

The Role of *Mamanda* Traditional Theatre in Building the Character of the Youth Generation in South Kalimantan

Haswinda Harpriyanti¹, Yasyir Fahmi Mubaraq², Agustina Lestary³

¹STKIP PGRI Banjarmasin, ²STKIP PGRI Banjarmasin, ³University of Limerick

¹haswindaharpriyanti@stkipbjm.ac.id, ²myasyirfahmi@stkipbjm.ac.id,

³agustina.lestary@ul.ie

ABSTRACT

The millennial era brings many new challenges in life, both in the development of technology and education and especially in the identity of the younger generation. The millennial era continues to demand the younger generation to be able to upgrade themselves to be more active, creative and innovative. This, without realizing it, can also have a negative impact, especially on the importance of character values that must be owned by the younger generation so as not to lose their identity as a nation based on Pancasila and cultured. This study aims to describe how *Mamanda* traditional theatre can play a role in building the character of the younger generation, especially young people in Banjarmasin, South Kalimantan and describe the community's response to *Mamanda's* performances. This research was conducted by observing *Mamanda's* performances in various activities. This study uses descriptive qualitative research methods because it will describe clearly and in detail the results of the study. The results of this study describe that the role of *Mamanda* traditional theatre in building character can be done by inserting character education values into the delivered stories, such as faith, politeness, and local cultural values of the Banjar people. In addition, the community's response to *Mamanda's* traditional theatre shows that *Mamanda* is considered to be able to provide many positive impacts for the Banjar community, and it is hoped that *Mamanda* can continue to exist during the rapid development of the current era.

Keywords : building character; community response; *Mamanda*; role; traditional character

I. Introduction

In this millennial era, building character for the younger generation is important. This requires cooperation from various parties, not only the responsibility of education stakeholders, but also support from other parties such as the family environment, community environment, government, and even traditional arts actors. This is in line with the opinion of Hart, P. (2022) who explains that character education is important to do well. Still, it is a shared

responsibility and not the responsibility of the child personally. Another study which also showed the importance of character values was conducted by Susilo, M. J., et al. (2022) they revealed that character education is important for the younger generation because it is a provision later in life in daily life. In line with this, Hardiansyah, F. (2022) said that the millennial era could positively impact life but also reduce the character of the nation's children. This opinion is directly proportional to the current reality. In this millennial era, children's lack of character values can impact character changes, such as the moral crisis in young people. Negative behaviours began to appear problems such as drug abuse, student brawls, violent practices, bullying, and even free sex. Therefore, character building needs to be an important concern and can be done in various ways, including through traditional theatre performances by art actors, one of which is Mamanda.

Mamanda is a traditional theatre that lives and develops in the Banjar land of South Kalimantan. *Mamanda* as a theatre is interesting because her performance can build a warm and close interaction with the audience. After all, in her performance, *Mamanda's* players create humour that can invite comments from the audience and make the show more lively and lively. Besides being able to invite laughter, *Mamanda* also holds many positive values that can be learned and understood by the audience so that it does not only function as people's entertainment. This is, of course, supported by various studies that have been carried out on *Mamanda*, such as Normasunah (2020) who found the value of social education and cultural education in *Mamanda's* traditional theatre that can be used as guidelines for social life. Wulandari & Sarbaini (2014) explained various values of character education in *Mamanda's* story entitled Election Raya in Buana Persada Alam, such as the value of responsibility, honesty, and faith, and social care. Thus it is clear it can be said that *Mamanda* is not only a traditional theatre but can positively influence the audience.

The difference between this study and previous studies is that this research will find out how *Mamanda* traditional theatre can play a role in building the character of the younger generation, especially in South Kalimantan and describe the community's response to *Mamanda* traditional theatre performances in the

millennial era. These findings will complement previous studies related to *Mamanda's* research. They will provide new value to *Mamanda's* research that has been done previously, especially from the aspect of the role of *Mamanda* traditional theatre in building the character of the younger generation in the millennial era, especially in the Banjar community in Kalimantan. South.

Kurniasih Zaitun & Afrizal H (2022) explained that above the stage, a theatre performance could describe a life that is very close to human life. This is also supported by the opinion of Utami, et al. (2019) which reveals that theatre arts can continue to develop but cannot be separated from the reflection of human life that accommodates various expressions. Owis, et al. (2022) in a theatre, an artist can create a space that can be used to voice various life experiences that are packaged through the performance of stories so that many people can hear them. In addition, Mamatqulov (2022) also revealed that in a theatre's creative process, there is a process of educating the artists about the people of the future. Thus, it can be said that theatre is an art that can be used as a means by art actors to express themselves by presenting various stories that can not only have artistic value, are thick with hereditary culture, but can also be a medium for providing information, educational media that has a positive value to the community.

In this regard, traditional theatre can be said to be a theatre that builds on the daily life of its people, is performed using local languages, and is very close to the audience so that there is closeness and makes the atmosphere of the performance very harmonious. This is in line with research conducted by Yihang, D., et al. (2022) revealed that traditional theatre arts could be a medium to help spread local culture. The opinion that supports this is explained by Nieto-Cuebas, G. Y. (2022) that traditional theatre has great potential in building intimacy with the audience by involving the audience directly so that it becomes effective in attracting the audience's attention to what is shown. In addition, Abdullahonovich, A. A. (2022) believes that traditional theatre can directly influence the audience, so theatre is right to say that theatre can be an embodiment to express traditions, identities, history, views on the future, and important values. Nationality is packaged epically by artists. Thus, it can be said that theatre performers build a more honest relationship on stage with the audience, the more emotional the two

will be, and the potential for delivering messages to be conveyed by theatre performers through performances to the audience will be maximized.

Related to this, in line with the research conducted by Harpriyanti, H., Sudikan, S. Y., & Ahmadi, A. (2023) on Mamanda, it is suggested that Mamanda, as a traditional theater, has endured due to being deemed capable of entertaining the audience through humor. Harpriyanti, H., Sudikan, S. Y., & Ahmadi, A., Afdholy, N. (2022) also pointed out that Mamanda can serve as a medium for conveying political messages. Therefore, it is evident that a traditional theater comes accompanied by the presence of messages that are intended to be conveyed to the audience that enjoys it.

Talking about education, Wattimena, M., & Nursida, A. (2022) explained that education teaches students not only about being smarter in terms of knowledge but also about kindness, honesty, courage, and respect. Berkowitz, M. W. (2022) revealed that education is a planned and realized thing to develop the potential to achieve better quality than before. Starting from these two opinions, Marzam, M., et al. (2022) said that education is important so that in its implementation, optimal guidance must be carried out in developing potential, spiritual, moral, and personality to support life in the future. Thus it can be said that education is not only a question of academic intelligence but also must be balanced with the development of attitudes that can be supported through character education.

McGrath, R. E., et al. (2022) highlight that character education is important because many programs have been developed to improve character education. Based on this opinion, Fleeson et al. (2014) revealed that character is a broad concept in the scope of psychology; there are about sixteen character concepts found. Shahrokh, N. C., et al. (2011) view character in a broad concept in general; character is related to a person's attitude and personality. This opinion is also reinforced by Beahr, J. (2017) who explains that character education is about politeness, including being kind and tolerant. FitzSimons, E. (2015) revealed that character education is trying for someone to understand to act based on ethical values. Tyas, E. H., Sunarto, S., & Naibaho, L. (2020) stated clearly that character education is important to pay attention to and strive for the provision of the

nation's children. So that children do not lose their identity as human beings who believe and are cultured and can minimize unwanted events. Make character education important to be grown in children as early as possible, and not become the responsibility of the school but together.

This study uses an exploratory qualitative descriptive approach. To solve in detail a problem in research, exploration using qualitative methods is needed in order to get a deep understanding of a concept (Creswell, 2016; Patton & Cochran, 2002). Kim, H., Sefcik, J. S., & Bradway, C. (2016) explained that the descriptive method is appropriate to use to find a pattern of experience in depth on an event directly. Using a qualitative descriptive approach, this study will describe how *Mamanda* can take a role in building the character of the younger generation in South Kalimantan in particular and explain in detail about the community's response to *Mamanda*. The source of data in this study is *Mamanda*'s performance. The data used in this research is in the form of discourse spoken by the actors.

Data collection techniques in this study used observation, direct recording of *Mamanda*'s performances, and interviews. Shelton, R. C., Philbin, M. M., & Ramanadhan, S. (2022) explained that interviews are one of the data collection techniques that can be used in research. In the interview also found four types of interviews such as closed interviews, open interviews, semi-structured interviews, and unstructured interviews. Based on this, in this study using a semi-structured interview technique in which the researcher has determined the interview topics sequentially to each resource person using a closed questionnaire with answers that have been provided and can be directly filled in by the respondent.

The informants in this study were divided into two parts, the first was all *Mamanda* players consisting of twenty-four people and *Mamanda* audiences with different performance locations. At each location, ten spectators were interviewed for a total of forty people. The data collected was analyzed through thematic analysis techniques, namely by making in-depth observations of the recorded data to find patterns in the speech, structure, and impact of *Mamanda*'s performance. The results of the analysis are explained in the form of descriptive sentences which are then ended by drawing conclusions. The technique of testing the validity of the data is done by triangulation until it is believed the validity of the data.

II. Discussion

Results

1. The Role of *Mamanda* Traditional Theater in Building Character

Some *Mamanda*'s performances were observed in different locations around South Kalimantan: the WASAKA Sungai Jingah Museum, Banjarmasin City Cultural Park, South Banjarmasin Koramil and Candi Agung, Central Amuntai. Based on the observed performances, it can be seen that there are components in *Mamanda*'s performance that support each other in presenting a complete show that all audiences can enjoy. These components, such as roles and actors, *Mamanda*'s story, language, clothing, and *Mamanda* music, are parts that complement each other to build performance to convey messages and become an attraction for the audience. From every component owned by *Mamanda* so that it becomes a single unit in a show that the audience can enjoy, art actors, play a major role in creating art that can be enjoyed by the audience and contains life values which include character education.

Based on this, *Mamanda* can play a role in building character education for the younger generation in the community in South Kalimantan through various components in *Mamanda* that are epically processed by artists so that it becomes an interesting and valuable performance, which is explained as follows.

1. Roles and cast

In *Mamanda*, some roles and actors are used to actualize the story in a show. A story can be played out through roles and actors, and all the messages it wants to convey can be heard and understood by the audience. In *Mamanda*, some several roles and actors must exist, such as:

a. King or Sultan

In the *Mamanda* show, the title of King or Sultan is intended for a royal leader. This term is used to refer to the Malay kingdom and the Islamic kingdom. In acting as a King or Sultan, he must appear authoritative, firm, and clear in speaking or speaking. The voice of a leader must also be loud and clear. The characters of a King in a performance may be different from one show to another, depending on the storyline. If he plays a good King or Sultan, then he must be calm, but if he is a bad king or Sultan, then he must be arrogant and fierce. However, in *Mamanda*'s story concept, a King or Sultan, if he plays a bad character at the end, he always

returns to being a good King or Sultan and shows regret and learning in the storyline. Thus, in the role of a King, many positive values can be learned and understood by the audience on how good attitudes a leader should have. It is interesting to note that the role of King is no longer exists in real life situation in Indonesia. However, characteristics of a good leader will always be relevant to any condition.

b. Wajir

In *Mamanda's* show, Wajir is an elder respected for his decisions. King or Sultan will seek for Wajir's advice whenever he faces complex problems or problems and requires careful consideration. Wajir acts as a royal adviser; in this case, a Wajir must have a wise attitude, knowledgeable, calm, does not talk much, but when speaking, always be on target and has an extraordinary view on a problem. Therefore, the role of Wajir in the *Mamanda* show must look older than the King or Sultan. In the context of Wajir's role and cast, it can be said that there is a value of respect for elders that can be learned and applied in everyday life. This role shows that older people have more experience in facing many different problems in life. They might not always right, but there are many things younger generations could learn from older generations. In the same vein, it is also a gentle reminder for the older generation to be wise when they make decisions as the younger will always look up to them.

c. Mangkubumi

Mangkubumi can be said to be the second person who also plays an important role in the kingdom. However, Mangkubumi's position in the kingdom could create potential conflicts such as riots within the kingdom, coup plotters, and bloody wars or not. However, every problem or conflict caused by Mangkubumi can always be overcome by the kingdom and always succeeds in making Mangkubumi regret his actions. So, in the storyline, many messages can be learned and understood by the audience through the storyline that occurs. In this role, there are positive values that can also be learned and understood by the audience, such as if we work and gain trust, we should maintain an honest and trustworthy attitude. This role portrays how one's greed can bring disaster to others. It is a reminder to everyone who watches the show to always think about the

consequences of their actions. This role also shows that good deed will results in good karma.

d. First and Second Hope

If interpreted, the first and second hopes can be said to be guards who always guard the first door of the kingdom. The first and second expectations must be brave and obedience. In the roles of the first and second expectations, many positive values can be learned that can be understood by the audience, such as having a respectful attitude.

e. Prime Minister

A prime minister is a clever attack in the kingdom with wide knowledge, high curiosity and a keen eye for things. This is what makes many royal affairs burdened on his shoulders. A prime minister has the responsibility to conduct royal courts. As a prime minister, he must have a rapid appearance and be fluent in speech. However, he tends to be arrogant because he is the smartest in the kingdom. In this role, character values can be learned and understood by the audience, such as a high curiosity value. Still, you should not be arrogant when you become a person who already has a good position. Despite the fact that *Mamanda* is created centuries ago, and the roles presented in the show are based on the situation in the past, some roles and stories are still relevant to the current society. The role and characteristics of Prime Minister is one of them. The role shows us that it is important to always stay humble and grounded even when we are in the position of one with the knowledge and power.

f. Warlords

The warlord, if interpreted, can be said to be an executioner whose job is to kill as a matter of war. The warlord must appear tall, loud, clear in speech, firm, have a firm step, and have a brave attitude. The role of the warlord can also be learned many positive values that can be understood by the audience, such as having a courageous attitude to defend the truth. This role also shows that there will always be a gatekeeper of justice in every battle.

g. Khadam dan Inang

Khadam is a royal servant, while Inang is a nanny for the king's children. Apart from being a waiter and caregiver, these two roles are the roles that invite the audience's laughter the most through the speech acts produced on the stage. As

a Khadam and Inang, you must be respectful and polite. Thus, in the roles of Khadam and Inang, character values can be learned and understood by the audience, namely maintaining an attitude of politeness or manners.

h. Daughter of the King and Empress

A princess is a prima donna in *Mamanda*. However, she is often the trigger for conflicts in the kingdom, such as being kidnapped by robbers, falling in love with young people who are not equal, being proposed to by an evil king, and so on. To become a princess, she must be good at speaking, graceful, and a little spoiled. Furthermore, the role of the empress is a wife of a king or sultan. As an empress, she must be obedient to her husband, gentle, loving, modest, and caring for the people around her. Thus, this role can provide positive values that can be learned and understood by the audience regarding character values such as caring for others, compassion, and religious.

2. Stories and language

The hallmark of *Mamanda's* story is the concept of the kingdom. The beginning of *Mamanda's* story is from the story of saga and poetry, which later developed into the story of 1001 nights. Indeed, many of these stories are no longer by the original story but have been translated in the sense of being adjusted, including the character's name. However, the elements of the story are still visible. In her show, *Mamanda* presents the story in a way packed with humour and spontaneous scenes from her behaviour to attract the attention of many people, including young and old. However, the most important quality of *Mamanda's* stories is to make things that are common and uncommon into things that are extraordinary and close to everyday life; for example, ordinary events that are extraordinary coincidences are positively responded to by the audience as the will of fate. God is a story in a world where people suffer but are rewarded in the form of happiness. The whole story is enriched with joy and sadness.

As time went on, the stories became more realistic. Stories related to miracles and supernatural beings slowly began to be abandoned and replaced with the courage and strength of someone who came from the royal environment and the environment of the common people. In addition, *Mamanda's* story has also been processed to play a role in introducing the struggle of the hero Hasan Basry

as one of the heroes of the Banjar land against the Dutch colonialists at that time; the story is packaged in the title *Manalabangi Malawan Balanda*. In the story, *Mamanda's* performance is packaged to convey messages and values of struggle to the audience. Until now, *Mamanda's* story is still developing and is increasingly able to adapt to the socio-cultural conditions of the local community. However, it is still presented by the concept of the kingdom. This is done so that *Mamanda* can still survive in the global era. However, every story that is raised will always pay attention to the important elements in the presentation of each story, namely, the content of cultural values and life values that can be learned, understood, and used as guidelines in the daily life of the audience. These values are, for example, about the cultural values of the Banjar people both in terms of livelihood, trust values, and life values such as faith values, social values, morals as well as character education values in them such as honesty, environmental care values, courtesy, love peace, love one's own culture because the story shown is packaged in the Banjar language, responsible, passionate, and hardworking. All these values are packaged in such an epic way by artists so that they can be included in every story displayed on the stage of *Mamanda's* performance. This is done by the artist *Mamanda* so that the audience who comes to watch the performance is entertained and can get more value from traditional entertainment.

3. Fashion

Apart from the roles and cast, the stories or stories presented in *Mamanda's* show also found the clothes used by the performers. Since the beginning of *Mamanda's* birth, the clothes worn by players have undergone changes and developments. These changes and developments have adapted to the culture of the Banjar people, both in terms of clothing and knick-knacks, which are required for the meaning and value of Banjar culture. For example, figures of kings or sultans wear laung or crowned hats, shirts and pants that are decorated with beads, this is also the same as the clothes worn by the empress plus a head covering in the form of a gold embroidered veil, and brackets embroidered with arguci. This dress is also commonly worn by Banjar traditional brides. Thus, the cultural values of Banjar are not only embedded in the story content but are also reflected in the use

of clothing, so it can be said that the introduction of cultural values in *Mamanda's* performances is very strong.

2. Community Response to *Mamanda* Traditional Theatre

Based on the results of interviews conducted by researchers with forty spectators at different venues, the audience's response to *Mamanda's* performance is described in the following table.

Table 1. Community Response to *Mamanda* Traditional Theatre

Dimen sions	Indicator	Presentase (%)
Cogniti ve	Understanding <i>Mamanda's</i> story	81%
	<i>Mamanda</i> can add insight into Banjar culture	78%
	<i>Mamanda</i> can increase knowledge of life values	78%
	The suitability of <i>Mamanda's</i> story with the reality of everyday life	86%
Affecti ve	Interest in <i>Mamanda</i>	79%
	<i>Mamanda</i> can cheer up	86%

Table 1 shows that the percentage of audience responses to *Mamanda's* traditional theatre on each indicator of the question given by the researcher has good criteria. This shows that *Mamanda's* traditional theatre gets a positive response from the audience and can be said to be able to play a role in building character for the younger generation in South Kalimantan. This is because, from the cognitive aspect, many positive things can be obtained both from the stories presented and the content of knowledge that can be learned and understood by the audience, both from the aspect of knowledge of life values and cultural insights that are tucked away in *Mamanda's* performance. In addition, *Mamanda's* performances also contain many humour elements so that they are interesting and fun to watch and do not make the audience bored watching the show.

Discussion

From the analysis results, it can be found that *Mamanda* traditional theatre can play a role in building the character of the young generation, especially for the people in South Kalimantan. In this case, *Mamanda* can take on a role through the components of performances in this traditional theatre, such as, first, through the roles and actors. Each role in *Mamanda* has different characters with different backgrounds. This portrays the condition in the real life where the audiences might come from different background. Through the roles showcased in the show, audiences could learn many good values.

Second, through the stories and language presented. In every *Mamanda* traditional theatre performance, the stories delivered are very close to the reality of Banjar people's life and use the Banjarese language. Cultural values and values of life are seamlessly inserted into the stories. Humour, of course, is also used to lighten the mood of the stories. The values portrayed in the shows, in fact, are relatable to the audiences and can be used as guidelines in living daily life in society. Third, the use of clothing worn by all traditional *Mamanda* theatre players is very thick with the traditional clothing of the Banjar people, which is a requirement for meaning and, of course, also has value for the local culture of the Banjar community; this is also a reminder to the audience in particular and the Banjar community at large to can continue to love and participate in maintaining and preserving local culture. All of this is also an effort so that the Banjar people do not lose their identity as a Banjar ethnic community in the global era that continues to grow and develop into better human beings without forgetting the character values and, of course, the local cultural values of the Banjar people.

In this regard, previous studies examining *Mamanda* can be observed in the research of Wulandari & Sarbaini (2014) finding that there is a character education value in *Mamanda's* story. Wulandari (2016) revealed that in *Mamanda's* script, the local cultural values of the Banjar people could be found. Normasunah (2020) also explained that *Mamanda* contained the value of cultural education for the local community. Specifically, *Mamanda's* research can be observed that *Mamanda* is not only a traditional theatrical entertainment for the audience, but it can be said that the positive values that can be learned both in terms of character education

values, cultural values and arts are all integrated into a complete and enjoyable show.

Thus, this research can complement previous studies that can describe *Mamanda's* role in building the character of the younger generation in South Kalimantan, which can be illustrated by the aspects of roles and actors, language and stories, and clothing worn by players. In every aspect of the components contained in *Mamanda*, there are always positive values that can be learned and understood by the audience, including the value of character education relating to one's attitude and personality, such as religious values, courtesy, caring for the environment, courageous, honest, and trustworthy, and local Banjar cultural values. In addition, it is also illustrated from the community's response to *Mamanda's* traditional theatre, which shows good results, both from the cognitive and affective dimensions that *Mamanda* gives stories. They are close to the realities of Banjar people's life and requirements for positive values both from knowledge of cultural insight and value of everyday life. In addition, for the local people of Banjar, watching *Mamanda's* show is still fun because it is rich in humour and entertaining. Thus, it can be said that *Mamanda's* traditional theatre can be said to be able to play a role in building the character of the younger generation, especially in South Kalimantan. The opinion of Dong also reinforces this; R., Cai, D., Hayano, S., Nakagawa, S., & Ikuno, S. (2022) revealed that traditional theatre has good potential to help overcome the impact of erosion moral. Yihang, D., Yan, P., Yao, Z., Lijun, W., Tian, G., & Ke, N. (2022) traditional Chinese theatre can help to build character in terms of artistic inheritance in the new era.

III. Closing

Based on the results of research on the role of *Mamanda* traditional theatre in building the character of the younger generation in South Kalimantan, it can be seen from the components found in *Mamanda's* performances, such as roles and actors, stories and language, and clothing worn by the performers. The results also show that the community's response to *Mamanda's* traditional theatre is also still very good seen from the results of the percentage of semi-structured interviews assisted by closed questionnaires which illustrate that the community feels

Mamanda can present stories that are very close to the realities of local community life and the requirements for the value of life and values culture. In addition, watching *Mamanda* is also considered fun because it is rich in humour that can entertain. With this clear, it can be said that *Mamanda* has good potential to be able to play a role in building the character of the young generation in South Kalimantan, of course also supported by the active participation of artists to continue to develop *Mamanda's* performances so that they can continue to be enjoyed by the people in South Kalimantan.

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