THE CHARACTER EDUCATION ON FILM OF LITERATURE LITERARY TRANSFORMATION RESULT AND ITS IMPLEMENTATION IN LEARNING AT SCHOOL

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Abstract

Literature and films are art products that contain facts of humanity. Both of these art products are loaded with character education which is very important for the community, especially students to form positive mental development. This study aims to explore character education contained in films that are rooted in literary works and their implementation in school learning. This study uses a qualitative descriptive method with an embedded case research strategy with a focus on character education in films which is a visualization of literary works based on the pillars of character education in National Education. The data is collected from several data sources in the form of films by content analysis. The sampling was done by purposive technique which films are based on literature and in accordance with the development of the soul and experience of students. Interactive analysis techniques are used to explore character education contained in films. The relevance of literature and film is examined to show the validity of the source. The results of this study are the form of criteria for character education in accordance with Law No. 20 of 2003, stating that national education functions to develop capabilities and form a dignified national character. One of the products of this research is teaching materials that can be implemented in learning at school.

Keywords: Literature, film, character education, school learning.

1. Introduction

Character education in the era of the information age increasingly plays an important role in preparing future generations of strong children. The character education contribution is expected that the generation of the nation's children can grow and develop the reliability of their character so that they can filter out any information and internalization that is feasible to live in which information categorized as "trash" to be avoided, discarded, and put aside. Without good handling, the character of the nation and especially the younger generation will not be directed, aspects of humanity will be destroyed, and morals are not

dignified as humans. Therefore, character education is one of the main targets in the effort to revitalize the implementation of learning systems in Indonesia. Other revitalization targets include (1) curriculum, (2) ICT-based learning materials, (3) entrepreneurship, (4) alignment, and (5) evaluation (Yahya, 2018).

One source of character education that has content "is useful and enjoyable" (dolce ET utile) is through the conversion or exploitation of literary texts into films. Literary texts are not only intended for literature itself but are used for various purposes that humans need, including education and character building (Kusmayadi, 2016; Utami, 2016). The strategic role of literature is used as a medium for character education because up to now literature has been able to train creativity, train intelligence, train sensitivity, and care, and refine the mind (Anggraini & Kusniarti, 2012).

In Indonesia and internationally, the expansion of literary works into films as a vehicle for change from written text to the white screen is no longer an odd item. In Indonesia the *Anak Perawan di Sarang Penyamun* by SutanTakdir Alisyahbana was filmed with director Usmar Ismail (1962), Sitti Nurbaya, *Kasih Tak Sampai* by Marah Roesli, TV series with the director Dedi Setiadi (first presented on September 7, 1991); *Salah Asuhan* by Abdoel Moeis with director Asrul Sani (1972); *Si Doel Anak Betawi* by Aman Datuk Majoindo whose film was directed by Syuman Djaja (1972). *Lupus* was work by Hilman Hariwijaya's, filmed by Achiel Nasrun (1987). There are many more texts of exiled literature including the latest ones such as *Laskar Pelangi* by Andrea Hirata directed by Riri Riza (2008); *Ketika Cinta Bertasbih* by Habiburrahman El Shirazy released on June 19, 2009 director Chaerul Umam; *Surga yang tak Dirindukan* by Asma Nadia Director Kuntz Agus (2015) and made two versions of *Surga yang tak Dirindukan 2*, director Hanung Bramantyo (2015), and many more of this creative process. Literary Transformation of texts into films is a very important phenomenon to be studied as a result of a creative process that deserves to be appreciated (Praharwatiand Romadhon, 2017), even in turn, the existence of films can influence the number of one's appreciation of literature (Alqadi, 2015; Ramrao, 2016).

Other research that discussed literature text research for Literary Transformation has been done. Study of "Literary Transformation of Novels *Surga yang Tak Dirindukan* by Asma Nadia's Work on Films *Surga yang Tak Dirindukan* by Kuntz Agus's Directed Work (Martin, 2017), discussed the technical presentation of changes in characters, lines, and perspectives in the form of reduction, adding episodes related to comparisons between the forms of literary texts and their white screens so as to have an impact on changes in interpretation. Review "Transformation of Novel *Sabtu Bersama Bapak* by Aditya Mulya becomes *Film Sabtu Bersama Bapak* by Monty Tiwa: Literary Transformation Study" (Carmila, Mursalim, Rokhmansyah, 2018), which results are in the form of shrinking, adding, changing variation of novels and films related to the plot, background, and character. Some of the studies mentioned above are still struggling to discuss literary transformation research which is reviewed purely from the aspect of literature.

The novelty of this study compared to the previous is that there is an effort to implement character education in learning through literary transformation film media. The purpose of this study, in general, is to explore character education contained in films that are rooted in literary works and their implementation in learning in schools. In particular, this study would like to describe what character education can be added through the film produced by literary transformation of literature, and describe the implementation of character education through films produced in literary work in schools.

The contribution of this research is expected theoretically to be able to add to the repertoire of knowledge related to character education through film literature. The results of this study are practically expected to be a reference for teachers or practitioners in

carrying out character education through literary films so that children's character education is more easily accepted and directed.

2. Literature Review

Ministry of Education is supported by the people concerned with the nation supports the steps of anyone to form a strong character of the nation in facing this era of the information age. There are various points of value for culture-based on character education that are feasible to develop, namely: (1) Religious; (2) Honest, (3) Tolerance, (4) Discipline, (5) Hard work, (6) Logical thinking, critical, creative, innovative, (7) Independent, (8) Democratic, (9) Curiosity, (10) The spirit of nationalism, (11) Love of the homeland or nationalism, (12) Appreciating the achievements of other people, (13) Friendly/communication, (14) Peaceful love, (15) Loving to read, (16) Social care, (17) Environmental care, (18) Responsibility, (19) Respect for diversity, (20) Compliance with social rules, (21) Awareness of rights and obligations, (22) Intelligence, (23) Resilience, (24) Courage to take risks , (25) Action-oriented, (26) Leadership-minded, (27) Healthy lifestyle, (28) Confidence, (29) Love science, and (30) modesty (Suparno, 2017; Sutarman, Hermawan & Ahmad, 2017 ; Marzuki, 2012). The character educations for a nation is now very fundamental when students are faced with the situation of the times and changes that are fast and uncertain. Character education can be obtained through themes, messages, and advice in storytelling.

Packaging creative works film is one of the most massive media. The film, although it requires large costs, its spread and the creative side attract much more than other media in the form of books. The film is a mass communication media that is able to arouse emotions and mass sentiment more effectively than press and radio media (Subadi, 2017) .This media has an entertaining power content that is stronger than other media and entertainment is needed by everyone (Ridayanti, 2017) Changing the media from text to visual in the form of films have other consequences that cannot be denied, namely there are changed in concepts and imagination such as reduction of plot, character, and background, addition, disappearance, and can be changed in variation (Carmila, Mursalim ,Rokhmansyah, 2018; Pauli, 2019)

According to Zulhijrah (2015), instruments for the implementation of character education; scale, observation, portfolio sheet, interview guide, and checklist can be used. Considering character education is carried out in a process, it is adding to students carried out not only by teachers, but by all citizens of educational institutions including principals as policymakers, teachers as policy implementers, and employees as implementers of education facilitation providers (Safitri, 2015). Nonetheless, character education in schools continues to place teachers as a key factor in the process and success of character education.

3. Research Method

This type of research is descriptive qualitative research to reveal facts, events, and circumstances of phenomena contained in the object of film research resulting from the exploitation of literary works. The approach is done by content analysis. The research data is in the form of speech, behavior, context, which are displayed by the characters through visualization in the film. The data source is the film *Hujan Bulan Juni* directed by Reni Nurcahya Hestu Saputra from the novel and the poem of *Hujan Bulan Juni* by Sapardi Djoko Damono with the duration of the film: 01.32.10. The procedure of data collection is done by observing, watch, repeatedly and notes the aspects that are relevant to the purpose of the

research with the main instruments by researchers who are equipped with concepts and aspects of character education as software. Data analysis was carried out by classification based on character problems, tabulation, and descriptive classification qualitative, then interpretations is carried out through inference by paying attention to research problems and data findings during the data collection process. Furthermore, the data is interpreted through literary characterization (Monderop, 2005).

4. Results and Discussion

4.1 Results

4.1.1 Message of Character Education in Film Hujan Bulan Juni

In this film, the main characters are from university education backgrounds, with University of Indonesia backgrounds. Pinkan comes from a Christian family, of Manado descent; Sarwono is from a devout Muslim background, of Javanese family descent; Tatsuo is of Japanese cultural background. The character education acquired in this film is very diverse and rich, both in the exposition of wise words, behaviors, attitudes, habits, and other visualizations.

a) Religious character (relationship with the creator), indicated by actions:
   1. *When there is a call to prayer, Sarwono reacts to the first five prayers.*
   2. *Sarwono delivers Pingkan in front of the Blessing Jesus Statue, also allows the seeds of love to grow Pingkan with different beliefs.*
   3. *Sarwono was able to get along well and was offensive to Pingkan's beliefs as well as vice versa Pingkan was with Sarwono, also with Benny who was Christian and Manado.*

b) Character of independence and responsibility, indicated by *Sarwono's duty to collaborate with other institutions of the UI Anthropology Study Program, with the same program at Sam Ratulangi University (Manado), and Gorontalo University being accepted and carried out with pleasure and enthusiasm.*

c) Honest Character, shown by behavioral attitudes: *Sarwono's personal expression with Pingkan all the moods of heart are expressed honestly, jealousy, worry, love, and also Pingkan to Sarwono. Likewise, the duties of his supervisor (study program) are still carried out honestly.*

d) Tolerance is shown. The atmosphere of tolerance is shown by Sarwono towards Pingkan while in front of the statue of Jesus in Manado:
   In front of the statue of Jesus bless
   P: This place is often visited by tourists
   S: He often becomes a spectacle
   P: I'm not a tourist, Sar. This is my house. And I'm not watching Him
   S: What are you doing?
   P: He is talking to me
   S: What did he say?
   P: Sssssssss (index finger pointing to lips mark so as not to say much). "I'm with you. I'm always with you. Even though you often leave me, because you are too busy conquering the world.

e) Discipline character is shown by: *Obeying assignments and assigning tasks outside the area including abroad by Pingkan*

f) The character of hard work is shown through: *The achievements of Pingkan and Sarwono at the Higher Education level and obtaining various assignments from the study program illustrate the assessment of the hard work of the two figures.*

g) Logical, critical, creative, innovative character *shown in "Puisi itu abu-abu-; puisi itu tak jelas" by Beny satire, For Sarwono and Pingkan, poetry is a way out to communicate as a matter of being, creating, innovating*

h) Democracy is shown through: *Sarwono, Pingkan's relationship, also Beny who respects their opinions. Do not impose rights.*

i) Curiosity, shown through: *The act of Pingkan to Japan in the framework of expediting the completion of the master's program despite the weight of leaving Sarwono*

j) Love for the homeland or nationalism is shown through: *The presentation in this film will be Javanese, Indonesian, Japanese but the main character remains loyal to the homeland.*

k) Appreciating the achievements of other people's works is shown through *picture of respect for the work of others: "I have read all the poems in Sarwono's book repeatedly" by Pingkan*

l) Friends/communication are shown through: *Pingkan's relationship with Tatsuo, also with Beny, especially with Sarwono even though each of them is still served in a friendly language.*

m) Love peace. *With the subtlety of the Sarwono language, the joy of the Pingkan language, Relas respected what was believed by Pingkan by Sarwono and vice versa.*

n) Love reading, *poetry reading partially in several episodes of the film, also wise words in the film; as well as globally the presence of the Hujan Bulan Juni film invites readers and connoisseurs to grow fond of reading.*

o) Care for the environment: *A figure of natural scenery, social relations, also how the wealth and beauty of flowers and plants are displayed in films*

p) Responsibility: *Sarwono and Pingkan in any situation continue to carry out their duties well*

q) Character Respect for diversity: *How Sarwono behaves horribly among the large Pingkan family in Manado, Pingkan respects Japanese culture in Japan, including Sarwono respects Pingkan women when staying overnight in a hotel in one room, also when Sarwono expresses communication to Pingkan with Jesus when in front of a statue Jesus.*

r) Leadership Character: *Leading the cooperation and responsibility of study programs on Sarwono's shoulders when assigned to collaborate with Sam Ratulangi University.*

s) Character Healthy lifestyle: *Sarwono does not show that he want to smoke, also lifestyle wastes sparkly world entertainment parties not shown in the film.*

t) Confident Character: *His courage invited Pingkan to become part of the collaboration at Sam Ratulangi University when working together.*

u) Characters of love for science: *Sarwono, although his heart was heavily left behind by Pingkan to Japan, especially Sarwono's jealousy with Tatsuo in Japan, he still had no right to ban for his personal interests, but rather encouraged the love of science to develop.*

v) Modesty: *Sarwono's language is not angry when asked to answer what love is. Especially when the signal is disrupted, Sarwono said: (via cellphone)*
"I can't take this long.
Love penetrates anything that cannot be understood by roadside. Love is a soundproof room. Love cannot be investigated with words. Even though it is a word, love is faithful in silence.

4.1.2 Implementation of character education through films produced by literature in schools

Film originating from literary works for character education has its own characteristics. The big goal is to include literary literacy while building the humanitarian character of students so that they become a dignified generation. There are special implications that need to be described in the media film as character education.

a) Character education that involves character through literary films for the development of moral values actually has a basis for a particular goal or vision

b) Character education through literary films is carried out with preconditions for both length of time, material criteria/compatibility with the audience, conformity with the objectives of character development.

c) Character education through media film requires students and teachers to prepare follow-up activities that support the achievement of character education.

d) Character education through film has an element of entertainment, so the presence of assignments and rigorous judgments can be seen as balancing the atmosphere.

e) Character education through literary films is developed by the souls of students who are free, creative, and critical of the phenomena in the film to instill and foster a logical, creative, and innovative person.

4.2 Discussion

4.2.1 Types of Character Education in Hujan Bulan Juni Film

In film *Hujan Bulan Juni*, there are many character moral messages that can be embedded as character education. Almost all character education can be found there. The basic characters that are developed appear in the character's behavior, namely (a) the character value of responsibility, (b) the character value of tolerance, and (c) the value of religious character (Subadi, 2017). This character can be the basis for further dignified human development. One example of a quote that might open the eyes of the mind is kindness (in which B: Beny, S: Sarwono: P: Pingkan):

01.00.00. B: *Puisi itu abu-abu-; puisi itu tak jelas* [The poem is gray-; the poem is not clear]
01.06. 15. S: *Jangan bosen ya, (bosen apa), dengan rasa kangen….*[Don't be bored, (what is bored?), with a sense of missing …]
01.06.40. P: *Aku ingin mencintaimu dengan sederhana…* [I want to love you simply …]
01.06.27. P: *Kami melanjutkan perjalanan yang saling berbeda arah…* [We continue the journey with different from each other …]

What is written in the quotation above contains words that are able to build character. Beny calls poetry by negative judging "*abu-abu, tidak jelas*".

4.2.2 Implementation of character education through films produced by literature

As an effort to shape character, character education is a value planting. Therefore, educators must first have a preparatory-and-follow-up step (cf. Pala, 2011). Educators need to ensure the educational goals of the character or vision to be achieved (Setiawan, 2017), priority scale and adjusted to the needs of the times, and not adapted to the wishes of educators. Knowledge, feelings, attitudes, is elements that are related to character which are the basis of character education and because the source of the film is literature, of course students are also expected to have adequate literacy. After the objectives have been determined, the following alternative actions can be taken:

1. Choosing a film: based on consideration of the length of time, recommendations included, year of production and description of the film

2. Preparing the class, emphasizing the parts that must be considered specifically when watching the film

3. The presentation step start from preparation of the projector, speakers, including observation instruments, checklists, assignment sheets, etc.

4. Further steps related to evaluation and reflection on the film and included assignments (Octavia, 2014)

The important thing in implementing character education is assessment. Conducted through a series of complete actions, from the understanding of the bill in the form of a written test to the closing activity; assess the effectiveness of discussion tactics; convey arguments, answer questions. It can also be assessed through attitudes, individual performance, and teamwork ability. Assignments, interviews, including self-evaluations, or self-perceptions of specific objects and characters in the film, questions are carefully

prepared first. A portfolio assessment can also be carried out to see developments in periodic units of time. Also oral tests, interviews, and journals, which are completed with the teacher's field notes as special case notes (Octavia, 2014; Dalimunthe, 2015). Character education as a follow up in any form is still carried out in an integrated manner. Integration involves the loading of values into the subject and the implementation of its activities to facilitate the practice of values in each both inside and outside the classroom (Marzuki, 2012).

5.   Conclusion

Character education in literary based on films found almost all the values of character education according to Minister of Education and Culture directives are available. From the values of religious characters to politeness, the characters run the story are good enough for the model.

Implementation or realization of character education learning as adding values needs a mechanism for preparations and follow-up. Preparation of goal setting, selection of the type of film that is relevant, is determined based on the level of development of student characteristics and the purpose of the character to be implanted. Further preparation such as the usual mechanisms such as planning for learning, implementing learning adapted to the syllabus, using effective approaches such as the scientific approach. The stages of assessment are carried out by the teacher in learning in the form of tests, being active, attitudes, self-perceptions, performance, portfolios, interviews, also with special case study field notes, accompanied by assessment of assignments to students whose contents have been prepared carefully by the teacher.

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