

Values of character education in the Opera Kecoa drama script by N. Riantiarno

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Abstract: *This study aims to describe the values of character education contained in a drama script. This research uses descriptive qualitative method with the subject of research is drama Opera Kecoa by N. Riantiarno. Data sources are obtained from places and events, informants, drama script, and documents. Data collection using document analysis techniques. As one form of literary work, Opera Kecoa drama script contains character education values. The values of character education in this drama script are shown through characterizations and the flow of events in each round. Based on the results of the analysis found ten character education values contained in the Oera Kecoa drama script, these values include: religious, social care, tolerance, hard work, discipline, democracy, patriotic, love peace, friendly, independent, creative, and responsibility. By reason of the values of these characters, the Opera Kecoa drama script, can be used as a medium of learning in the college literature.*

Keywords: *character education, learning, literature, drama script, Opera Kecoa*

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Introductions

Character education is a system of planting the values of character to the citizens of the school include the components of knowledge, patience or ability, and actions to implement those values (Aqib, 2012: 3). Character education is an education that develops the cultural values and character of the nation in the students themselves, so that they have and apply these values in their life as members of society and citizens who are religious, productive and creative (Sulistiyowati, 2013: 22). In line with that opinion, Sudrajat (in Suwandi, 2011: 2), states that character is the values of human behavior related to God, self, fellow human, environment, and nationality embodied in thoughts, attitudes, feelings, words, and deeds based on religious norms, law, order karma, culture and customs.

Character education is very important, especially in education. This is in accordance with Law No. 20 of 2003 on the National Education System in Article 3, which states that national education functions to develop the ability and form the character and civilization of a dignified nation in order to

educate the nation. Character development is also included in the material that must be taught and mastered and realized by students or students in everyday life. Most character education at the academic level has so far only touched on the level of recognition of norms or values, and not yet at the level of planting and application in everyday life.

The cultivation of character education will have an impact on the formation of individual behavior. According Suyanto (2010: 1), individuals who have good character can make decisions and ready to account for any consequences of the decisions he made. Zamroni (in Zuhdi, 2011: 166-167), states that behavior can be tangible in respect and respect for others (respect), openness and fairness, and caring. A person who has characterized the three values has a high tolerance attitude; easy to accept others regardless of background, and always put forward justice; and concern for the condition of the suffering of others.

One of the media of character education values is through the analysis of drama script. That's because the drama script is not only limited to a collection of dialogue alone, but also includes the depiction of character and behavior of characters in an event that contains character education.

The drama script that is considered suitable as a media of character education is the drama script of *Opera Kecoa*. *Opera Kecoa* is one of the many works of N. Riantiarno interesting to study the values of character education and serve as a benchmark how hard the struggle of life of the urban who are in the halls of the city of Jakarta.

N. Riantiarno is an Indonesian writer who was born in Cirebon, West Java, June 6, 1949. N. Riantiarno berteater since 1965, in Cirebon. In 1967 finished high school and then continued his studies at the Akademi Teater Nasional Indonesia (ATNI) Jakarta. Join with Teguh Karya and co-founded the TEATER POPULER in 1968. continued his education at Sekolah Tinggi Filsafat Driyarkara, 1971. Founded TEATER KOMA in March 1, 1977. Writes most of his stage work, among others; *Rumah Kertas*, *J.J Atawa Jian Juhro*, *Maaf.Maaf.Maaf*, *Kontes 1980*, *Trilogi OPERA KECOYA (Bom Waktu, Opera Kecoa, Opera Julini)*, *Konglomerat Burisrawa*, *Pialang Segitiga Emas*, *Sukses*, *Opera Primadona*, *Sampek Engtay*, *Banci Gugat*, *Opera Ular Putih*, *RSJ atau Rumah Sakit Jiwa*, *Cinta Yang Serakah*, *Semar Gugat*, *Opera Sembelit*, *Presiden Burung-Burung*, *Republik Bagong*, *Tanda Cinta*.

Opera Kecoa is a drama script that has been repeatedly staged and can be considered the pinnacle of drama works of a N. Riantiarno. The drama is about the lives of people from middle-low social status represented by prostitutes, transvestites (wadams), and petty thugs who struggle to find a decent living in a big city. N. Riantiarno through the *Opera Kecoa* intends to show the reader that in the undercover of the civilization of the city, glued various stories of figures that are struggling with a pinch of hope, oppression in selfishness, dilemmatic surrender, and tragedy that color the theater with the play of marginal human beings.

A drama script study full of character education values can provide many benefits to the reader. In accordance with background and research problems, the general purpose of this study is to get the values of character education and other aspects around it. In order to deepen the understanding of character education in the drama script *Opera Kecoa*, it is necessary to do a more in-depth research.

Method

This research includes qualitative research using descriptive method. The literature approach used in this research is the mimesis approach and this research also uses the content analysis methodology to explore the content, the message, and the values contained in the research object.

The source of research data is the script drama *Opera Kecoa* works N. Riantiarno. This concept will clarify the next step, until data collection, analysis, and inference. Inventory data is the data of character education values contained in the drama script. Inventory data is done through tracing elements of the story relating to its utterances, actions, role functions, and relationships between antartokoh and role functions, as well as narrator exposure.

The technique used in collecting this data is the documentation technique. Documentation techniques according to Rosidi (2005: 18) is a way of collecting data by viewing and investigating the written data in books, magazines, documents, letters, etc. This technique is Operationalized by collecting data relevant to the subject matter of the study. Data collection steps by identifying dialogues referring to the character education aspect in the drama script *Opera Kecoa* and the data compiled in the data card.

The collected research is then analyzed by the following steps: classifying the character education aspect according to the problem restrictions in the drama of *Opera Kecoa* by N. Riantiarno, describing the character education aspects that have been classified in the dialogues, and concluding the dominant character education aspect in the drama script *Opera Kecoa*.

Result and Discussions

Opera Kecoa is one of the drama script that is created in the form of dialogue that is rich in songs. This drama script is full of social criticism against the *Orde Baru* government that many cornered the small people with various bureaucratic irregularities. In his dialogues too many words are vulgar and anormatif. Although the aim of this script was initially to criticize the *Orde Baru* government, it was still relevant to the socio-political conditions of the current government.

Through his imagination and creativity, Riantiarno in the *Opera Kecoa* drama caters to the urban poor, the marginalized, and the people below the poverty line in general as a cockroach. In the public view, prostitutes, transgenders, homeless, petty bandits, bromocorahs, cabos, pimps are public garbage. But for Riantiarno, as an artist, he has a different view from the general view. If most people regard the under-poverty line as an inferior majority, it is precisely for the poor under the poverty line that the community is superior because they are part of a society that has a social sensitivity to each other in balancing existence and symbiosis in life. Based on his position as a theater artist, for him the play becomes important to voice social control in his community.

A. Character Values

As issued by the Ministry of National Education (2010: 20), character education is the implementation of character education in the subjects of developing the values of religious character, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, spirit of nationalism, water, appreciate achievement, friendly / communicative, love peace, love to read, care environment, social care, and responsibility in learning in class. Based on the analysis done on the drama of *Opera Kecoa* by N. Riantiarno, it can be concluded that, from the 18 character education studied by the author only found twelve character education values. They are religious, social, tolerant, hard work, disciplined, peaceful, democratic, patriotic, friendly, independent, creative, and responsible.

The character values in the *Opera Kecoa* script are implicitly and explicitly delivered through the scenes and dialogues. With a delivery that uses satire style and a little sarcasm, the mandate and values that the drama wishes to convey are readily accepted by the reader.

The value of tolerance and caring social is actually emphasized in the drama script *Opera Kecoa*, because basically this script aims to describe the reality and dynamics of social life of marginal people who are often considered one eye and stained dirty by some people. This drama shows how dark the lives of marginal people make them like cockroaches living in sewers. This is evidenced by the storyline, dialogue, and behavior among the characters who mostly alluded to social life and tolerance of the marginalized by using the style of the satire language.

Social Care

Social care according to the Ministry of National Education (2010: 10) is the attitude and actions that always want to provide assistance to other people and communities in need. In the drama of *Opera Kecoa*, the value of social education that appears is when the involvement of the leaders as the periphery who have a sense of destiny in living under the poverty line. Julini, who is a transvestite has always been a friendly person to her college friends, as well as Tuminah who acts very well against Roima and Julini. This is evident when Roima is unemployed and Tuminah helps her get a job from Kumis. Meanwhile, Asnah, who is one of the new figures, is trying to make room for Roima and Julini to build a house on the land that he deserves because he feels he already owns a house and is only willing to help. Asnah proves that helping others not only to someone who is already known.

As an important role in social relations, the value of social education also acts as a balancing interaction between communities and as a neutralizer as well as minimize social chaos resulting from social conflicts that may or may not happen in certain communities. For example, in the initial interaction Tarsih to Julini who seemed impressed because it considers the arrival of Julini and Roima back to the city just to ask for help considering now he has become someone who is well off. In this case it is Tuminah who can show the role of neutralizing and minimizing social conflict between Julini and Tarsih.

Tolerance

The drama script *Opera Keco* is very thick presented relationships among the marginal community members who hold firm solidarity based on the sense of the same destiny. A social life that deals a lot of living conditions in the slums and prostitution complexes shows the value of tolerance.

Tolerance is shown by prostitutes and other slums. They give each other space and time to both earn a living. There is no condition that shows competition to cause a dispute between them. Although they do unlawful work, but based on the value of social education, cohesiveness and mutual respect among women and wadam prostitutes become an object of study in isolation.

From the description of social values above can also be seen the value of tolerance is so thick felt, because differences in background and profession do not become a barrier for them to care for each other. The story also shows us to be more sensitive to the social reality, that the peripheral who often underestimated it also has a tolerant attitude and still have the moral as human in general.

The value of character education contained in the drama script *Opera Keco* is so loaded with teachings but packed in the form of irregularities that gave birth to the mandate implicitly. Through such varied figures with their respective perfected peculiarities, this drama script appears alive and thus presents a moral education of a weighted tolerance.

Peaceful

Peaceful love is attitudes and behaviors that love harmony and free from conflicts and distractions, like the tranquility (Samani & Haryanto, 2012: 127). In line with that understanding, the script *Opera Keco* contains the value of peace in the plot of love. Although there are many things that seem wild and full of hard life efforts, but in the process of life that goes, actually character education that implied carrying inspiring moral content, such as Tibal who so loved his sister that Tuminah to willingly go to jail in defense of self-esteem and the honor of his brother who had been snatched by the Kumis. In addition, Tuminah whose sanctity had been taken away by Kumis and turned out to betray him, preferring to forgive rather than hold a protracted grudge.

Roima, who was accustomed to talking rude to Julini, also showed the value of peaceful love, shown when he was able to dampen Tibal's anger at Tuminah when Tibal learned of Tuminah's profession during his imprisonment. The same thing is also shown by Roima when they intervene and calm the rebellious period after their slums are burned by officials.

Patriotism

Patriotism is a way of thinking, acting, and doing that shows loyalty, awareness, and high appreciation for the language, the physical, social, cultural, economic, and political environments of the nation (Samani, 2012: 54). In line with that understanding, although the *Opera Keco* script is a form of satire against the elites by describing and involving the life of marginalized and outraged, but this story also shows the value of patriotism that is shown by prostitutes.

The value of patriotism is demonstrated by prostitutes who heartily receive the income tax imposed on them. They feel proud because the results of their sweat can be donated for the sake of the country even if obtained from wrong results. Unlike the unscrupulous figures of officials who lightly take advantage of his position to create projects that actually harm the state.

Friendship

The tremendous friendship value shown by Tuminah is willing to reach out when he knows Julini and Roima need help. As an old friend, Tuminah showed his concern for Julini and Roima who had just come from the village. This is shown when Tarsih has no intention of helping Julini and Roima, but Tuminah who still upholds their friendship in the past still wants to accept the arrival of two friends with open arms and warm. Tuminah's social life did not stop there, it proved when Julini and Roima had resettled residing in the slum area. Tuminah helped Roima to get a job from Kumis, it was done solely because he wanted to help his friend who had difficulty finding work.

On the other side, the value of friendship is still shown by Tuminah while communicating with Tarsih. As fellow prostitutes who live on one roof in a prostitution complex, they are equally mutually reinforcing and supportive.

As a transvestite, Julini also shows a sense of caring to his old friend who has now been ostracized by circumstances, namely Kasijah. Kasijah was previously one of the proud and well-known prostitutes in the prostitution complex, but after he was old and suffering from venereal disease he was

excommunicated. Moreover Kasijah also has become crazy because too lamented his condition is getting worse. Julini, as a friend was concerned about the condition of Kasijah.

Discipline and Hard Work

Discipline and Hard work are the values of interrelated characters. Samani & Haryanto (2012: 133) states that hard work is a belief in the existence of moral benefits and the inherent skills derived from work that can strengthen the character. If human beings have the motivation to work hard, they will be risking what they have including time, therefore they will be more disciplined as a result of the understanding that the results of hard work will reap great results if the discipline in work.

Talking about the harsh life of the fringes, of course, makes them inevitably have to be independent so that the value of hard work is found in the *Opera Kecoa* drama script is. The value of hard work is evident from the efforts of the characters in the the *Opera Kecoa* drama script to find the best way to earn a lot of money in an easy and instant way. For some who live in slums and prostitution complexes they would rather be in the world of prostitution and bankruptcy. For prostitutes and bandits it does not take long to get the money. It obviously harms both themselves and others. There are many impacts that will arise with the pattern of work they do, only they do not think about it in the long run.

Meanwhile, among the rulers, it appears that there is a similar pattern, only by involving the more nominal bourgeoisie which in this case is represented by officials using another way again, that is by doing acts of corruption from development projects done for the benefit of society thanks to the liquidation of funds from foreign investors originating from Japan. Although the things that these figures do are negative but the important point that needs to be learned is their ability to invest their hard-earned money into long-term savings because of the awareness within them that will not always dabble in their profession. For example, Tarsih, who invested money for prostitution to buy land and houses, and Tuminah and some other cabo who put their money to make salons and stalls after they retired.

Independent

Independence is the attitude and behavior that does not rely on the problem of others in the settlement. The purpose of independence in this context according to Jaz (2010: 32) is understood as the condition or condition of a person who can stand independently of others, but that does not mean can not receive input. Because he has a pattern or way of thinking in order to filter which is prioritized.

The value of independence shown by the figures of *Opera Kecoa*, among them is Julini. For Julini whatever the circumstances and Roima, abstinence for him to mourn the situation by begging to others. As long as he can work on his own abilities, Julini thinks that it is inappropriate for him to whine to others even to his own friends like Tuminah and Tarsih, unless his friends give their sincere help.

Another thing is also illustrated through the figure of one of the transvestites who do the ironic thing to send their children to college with the money resulted in a double role between a becak driver and a transvestite. His activities are considered to have become a profession capable of bear the economic and educational needs in his family showing an independent attitude.

Creative

Creativity is also shown in this *Opera Kecoa* drama script. Creativity is the ability to think, taste and patterns of action that can produce something innovative. Although the creativity is applied to negative things, the way the characters in the text create innovation amid the limitations is exemplary if it is implied on a more positive.

Creative attitude shown by Tarsih for example, to develop the money of his hard work for years he invested the money by buying land and building brothels to accommodate the prostitutes willing to work with him without having to prostitute himself because he has acted as a pimp. Tuminah also did the same thing with the tarsih who saved the money from the results of serving big-time customers such as officials and guests to continue life when retired from prostitution but not by being a pimp.

In contrast to Tarsih and Tuminah, Julini who is a wadam, also has its own way to earn income. In this case, Julini prefers to innovate by constantly changing her appearance so that more and more subscriptions are using her services. Julini considers that with the appearance that in accordance with the development of the trend it will invite many guests who can also automatically increase his income, given his role as a prostitute wadam whose customers are not as much as ordinary prostitutes. Julini's thing is a smart trick because with bergonta appearance according to customer demand make its own attraction in marketing process..

Democracy

The peripheral people in the *Opera Kecoa* drama script are positioned as fighters. The value of democracy is so visible through the demands of justice, poverty, just government, women's issues, marriage customs, racial discrimination and abuse of power by officials who dominate the entire storyline of *Opera Kecoa* drama script.

Opera Kecoa is the voice of urbanized urban marginalized. His allegiance to the periphery itself has also become a message. Social, moral, economic and political criticisms, especially in questioning cases: (1) evictions by burning down prostitution houses and slums; (2) dissolving a period of demonstration with the power of the pellet and rifle; (3) officials who do not have good moral integrity; and (4) an increasingly widespread culture of corruption and collectivist officials. Lestyarini (2012: 346) explains that in a multicultural society, linkage becomes an important element that is always accompanied by attitudes and traits that shape interaction that is nothing but a manifestation of democratic behavior.

Responsible

Responsibility is a form of attitude and behavior of a person in carrying out duties and obligations to self, society, country, and God. In relation to this drama script the value of responsibility has implications for maintaining relationships between characters even though the life depicted is so rough and dirty. The responsibility is shown by Tibal's elder brother Tuminah, who just got out of jail. Tibal was so fond of his only sister to sacrifice herself in jail for years for the indictment of killing the Kumis. As a brother who acts as an elder brother and a parent to Tuminah because both are orphans, Tibal shows a portrait of moral education value for defending the self-esteem and honor of his younger sister who has been tainted by the Kumis.

The value of responsibility is also shown by the figure of Satpam-1. As an officer in charge of ordering security in the community, Satpam-1 seeks to awaken the transvestites who often hang around the prostitution complex and slums in a more subtle and persuasive way. Although it is not solely because of a sense of internal morality but more because of the command of his superiors, officials and staff who are trying to displace land that has been occupied by slum residents and residents of prostitution complex in a good way. The values of responsibility shown by the characters are in line with Lickona's opinion (2013: 61) which states that the value of reverence and responsibility is crucial to building personal health, maintaining interpersonal relationships, building a democratic and humane society, and building a just and peaceful world.

Religious

The religious side of the drama script is less so highlighted to see the social conditions of people who tend to be free without rules. The characters in the drama script are not atheists, although they believe in God, but they do not carry out their duty to worship according to the religious law they profess. This can be proved by the dysfunction of religion in the lives of the characters. Most of them recognize that religion is limited to ID card identity fillers without functioning as a fundamental part of their lives. However, if we look more deeply the actual religious side is also inserted in the script. It is shown by the occasional among them still recognize the existence of God as the magician is promoting anti-cure spray. When promoting his wares the Magician often calls on God's name to convince people. Religious side also shown officers when giving socialization to the transvestites. Officers provide socialization by conveying religious things such as hell, sin, nature, and morals. The figure of Julini and Roima also occasionally still carrying the name of god while being in trouble and while being quarreling. For them, God created them to work in order to improve their lives so they could get out of their poverty.

One thing that needs to be criticized is the side of consciousness. The awareness to accept that fate or nature is essentially God's business. Thus, the value of religious education that can be used as learning materials is a form of gratitude for having a normal condition and sufficient compared with all the deficiencies experienced by the characters in the *Opera Kecoa* drama script. In addition, the side of religiosity can also be used as a benchmark for each individual to keep relying on hope and pleading to his Lord for the achievement of a better life.

Though this script tells of social criticism with the play and hard-edged setting of suburban society, the *Opera Kecoa* is packed with clever humorous humor. The use of vulgar and abusive language styles does not make the reader uncomfortable, but also laughs because the reader seems to see the reality that exists. The Julini character with the distinctive language of his bancus makes the dialog not serious and rigid.

B. Implications

Based on the results of the above research, the implications obtained from the results of this study is to utilize the results of research on learning appreciation drama. This study is a study of drama literary works, in the drama of *Opera Kecoa* by N. Riantiarno the content of character education values are either expressed or implied. Drama which is a literary work full of messages will be beneficial for improving the quality of human resources in the educational community, especially to produce human resources that are not only intellectually intelligent, but also emotionally sensitive embodied in their daily behavior or behavior.

The drama of *Opera Kecoa* by N.Riantiarno which is used as a data source can be used as a medium of learning in the university considering the story setting and the use of a distinctive language. Not just for learning the appreciation of drama, but this script can also be used for examples of pragmatic or sociolinguistic lectures. Students can understand the values that are useful for their social life.

Conclusions

By analyzing character education in the drama script of *Opera Kecoa* by N.Riantiarno, it can be seen various character education contained in a drama script. Not just a collection of dialogues, but drama script can teach us about character education through the description of the data. The drama script of *Opera Kecoa* by N.Riantiarno works to be used as a medium in drama lesson, because from the research result, this text teaches twelve character education that can form student character in drama learning process. Those values are religious, social care, tolerance, hard work, discipline, patriotic, democracy, peace, friendly, independent, creative, and responsible.

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