasila students so that it is very suitable to be taught to shape student character.

The previous research that is relevant to this research includes research conducted by Nuruzzamani (2020) entitled "Application of Concept Map Media in Learning to Find Intrinsic Elements of Aji Saka Folklore and the Origin of Javanese Letters Archipelago Folklore in Class VII Students of SMP Negeri 2 Pemalang Academic Year 2019/2020" the results obtained, namely active students to discover the intrinsic elements found in the folklore "Aji Saka" and "The Origin of the Javanese Letters," then the findings are presented in a concept map. This study's results align with this study, which shows the benefits or importance of using folklore as teaching material. Another similar study was conducted by Sumitri, Astuti, & Sudarti (2022) entitled "Manifestation of Pedagogic Values as an Approach to Strengthening Pancasila Student Profiles in Tiwu Inding Folklore in East Manggarai," the folklore "Tiwu Inding" contains character education values that are in line with strengthening Pancasila student profiles, namely faith, fear of God Almighty, and have noble character, global diversity, cooperation, independence, critical reasoning, and creative.

Based on the two studies above, it was found that there are similarities regarding the intrinsic elements and the value of character education found in folklore. In this study, the folklore "Prince Sambernyawa" is relevant as Teaching Material for Creative Writing for Indonesian Language Education Students at FKIP UNS because the folklore meets the criteria of an excellent folktale to be used in learning and contains intrinsic elements and character education values for Pancasila students.

## CONCLUSION

Based on the analysis and discussion above, it can be concluded as follows. The folklore "Prince Sambernyawa" contains intrinsic elements in theme, plot, characters and characterizations, setting, and message. The theme of folklore is about the struggle to achieve a goal. The plot used in the folklore "Prince Sambernyawa" is the forward plot. The characters in the folklore have attitudes and behaviors that can be emulated in everyday life. The background used is the place, time, and social setting. The message of the folklore is conveyed implicitly but easily understood by the reader. The folklore "Prince Sambernyawa" contains character education values in line with the profile of Pancasila students. There are six elements in the Pancasila student profile, namely faith, piety to God Almighty, noble character; global diversity; cooperation; independence; critical reasoning; and creativity. The value of character education in line with the profile of Pancasila students is shown from the attitudes and actions of the main characters, which can be used as examples to improve and improve characteristics for the better. Based on the analysis results, the folklore "Prince

Sambernyawa" found educational values of the character of faith, piety to God Almighty, noble character, cooperation, and creativity per the profile of Pancasila students. The folklore "Prince Sambernyawa" is relevant and appropriate as creative writing teaching material for FKIP UNS Indonesian Language Education students. The material that can be learned is intrinsic elements and character education values for Pancasila students found in the folklore "Prince Sambernyawa." In addition, the folklore "Prince Sambernyawa" also meets the criteria of good folklore to be used as teaching material.

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