

RELIGIOUS VALUES AND CHARACTER EDUCATION IN THE DRAMA “CELENGAN TRESNA”

Budi Waluyo

Universitas Sebelas Maret, Surakarta, Indonesia

Email: budiwaluyo@staff.uns.ac.id

Received: September 16, 2025

Revised: December 1, 2025

Accepted: December 6, 2025

Abstract

*This study departs from the growing academic interest in literature as a medium for moral and spiritual education, reflecting its potential to shape values through narrative and character portrayal. However, previous research has generally treated moral (character education) and religious values as separate domains, without examining their interrelation within a single literary work—especially in the context of modern Indonesian drama. The novelty of this study lies in its integrated analysis of both Islamic religious and character education values in the play *Celengan Tresna*, revealing how these values interact within the characters and narrative structure. This study aims to examine the Islamic values—such as sincerity (ikhlas), patience (sabr), honesty (sidq), and responsibility (amanah)—and character education reflected in Budi Waluyo’s drama *Celengan Tresna*. It employs a qualitative approach with content analysis method, referring to Glock and Stark’s theory of religiosity, which encompasses five dimensions: ideological, ritualistic, experiential, intellectual, and consequential. In analyzing the character education values, this study draws on the framework of Samani and Hariyanto, which outlines 26 education character values. The findings reveal that the play not only presents the religious values of its characters in dealing with life’s pressures, but also highlights various character values such as responsibility, hard work, care, honesty, and politeness, which are embedded within intrinsic elements such as characterization, dialogue, and plot. The study concludes that*

the play “Celengan Tresna” is not merely a narrative about its characters, but also serves as an effective medium for the internalization of moral and religious values. It also can be used as a practical medium for integrating religious and character education. Teachers may employ it to strengthen students’ moral and spiritual values—such as honesty, responsibility, and humility—through reflective literary learning.

Penelitian ini berangkat dari meningkatnya perhatian akademik terhadap sastra sebagai media pendidikan moral dan spiritual, yang mencerminkan potensinya dalam membentuk nilai-nilai melalui narasi dan penggambaran tokoh. Namun, penelitian sebelumnya umumnya memperlakukan nilai moral (pendidikan karakter) dan nilai religius sebagai dua ranah yang terpisah, tanpa menelaah keterkaitan keduanya dalam satu karya sastra—terutama dalam konteks drama Indonesia modern. Kebaruan penelitian ini terletak pada analisis terpadu antara nilai-nilai religius Islam dan nilai-nilai pendidikan karakter dalam drama Celengan Tresna, yang mengungkap bagaimana kedua nilai tersebut berinteraksi melalui tokoh dan struktur naratif. Penelitian ini bertujuan untuk menelaah nilai-nilai Islam—seperti keikhlasan (ikhlas), kesabaran (sabr), kejujuran (sidq), dan tanggung jawab (amanah)—serta nilai-nilai pendidikan karakter yang tercermin dalam drama Celengan Tresna karya Budi Waluyo. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis isi, mengacu pada teori religiusitas Glock dan Stark yang mencakup lima dimensi: ideologis, ritualistik, pengalaman, intelektual, dan konsekuensial. Dalam menganalisis nilai-nilai pendidikan karakter, penelitian ini mengacu pada kerangka Samani dan Hariyanto yang memuat 26 nilai karakter pendidikan. Hasil penelitian menunjukkan bahwa drama ini tidak hanya menampilkan nilai-nilai religius Islam dalam cara tokohnya menghadapi tekanan hidup, tetapi juga menonjolkan berbagai nilai karakter seperti tanggung jawab, kerja keras, kepedulian, kejujuran, dan kesantunan yang terjalin dalam unsur intrinsik seperti penokohan, dialog, dan alur. Penelitian ini menyimpulkan bahwa Celengan Tresna bukan sekadar kisah tentang para tokohnya, tetapi juga berfungsi sebagai media efektif untuk internalisasi nilai-nilai moral dan religius Islam. Selain itu, drama ini dapat dimanfaatkan sebagai media praktis untuk mengintegrasikan pendidikan agama dan karakter. Guru dapat menggunakannya untuk memperkuat nilai-nilai moral dan spiritual siswa—seperti kejujuran, tanggung jawab, dan kerendahan hati—melalui pembelajaran sastra yang reflektif.

Keywords: Celengan Tresna play, character education, Islamic values, moral education, religious literature

Introduction

In the era of globalization, character building has become a main agenda within Indonesia’s education system. This aligns with the view of Khairunisa

et al. (2025), who emphasize that character education holds a crucial role in developing a generation of integrity amid the rapid progress of globalization. Among the various impacts of globalization, one of its most concerning consequences is the moral decline of the nation's younger generation (Nurlaili & Naufal, 2022). Social issues such as moral degradation, bullying, misuse of technology, and diminishing spiritual awareness highlight the need for an education system that not only prioritizes academic achievement but also cultivates noble character and moral awareness.

Character education thus emerges as a strategic solution for shaping a generation imbued with integrity, responsibility, and social empathy. As Jakandar et al. (2025) observe, the internalization of religious values and character education serves as an effective approach to strengthening the spiritual and ethical character of the youth. Character education, however, should not only be transmitted explicitly through formal instruction but also implicitly through various media, including literary works—particularly drama. Literature, especially dramatic texts, provides opportunities for learners to derive moral insight and reflective understanding through character and conflict (Larasati et al., 2023). As Luo et al. (2024) explain, forms of drama such as educational drama, activity-based drama, and process drama offer distinctive advantages for developing values-based education.

One essential aspect of character education is the inclusion of religious value. Religious values constitute the moral and spiritual foundation upon which character education is built (Hidayah et al., 2018). They express the human relationship with God, manifested through spiritual practice, ethical behavior, social attitudes, and respect for others. However, while religious values are an integral part of character education, they also function as an independent moral domain that warrants distinct analysis. In the context of this study, religious values and character education values are treated as two interconnected yet analytically distinct components: religious values highlight an individual's spiritual and theological orientation, whereas character education encompasses a broader spectrum of moral traits, as outlined by Samani and Haryanto (2013).

According to Glock and Stark (1965), religiosity comprises five dimensions: ideological, ritualistic, intellectual, experiential, and consequential. These five dimensions can enable a comprehensive analysis of how religious values are embodied in a literary work. Essentially, literature can be understood as a cultural artifact that synthesizes aesthetic, moral, and religious dimensions,

representing the values of the society that produces it (Prasetyo & Raharjo, 2024).

Literature, therefore, functions as an educational medium that cultivates, transmits, and reinforces moral character and ethical awareness among students (Sukirman, 2021). Drama, in particular, serves as a powerful vehicle for expressing cultural identity and reflecting social realities, while simultaneously conveying moral messages through character interaction and dialogue. According to Setyaningsih (2019:9), drama carries two essential meanings. First, it refers to various performances that present a story before an audience. Second, it represents the lived narrative of human experience staged through dialogue and action, supported by elements such as lighting, stage design, music, makeup, and costumes.

Drama not only presents conflict and events but also conveys moral and life values that can serve as exemplary lessons for the audience. This is in line with Putro et al. (2020), who emphasize that drama is not merely a collection of dialogues but a representation of characters' attitude, traits, and behaviors that embody the essence of character education. Therefore, the internalization of character education through literary works must consider multiple aspects, including aesthetics, expression, plot development, and diction (Cahyani et al., 2024). Budi Waluyo's play *Celengan Tresna* exemplifies this integration by addressing pressing social and moral issues within community life. It portrays characters who struggle with economic hardship, debt, and romantic challenges while consistently reflecting strong religious and character education values throughout the narrative.

Character education values refer to guiding principles that assist individuals—particularly children—in achieving both physical and spiritual maturity (Kemal & Fitri, 2015). In *Celengan Tresna*, character education is reflected through values such as responsibility, hard work, perseverance, honesty, social care, and humility. Rather than being delivered through direct instruction, these virtues are embodied in the character's action, decisions, and interpersonal interactions. Similarly, religious values in the play are conveyed implicitly through the characters' spiritual experiences and the moral principles that shape their everyday conduct.

Previous research underscores the significant role of literature in fostering moral, spiritual, and character development. A range of studies in this area has demonstrated how different genres communicate values in ways that are meaningful and accessible to readers. Afifah (2023) examined the

portrayal of integrity as a dimension of character education in a Javanese novel, while Masjid et al. (2023) explored how children's poetry transmits wisdom and builds character. Earlier work by Mashar (2020) highlighted the usefulness of metaphorical stories as a learning medium that helps strengthen children's social character, and Cahyani et al. (2024) emphasized the role of drama appreciation activities in promoting character education within schools. Other studies focus more specifically on religious aspects: Putra et al. (2025) analyzed spiritual responsibility in Hijaz Yamani poetry, and Umar et al. (2025) examined Islamic character values in local folklore and their educational relevance. Collectively, these studies confirm that literary works function as effective media for imparting moral and religious values, forming a foundation for the present analysis.

Although these studies affirm literature's importance as a means of moral and spiritual formation, most have addressed either character education or religious values in isolation. Few have examined how these two domains interact dynamically within a single work, particularly within modern Indonesian drama as their object of study. This leaves a noticeable gap, particularly regarding Budi Waluyo's *Celengan Tresna* which has not yet been analyzed through an integrative lens. Accordingly, the present study seeks to bridge this gap by examining how both religious and character education values are simultaneously embedded in the play's characters and narrative development. Specifically, this study aims to identify and analyze the manifestation of religious and character education values in Budi Waluyo's play *Celengan Tresna*, exploring how these values are reflected in the attitudes and behaviors of the characters.

Method

This study examines the religious values and character education in Budi Waluyo's drama *Celengan Tresna* through a qualitative approach, as the object of investigation is a literary text. According to Sugiyono (2018:15), qualitative research is grounded in the post-positivist paradigm and is used to examine phenomena in their natural settings. In this study, the researcher serves as the primary research instrument, responsible for interpreting and analyzing the data. Data were analyzed inductively, emphasizing depth of meaning rather than generalization or numerical representation. Thus, the qualitative approach is employed to interpret the textual data and to identify the moral and religious values embedded within the drama.

The method applied in this research is content analysis, which allows

the researcher to examine both the explicit and implicit representations of values within literary texts by examining their intrinsic elements. This study is classified as library research with the primary data source consisting of the script of *Celengan Tresna*, and secondary data drawn from theoretical books on literature, character education, religious values, and supporting scholarly articles. Data collection involved an intensive reading of the text to obtain a comprehensive understanding of its narrative structure, followed by note-taking of passages that reflect religious and character values, and reviewing relevant literature to strengthen the analytical framework. Through these processes, data were systematically compiled and categorized for further analysis.

For the analysis stage, Miles and Huberman's interactive analysis model was employed, which includes four main steps: data collection, data reduction, data display, and conclusion drawing or verification. Data reduction involved selecting and condensing information relevant to the research focus. Next, the data were organized into specific themes representing character and religious values. The final stage of analysis entailed an interpretive synthesis aimed at drawing comprehensive conclusions and verifying the identified themes within the context of the drama.

Findings and Discussion

Celengan Tresna tells the story of Ganis, a young widow burdened by debt collectors claiming her late husband left behind unpaid loans. Bambang, a well-intentioned yet naive man, offers to assist her by pretending to be her husband, leading to a series of humorous misunderstandings. Their attempts to resolve the debts involve consulting a questionable shaman, narrowly avoiding legal trouble, and confronting relentless creditors. In the end, Bambang discovers a hidden piggy bank left by Ganis's late husband, which provides the means to repay the debts. The story combines humor, clever problem-solving, moral reflection, and gentle romance, highlighting both human folly and the enduring value of honesty and perseverance.

This section presents an analysis of *Celengan Tresna* focusing on three key dimensions: structural elements, religious values, and character education values. The discussion examines how the play's plot, character interactions, and narrative techniques function collectively to communicate moral lessons, reinforce social norms, and reflect cultural wisdom.

Structural Analysis of Celengan Tresna

The structural analysis aims to identify and interpret the values embedded within the drama through its intrinsic elements. As Waluyo et al. (2021, p. 49) explain, analyzing the intrinsic structure of a play is an essential first step in uncovering the character education values it conveys. Accordingly, this study examines six primary structural components: theme, characterization, plot, setting, dialogue, and message.

This methodological focus aligns with prior literary research that utilizes structural analysis as the foundation for identifying moral and religious dimensions in texts. For instance, Afifah (2023) emphasized the importance of plot and characterization in revealing integrity values within a Javanese novel, while Masjid et al. (2023) demonstrated that themes and messages in children's poetry play a crucial role in articulating character education values. Likewise, Putra et al. (2025) and Umar et al. (2025) revealed how structural analysis facilitates the identification of religious messages and expressions of local wisdom in poetry and folklore.

However, unlike these previous studies, which primarily examined novels, poetry, and folklore, the present research applies structural analysis to a modern Javanese drama script. This distinctive focus expands the scope of literary value studies by demonstrating that religious and character education values are not only expressed through narrative exposition or poetic imagery but also through dramatic dialogue, stage direction, and performative interaction. Consequently, this study offers a unique contribution to existing scholarship by situating moral and religious pedagogy within the context of contemporary theatrical expression.

1. Theme

According to Ambari (in Mamonto et al., 2021), theme represents the core or essence of a literary work. The theme of *Celengan Tresna* is the sincerity of love and sacrifice in facing life's trials. This theme is articulated through the characters of Bambang and Ganis, whose actions illustrate how genuine affection and altruism emerge amid hardship. What begins as a simple story about debt gradually unfolds into a narrative of compassion, moral strength, and sincere devotion. Thus, the play embodies both religious and character education values through its depiction of human perseverance and integrity in facing adversity.

2. Characterization

According to Waluyo (in Waluyo et al., 2020: 14), characters in a play can be grouped into three categories: the central character, the main character, and the supporting characters. The central character in this story is Ganis, who serves as the focal point of the storyline. She is portrayed as a young widow overwhelmed by her late husband's debts, embodying both emotional fragility and moral strength. Initially, Ganis appears defensive and distrustful toward Bambang, yet her attitude gradually softens as she recognizes his sincerity and kindness.

The main character in the story is Bambang, depicted as a humble, honest man who demonstrates selflessness and courage. Although he is not Ganis's real husband, Bambang pretends to be her spouse to protect her from the relentless debt collectors. His actions reflect his moral integrity and sense of responsibility, culminating in his decision to rescue Ganis from financial distress and to express his genuine affection for her.

The supporting characters include Brewok, Susi, Tanem, Sarmi, Minah, and Jum. Brewok and Susi are debt collectors portrayed as tough, blunt, and lacking empathy, exemplifying the social and economic pressures that oppress the lower class. Meanwhile, Tanem, Sarmi, Minah, and Jum represent the villagers depicted as hardworking, honest, and spirited individuals who embody communal values and moral strength. These characters provide moral contrast and social context that reinforce the play's ethical and religious dimensions.

3. Plot

According to Sukada (in Ulya & Putri, 2023), plot constitutes the most essential element of literary work because it unites all other components into a coherent structure. *Celengan Tresna* employs a progressive (linear) plot, in which the story unfolds sequentially from beginning to end without flashbacks. Following Waluyo's (in Waluyo et al., 2020) framework, the plot comprises five parts: exposition, inciting moment (introduction), rising action, complication, climax, falling action, and denouement (resolution).

The exposition stage in this drama script is shown when the character Ganis, a confused and distressed widow besieged by debt collectors after her husband's death. Then Bambang, a simple villager, appears and offers to help Ganis, setting the stage for the unfolding conflict. Ganis's anxiety and moral dilemma serve as an emotional backdrop that draws the audience into her struggle.

The inciting moment, or the trigger of the main conflict, occurs when

Ganis laments the unending harassment from debt collectors and admits she can no longer face them alone. To resolve this, Bambang proposes pretending to be her husband to deter the collectors. Ganis's agreement to Bambang's idea becomes the turning point that propels the plot forward.

The rising action develops through the repeated arrival of debt collectors at Ganis's residence, including Brewok, Susi, and others whose demands intensify the tension. Bambang, maintaining his disguise, faces escalating pressure as the debts increase and repayment deadlines approach. His persistence and moral resolve grow stronger as he negotiates with the collectors and struggles to uphold his promise to Ganis.

The complication stage emerges as Bambang's emotional and moral burden deepens. While pacing in frustration, he accidentally kicks a chair and discovers a hidden plastic piggy bank filled with gold jewelry. This discovery introduces a moral dilemma—Bambang is unsure whether the jewelry is a legitimate inheritance or property belonging to someone else.

At the climax, Bambang decides to use the contents of the piggy bank to settle all of Ganis's debts. He pays off the collectors one by one on time. This moment represents the peak of dramatic tension and the full expression of Bambang's sincerity, compassion, and courage.

The falling action follows as the debts are fully paid, leaving Ganis deeply grateful yet uncomfortable with her sense of indebtedness. This emotional tension culminates when Bambang confesses his genuine feelings and expresses his desire to marry her.

Finally, in the resolution, Ganis sincerely accepts Bambang's proposal. Although a brief conflict arises regarding the use of the gold jewelry, the issue is peacefully resolved. The play concludes on a note of harmony and moral fulfillment, with both characters achieving inner peace and beginning a new life together.

4. Setting

According to Suroto (in Waluyo et al., 2021: 23), setting refers to the depiction of place, time, and atmosphere in which a story's events unfold. The spatial setting of *Celengan Tresna* includes the outskirts of Balapan Station in Solo, Lik Mul's *hik* (street food) stall, and its surrounding neighborhood. These locations are explicitly described by the playwright in the opening stage directions, providing the audience with a realistic social and spatial context.

The temporal setting of the drama occurs during the nighttime and continues into the early hours before dawn, as indicated in the script's

introductory description and reflected in several exchanges among the characters. This nocturnal timeframe reinforces the mood of secrecy, struggle, and quiet reflection that underlies the narrative.

The atmospheric setting varies throughout the play. In scenes where the characters gather at Lik Mul's stall, the tone is relaxed and convivial, reflecting communal warmth and social intimacy. However, the atmosphere shifts sharply to tension and anxiety during confrontations—especially in the scene involving Badrun—symbolizing the intrusion of conflict and moral testing within ordinary life.

5. Dialogue

The script employs the Javanese language in a light and communicative *ngoko alus* (a polite yet informal level of Javanese speech) style. Additionally, several dialogues are delivered in Indonesia interspersed with occasional Indonesian phrases. This linguistic blend reflects the social authenticity of Central Javanese speech patterns while enhancing the play's accessibility to broader audiences.

The dialogues in this script serve several dramatic and pedagogical functions. They reveal the inner traits and motivation of the characters, generate interpersonal conflict, and provide moral lessons. Through natural, everyday conversations, the playwright successfully embeds reflections on sincerity, responsibility, and social harmony, allowing values to emerge organically rather than through didactic exposition.

6. Message

According to Harida (2018), a message in a literary work can be derived from the events experienced by the characters or from its certain narrative elements. In the drama script *Celengan Tresna*, several moral and religious messages can be identified. Through the character Bambang, the audience learns that genuine love is not merely through words but through grounded in responsibility and sincerity. The drama also conveys the idea that perseverance and good intentions can overcome life's hardships, emphasizing active moral agency rather than resignation. Moreover, an important philosophical message emerges: one's past does not permanently define one's future. Every individual deserves the opportunity to improve, to seek forgiveness, and to build a better, more meaningful life.

Religious Values in the Drama Celengan Tresna by Budi Waluyo

The analysis of religious values in *Celengan Tresna* employs the theoretical

framework developed by Glock and Stark, which classifies religiosity into five dimensions: ideological (belief), ritualistic (worship practices), experiential (personal spiritual experience), intellectual (religious knowledge), and consequential (moral behavior). This framework is particularly effective in literary studies because it enables researchers to observe how texts reflect both inner belief and outward practice, thus linking theology with lived moral experience.

Previous research on religious and spiritual themes in literature—such as Putra et al. (2025), who examined spiritual responsibility in Hijaz Yamani poetry, and Umar et al. (2025), who analyzed Islamic character values in local folklore—demonstrates the relevance of a multidimensional approach to understanding religiosity in literary contexts. Building upon these works, the present study applies Glock and Stark’s five-dimensional model to examine how religious values are embedded in the dramatic structure, characterization, and moral trajectory of *Celengan Tresna*.

1. Ideological Dimension

The ideological dimension reflects an individual’s fundamental belief in the existence and sovereignty of God. In *Celengan Tresna*, this dimension is strongly embodied in the character of Bambang, particularly during moments of distress and uncertainty, as illustrated in the following dialogue:

Bambang:

Duh Gusti, pripun anggen kula ngrampungni masalah niki... (Oh God, how can I resolve this problem...) (*Celengan Tresna* : 11)

The expression “*Duh Gusti*” (“Oh God”) uttered by the character Bambang functions as a spontaneous spiritual invocation of divine help, revealing an attitude of surrender, hope, and reliance upon God. This utterance not only demonstrates Bambang’s religious awareness but also underscores that his spiritual conviction—not human logic or strength—is his ultimate source of resilience. By invoking the name of God amid hardship, Bambang exemplifies the ideological dimension described by Glock and Stark, which highlights belief in God’s omnipotence and providence as the foundation of religiosity (Stark & Glock, 1969; Prasetyo & Raharjo, 2024; Adji & Indrastuti, 2024).

2. Ritualistic Dimension

The ritualistic dimension encompasses the practice of formal worship such as prayer, fasting, Qur’an recitation or other forms of worship. In *Celengan Tresna*, this dimension is not explicitly illustrated through ritual acts of worship

such as prayer or Qur'an recitation. There are no direct depictions of prayer or other religious practices, indicating that ritual observance operates implicitly, forming part of the unseen background of the characters' everyday faith. This subtle representation suggests that religiosity is internalized as moral behavior rather than expressed solely through outward rituals.

3. Experiential Dimension

The experiential dimension refers to personal religious experiences that evoke emotional and spiritual awareness. It often emerges in moments of crisis, when divine presence is felt directly through lived events (AdjI & Indrastuti, 2024). A significant example occurs when Bambang discovers the piggy bank filled with jewelry at his lowest point of despair:

Bambang:

Masya Allah.. Perhiasan sak mene akehe? Gek pirang kilo iki? (Masya Allah... so many pieces of jewelry? How many kilos could this be?) (Celengan Tresna: 12)

This exclamation "Masya Allah" marks a moment of intense spiritual realization, signifying Bambang's acknowledgment of divine intervention. In this scene, faith transcends formal ritual and becomes an immediate emotional connection between the believer and God. The discovery of the jewelry, which provides an unexpected solution to his hardship, is perceived as a manifestation of God's mercy. This reflects the experiential dimension of religiosity—faith as an inner, transformative experience rather than a doctrinal abstraction.

4. Intellectual Dimension

This dimension concerns an individual's cognitive understanding of religious teachings. Such knowledge may include memorization of verses, comprehension of religious laws, moral injunctions, and social ethics in religion. In Celengan Tresna, this dimension is represented by the character Ganis, particularly when she advises others about the religious obligation of *zakat* (almsgiving):

Ganis:

Yoh, aja lali, hasil panen kudu dizakati. Sebagian ditabung uga, nggo nyekolahne anakmu ben sekolahe dhuwur. Ben bisa dadi uwong. (Well, don't forget, the harvest must be tithed through zakat. Some of it should also be saved to send your child to higher education, so they can become a better person. (Celengan Tresna: 19)

This dialogue illustrates Ganis's comprehension of Islamic socio-economic ethics—that wealth must be purified through *zakat*, both to maintain personal integrity and to assist others in need. Her advice extends religious knowledge

into practical life, showing how awareness of divine commandments can guide social behavior and promote communal welfare. Even though the characters come from a modest, rural background, they possess essential understanding of religious obligations, reflecting the internalization of Islamic teachings among ordinary people.

5. Consequential Dimension

The consequential dimension represents the application of religious beliefs in concrete moral behavior. It is the visible expression of inner faith, manifesting in honesty, sincerity, and responsibility. This dimension is most clearly illustrated in Bambang's actions and dialogue:

Bambang:

Hehehe... Ora usah dipikir Mbak. Aku ikhlas kok, lahir batin... (Hehehe... Don't worry about it, Mbak. I am sincere, wholeheartedly...) (Celengan Tresna: 15)

Bambang:

Utang njenengan tak anggep lunas, nanging... (I consider your debt paid off, but...)

Ganis:

Ananging apa Kang? (But what, Kang?)

Bambang:

Nanging... (But...)

Ganis:

Nanging piye Kang? (But how, Kang?)

Bambang:

Nanging.. Mbak Ganis gelem dadi garwaku.. (But... Mbak Ganis, would you be willing to be my wife?) (Celengan Tresna: 16)

Through these interactions, Bambang demonstrates moral virtues deeply rooted in religious consciousness: honesty, sacrifice, sincerity (*ikhlas*), and a sense of responsibility. He does not take advantage of opportunities for personal gain. Even after paying off Ganis's debt, he still offers a solution oriented toward Ganis's livelihood and protection. He does not impose marriage but proposes it gently as an expression of responsibility and love. All these attitudes reflect that Bambang has internalized religious values within himself, which are then manifested in real actions.

Character Education Values in Celengan Tresna

The analysis of character education values in Celengan Tresna is guided by the character education framework established by Samani and Hariyanto (2013), which identifies 26 fundamental values shaping moral, social, and intellectual development. These values serve not only as normative ideals

but also as practical guidelines for forming students' ethical behavior and personal integrity (Khairunisa et al., 2025; Nurlaili & Naufal, 2022; Samani & Hariyanto, 2013). This framework thus provides a structured analytical foundation for identifying and interpreting the moral messages conveyed through the characters' dialogue, actions, and interactions.

Previous studies on character education in literature—such as Afifah (2023), who examined integrity in a Javanese novel, and Masjid et al. (2023), who explored moral formation through children's poetry—demonstrate that literary texts often embed moral values through narrative conflict and character development. Similarly, Mashar (2020) and Cahyani et al. (2024) found that stories and drama appreciation activities can effectively nurture students' social and ethical understanding. Building on these studies, the present analysis examines how *Celengan Tresna* reflects key character education values within its dramatic structure, allowing each identified value to be interpreted systematically and contextually. Among the most prominent are Islamic religious values such as sincerity (*ikhlas*), patience (*sabr*), honesty (*sidq*), and responsibility (*amanah*).

1. Fairness

The value of fairness in *Celengan Tresna* is strongly reflected in Bambang's actions when paying off the debts left behind by Ganis's late husband, including those owed to Brewok and Susi.

Bambang:

Iki Kang, telung puluh. Wis tak etung. Prayogane mbok etung meneh. (Here, Kang, thirty. I've already counted it. Better count it again yourself.) (*Celengan Tresna*: 13)

This quotation shows that Bambang treats all creditors equally, without discrimination, even though some behave harshly or disrespectfully. He pays each debt in full and refrains from bargaining or questioning its legitimacy, recognizing repayment as a moral obligation even though it is not legally his own. Fairness here is not only about repaying debts but also about recognizing the rights of others and maintaining honesty and integrity in social interactions.

2. Competitiveness

The value of competitiveness is embodied in characters such as Lik Jum, who demonstrates an entrepreneurial spirit and adaptability to modern economic systems:

Lik Jum:

Wah, semangka kula jan joss tenan. Non biji, gede tur legi. Mangke sore kula kirim

ten Jakarta, sak truk. Sampun ditransfer, sesuai harga plus ongkos kirim. Aman pokoke Mbak. (Wow, my watermelons are really top quality. Seedless, big, and sweet too. This evening I'll send a whole truck to Jakarta. Payment has already been transferred, including the price plus shipping costs. It's all done, Mbak.) (Celengan Tresna: 20)

Lik Jum dialogue demonstrates his ability to manage interregional trade, handle bank transfers, logistics and large-scale distribution. This indicates that he is oriented not only toward production but also toward marketing, efficient distribution, and payment security—principles central to the modern economic system. In the rural context, such abilities reflect a high level of competitiveness. This value is highly relevant for shaping a society that is competitive, productive, and economically independent.

3. Positive Thinking

The value of positive thinking is reflected in Bambang's composure and rationality when facing the mounting pressure of debt repayment. Despite being surrounded by hardship and threats, he maintains optimism and strategic focus:

Bambang:

... Wis ngene wae, aku nduwe rencana. ... (Let's just do it this way, I have a plan.) (Celengan Tresna: 12)

Rather than succumbing to fear or anger, Bambang chooses to think constructively and seek practical solutions. His decision to use the gold stored in the piggy bank to repay debts demonstrates not mere optimism but proactive problem-solving grounded in moral responsibility. Through this, the play teaches that positive thinking (*husn al-zann*) is not passive hopefulness but an active mindset of trust and initiative—essential for overcoming adversity with dignity.

4. Intelligence

The intelligence portrayed by Bambang in Celengan Tresna is not academic or formal intellectual intelligence but rather practical and emotional intelligence rooted in empathy, situational awareness, and strategic reasoning.

Bambang:

Syarate kula etok-etoke dados garwane jenengan. (The condition is that I pretend to be your husband.) (Celengan Tresna: 3)

This statement illustrates Bambang's creative and context-sensitive thinking. Bambang realizes that in a patriarchal social structure, the position of a widow facing economic and social pressures is highly vulnerable. By pretending to be Ganis's husband, he creates a "social shield" to protect Ganis from intimidation by debt collectors. Bambang's intelligence is also reflected

in his ability to negotiate with the creditors, including when he bargains for an extended repayment deadline while remaining polite yet firm.

5. Peace-Loving

The value of peace-loving is clearly reflected in Bambang's attitude and speech when confronted by creditors who arrive one after another with raised voices, coercion, and intimidation.

Bambang:

Heem, matur nuwun uga, ati-ati. (You're welcome. Take care.) (Celengan Tresna: 13)

This seemingly simple statement carries profound moral meaning. Bambang refuses to respond to hostility with pressure or violence. Instead, he chooses the path of peaceful communication as an expression of respect toward others, even when they behave unpleasantly.

6. Sincerity

The value of sincerity (*ikhlas*) in Celengan Tresna is deeply embodied in Bambang's character, particularly through his commitment to help Ganis overcome the economic crisis caused by her late husband's debts.

Bambang:

Hehehe.. Ora usah dipikir Mbak. Aku ikhlas kok, lahir batin.. (Hehehe... Don't worry about it, Mbak. I am sincere, wholeheartedly. (Celengan Tresna: 15)

Bambang's statement is not mere rhetoric but an expression of genuine sincerity that arises after a long process of sacrifice and moral struggle. His sincerity is not only reflected in his words but more importantly in his actions. He bears the moral and financial burdens that are not rightfully his responsibility in order to save another person from the pressures of life. Furthermore, Bambang's sincerity is tested by emotional complexity. Although he loves Ganis and naturally wishes for his affection to be returned, he never demands her love as a repayment for his assistance. Even when Ganis questions his honesty and drives him away, Bambang accepts her decision with humility and emotional maturity. Thus, Bambang's character teaches that sincerity is a vital foundation for building healthy and ethical social relationships.

7. Integrity and Honesty

The values of integrity (*istiqamah*) and honesty (*sidq*) in Celengan Tresna are highlighted at a dramatic turning point when Bambang finally reveals to Ganis that he had discovered a piggy bank containing jewelry left by Ganis's late husband. Initially, Bambang concealed this discovery and unilaterally used it to repay Ganis's debts.

Bambang:

Dhik, iki, mas-masan tinggalane Mas Pram sing mbiyen tak gadekne. Sakiki wis bali utuh, Iki tak balekne marang sliramu. (Dik, this is the jewelry left by Mas Pram that I once pawned. Now it has been restored in full. I am returning it to you.) (Celengan Tresna: 23)

What sustains the presence of integrity in Bambang's character is his willingness to admit his mistakes, apologize, and return what does not rightfully belong to him, even though the consequence may be the loss of Ganis's trust and love. Integrity does not mean never making mistakes; rather, it is the courage to acknowledge one's mistakes, make amends, and take full responsibility for them.

8. Compassion

The value of compassion (*rahmah*) is illustrated through Bambang's actions, which combine practical care with emotional sincerity. He not only assists Ganis in resolving her debts but also offers her emotional support grounded in patience and genuine affection.

Bambang:

... Merga aku banget tresna marang sliramu.. (... because I truly love you...) (Celengan Tresna: 24)

This statement is not merely a common declaration of love but represents the culmination of everything Bambang has endured: pretending to be Ganis's husband, facing pressure from debt collectors, managing finances, and sacrificing his own comfort to support the person he cares for. The play teaches its audience that affection is not simply romantic words, but rather concrete actions filled with sacrifice, patience, and honesty.

9. Hard Work

The value of hard work (*mujahadah*) occupies a crucial position in shaping the character and culture of rural communities as depicted in Celengan Tresna. Characters such as Lik Tanem, Lik Sarmi, Lik Minah, and Lik Jum symbolize villagers who rely on nature for livelihood yet embody discipline, perseverance, and deep moral responsibility toward their work.

Lik Tanem:

... sabin ingkang kula garap kalih garwa kula, panen niki hasile sae sanget. (...the rice field that I manage with my husband has produced an excellent harvest this season.) (Celengan Tresna: 18)

This statement is not a mere report but a reflection of the long process behind it. In the context of farming, a successful harvest is not solely the result of natural conditions but also the outcome of planning, fertilization, land cultivation, maintenance, and risk management against pests and weather. Amid the pressures of modern life, this rural ethic of diligence offers a timeless

lesson: that sustained effort and patience remain the foundation of personal growth and social resilience. The portrayal of hard work in *Celengan Tresna* thus encourages audiences to appreciate labor as both material necessity and spiritual discipline.

10. Creativity

The value of creativity in *Celengan Tresna* is most clearly represented by Bambang, who repeatedly demonstrates the ability to devise original, strategic, and morally grounded solutions under extreme pressure. His creativity does not manifest in artistic works or technological innovations but rather emerges as strategic thinking to solve complex and urgent problems.

One striking example occurs when Bambang proposes pretending to be Ganis's husband as a way to deal with debt collectors. By assuming the role of the head of the household, Bambang successfully shifts the pressure away from Ganis and takes over communication in a more controlled and convincing manner.

Bambang:

Syarate kula etok-etoke dados garwane jenengan. (In one condition, I will pretend to be your husband.) (*Celengan Tresna*: 3)

By taking on the symbolic role of a husband, Bambang reconfigures social dynamics and protects Ganis from intimidation. This act illustrates emotional intelligence and creative leadership—the ability to think beyond conventional norms while upholding ethical intent. Furthermore, Bambang's creativity is also reflected in how he manages the piggy bank filled with gold that he accidentally discovers. He uses the gold as capital to settle Ganis's debts and to expand their livestock and farming businesses, which later become a sustainable source of livelihood.

Bambang:

... Wis ngene wae, aku nduwe rencana. (... Let's do it this way, I have a plan.) (*Celengan Tresna*: 12)

In terms of character, creativity becomes a mental strength that enables a person to save themselves and others through wise and carefully planned strategies.

11. Caring for Others

The value of caring for others (*ta'awun*) or social empathy is one of Bambang's main traits in *Celengan Tresna*. His concern is first seen in his willingness to protect Ganis during her difficult times, even though he is not legally her husband.

Bambang:

Dados niki mangke nek enten napa-napa, contone wong nagih utang... niku mangke sek tanggung jawab nggih kula? (So, if anything happens later, like someone

coming to collect debts... am I the one responsible?)

Ganis:

Ya iya to Kang. Lha sapa meneh? (Of course, Kang. Who else would it be?) (Celengan Tresna: 3)

His caring nature is also evident in his dialogue with the farmers and livestock workers under Ganis's coordination. Bambang not only focuses on economic outcomes but also pays attention to welfare and product quality.

Bambang:

Oh syukur nek ngono. Pesenku, aja lali kebersihan lan kualitas susu kudu ditingkatke... (Oh good, if that's the case. My advice is, don't forget to improve cleanliness and the quality of the milk...) (Celengan Tresna: 19)

Here, Bambang shows that caring for others involves nurturing quality, welfare, and mutual respect within the community. His leadership reflects social responsibility grounded in empathy rather than authority. At the end of the play, when Ganis experiences a series of misfortunes—her cattle die, her crops fail, and her produce spoils—Bambang returns uninvited simply because he hears she is suffering, despite his own emotional distress:

Bambang:

Aku entuk kabar nek sampeyan lagi entuk pacoban kang abot. Apa entuk aku melu ngrampungu masalah iki Dik? (I heard you are going through serious trials. Would you allow me to help solve these problems, Dik?) (Celengan Tresna: 26)

Thus, Celengan Tresna conveys that caring is an expression of social empathy as religious and ethical duties, where a person is willing to share the burden of others not out of profit and loss calculations but out of humanity. This value is essential in shaping resilient characters within both interpersonal relationships and community life.

12. Self-Confidence

The value of self-confidence is clearly illustrated through Bambang's assertive yet respectful demeanor when confronting the debt collectors. Although he holds no formal authority as the head of the household, Bambang confidently and firmly assumes the moral and social role of Ganis's protector, demonstrating both courage and responsibility.

Bambang:

... Enek apa-apa sing hubungane karo Mbak Ganis kudu lewat aku. Ana perlu apa kowe rene? (... Anything related to Mbak Ganis must go through me. What business do you have here?) (Celengan Tresna: 5)

In the context of character education, Bambang exemplifies that true self-confidence does not mean arrogance or self-assertion. Rather, it is the ability to believe in oneself, grounded in preparation, experience, and sincerity.

He demonstrates the ability to make independent decisions, express opinions clearly, and take initiative during critical situations—traits that reflect leadership and emotional stability.

13. Humility

The value of humility is reflected in Bambang's character, who, despite playing a significant role in helping Ganis repay all her debts, never boasts or demands recognition for his sacrifices. Even when Ganis expels him out of disappointment for hiding her late husband's jewelry, Bambang does not react arrogantly. Instead, he sincerely admits his mistake and accepts Ganis's decision with an open heart.

Bambang:

Iya Dik. Tak akoni, pancen aku salah. Nanging aku ora nduwe niat ala Dik... (Yes, dear. I admit it, I was wrong. But I had no bad intentions.) (Celengan Tresna: 24)

This line reflects Bambang's humility, as he avoids being defensive or blaming circumstances and others. Instead, he lowers his ego, acknowledges his mistake, and clarifies his good intentions. This serves as a true representation of humility.

14. Politeness

The value of politeness in Celengan Tresna is strongly emphasized in language choice, speech style, and the manner of addressing others..= This politeness is particularly evident in Bambang's interactions with aggressive creditors such as Brewok and Susi. Despite their threats and harsh words, Bambang responds with restraint and civility.

Bambang:

Heem, matur nuwun uga, ati-ati. (You're welcome. Take care. (Celengan Tresna: 13)

This simple statement embodies politeness through gratitude and wishing safety for others, even those who had acted unpleasantly toward him. Furthermore, politeness is consistently represented in the play by the characters' use of *krama alus* Javanese—a refined linguistic form conveying social respect and emotional moderation.

Lik Sarmi:

... Ngapunten Mbak Ganis... (... Forgive me, Mbak Ganis...) (Celengan Tresna: 18)

The phrase “*ngapunten*” (forgive me) conveys not only an apology but also humility and respect for the interlocutor. This illustrates that politeness is not reserved solely for hierarchical interactions but also extends to peers

and the broader community.

15. Responsibility

The value of responsibility (*amanah*) is a central trait of Bambang's character. He voluntarily takes on the duty of settling the debts left by Ganis's late husband—an obligation not legally his own—out of a genuine desire to relieve Ganis from mental and financial pressure.

Bambang:

Dados niki mangke nek enten napa-napa, contone wong nagih utang... niku mangke sek tanggung jawab nggih kula? (So, if anything happens later, like someone coming to collect debts... am I the one responsible? (Celengan Tresna: 3)

Here, Bambang explicitly affirms his readiness to face the social and moral consequences of protecting Ganis. His sense of responsibility extends beyond financial duties—it encompasses moral accountability and care for others' well-being. After discovering Ganis's late husband's jewelry, Bambang uses it not for personal gain but to repay her debts and rebuild Ganis's livelihood. Later, recognizing his error in concealing this discovery, he returns the remaining jewelry and confesses the truth with humility..

Bambang:

Dik, iki mas-masan tinggalane Mas Pram sing mbiyen tak gadekne. Sakiki wis bali utuh, iki tak balekne marang sliramu... (Honey, this is the jewelry left by Mas Pram that I once pawned. Now it has been restored, and I return it to you...) (Celengan Tresna: 23)

This act demonstrates that responsibility is not only fulfilling obligations but also correcting mistakes and facing their consequences with honesty. Bambang's behavior illustrates moral accountability—a defining trait of integrity that strengthens trust and social cohesion. In the broader educational context, this scene reinforces that true responsibility lies in consistent ethical awareness and the courage to uphold justice even at personal cost.

Conclusion

Based on the analysis, it can be concluded that Budi Waluyo's drama Celengan Tresna effectively integrates both religious values and character education, expressed through the characters' behavior, dialogue, and the structure of the narrative. The religious values in play are interpreted through Glock and Stark's five dimensions, with the ideological, experiential, and consequential aspects emerging most prominently in the moral decisions and emotional expressions of the characters. Meanwhile, the values of

character education in this drama are manifested through characters such as responsibility, honesty, hard work, creativity, care for others, self-confidence, humility, politeness, love of peace, and integrity.

Among these are explicitly Islamic religious values such as sincerity (*ikhlas*), patience (*sabr*), honesty (*sidq*), and responsibility (*amanah*). The character of Bambang serves as the primary representation of these values, functioning as a moral archetype who exemplifies both personal virtue and social empathy. These values are not only significant within the dramatic context but also carry high pedagogical potential when applied in educational practice.

The practical implications of these findings highlight the potential of Budi Waluyo's *Celengan Tresna* as an effective educational medium for integrating religious and character education in classroom settings. Teachers, curriculum designers, and educators can utilize this drama as a contextual literary resource to cultivate students' moral, emotional, and spiritual development through literature-based activities. By analyzing characters such as Bambang, students can engage in reflective learning experiences that promote honesty, responsibility, humility, and empathy.

Furthermore, the integration of literary appreciation with ethical reflection supports Indonesia's broader character-based education initiatives by linking artistic expression with spiritual and moral development. In this sense, Budi Waluyo's *Celengan Tresna* not only enriches modern Indonesian literature but also serves as a living educational text that bridges culture, religion, and character education in a meaningful and transformative way.

References

- Adji, B. S. & Indrastuti, N. S. K. (2024). Analisis Dimensi Religiositas dalam Tenang Saja, Allah akan Menjaga Hati Kita! Karya Tim Muhajir Project. *Jurnal NUSA*, 19 (1), 82-94.
- Afifah, A. N. (2023, August). Students' integrity as a character education in Javanese novel. In *AIP Conference Proceedings* (Vol. 2805, No. 1, p. 020001). AIP Publishing LLC. <https://doi.org/10.1063/5.0147987>
- Cahyani, A. M., Putri, R. A., Noviandini, S., & Wijayanti, O. (2024). Pentingnya Pembelajaran Apresiasi Drama terhadap Penguatan Pendidikan Karakter. *Jurnal Basicedu*, 8(1), 277-285. <https://doi.org/10.31004/basicedu.v8i1.6908>
- Harida, R. (2018). Analysis of Humor Making Techniques in the WIT

- Comedy Program (Waktu Indonesia Timur). *International Journal of Education, Information Technology, and Others*, 1(2), 78-85. <https://doi.org/10.5281/zenodo.2527540>
- Hidayah, Y., Suyitno, S., Retnasari, L., & Ulfah, N. (2018). Pendidikan Karakter Religius Pada Sekolah Dasar : Sebuah Tinjauan Awal. *Jurnal Iqra' : Kajian Ilmu Pendidikan*, 3(2), 329-344. <https://doi.org/10.25217/ji.v3i2.333>
- Jakandar, L. I. E., dkk. (2025). Intregation of Religious Values in Character Education: Building the Morals of the Golden Generation. *Al-Hayati*, 9(1). 124-141. <https://doi.org/10.35723/ajie.v9i1.107>
- Kemal, I. & Rena Fitri, R. (2015). Analisis Nilai Pendidikan Karakter dalam Novel di Antara Asa, Cita, dan Cinta karya Isa Elfath. *Jurnal Metamorfosa*, 3(2), 45-57.
- Kementerian Pendidikan Nasional. (2010). Panduan Pendidikan Karakter. Pusat Kurikulum dan Perbukuan.
- Khairunisa, A., Sari, C. K., & Rahmadani, F. (2025). Pentingnya Pendidikan Karakter dalam Membangun Generasi Berintegritas di Era Globalisasi. *Jurnal Pendidikan Dirgantara*, 2(2), 194-205. <https://doi.org/10.61132/jupendir.v2i2.288>
- Larasati, I. S., Iswantara, N., & Octavianingrum, D. (2023). Pendidikan Karakter Peduli Sosial dan Tanggung Jawab dalam Naskah Drama Bingkisan Istimewa. *Jurnal Ilmiah Seni Pertunjukkan*, 17(2), 158-168. <https://doi.org/10.24821/idea.v17i2.10541.g3273>
- Luo, S., Ismail, L., Akhmad, N. K., Guo, Q. (2024). Using process drama in EFL education: A systematic literature review. *Heliyon*, 10 (11), 1-9. <https://doi.org/10.1016/j.heliyon.2024.e31936>
- Mamonto, F. M., Lensun, S. F., & Aror, S. C. (2021). Analisis Unsur-Unsur Intrinsik dalam Novel Izana karya Daruma Matsura. *SoCul: International Journal of Research in Social Cultural Issues*, 1 (3). 214-223.
- Mashar, R. (2020). Metaphor Story as an Active Learning Media to Increase Children Social Character. *Edukids*, 17(2). <http://ejournal.upi.edu/index.php/edukid>

- Masjid, A. A., Sumarlam, S., Winarni, R., & Setiawan, B. (2023). Exploring wisdom in children's literature: Studies on the values of character education in poetry. *International Journal of Society, Culture & Language*, 11(3), 299-311. <https://doi.org/10.22034/ijscsl.2023.2007293.3101>
- Miles, B. M., & Huberman, A. M. (2014). *Analisis Data Kualitatif: Buku Sumber tentang Metode-Metode Baru*. Jakarta: Universitas Indonesia (UI-Press)
- Nurlaili, L. & Naufal, A. (2022). Pendidikan Karakter sebagai Upaya Menghadapi Globalisasi. *Jurnal Mahasiswa Karakter Bangsa*, 2(2), 181 – 191.
- Prasetyo, C. A. & Raharjo, R. P. (2024). Religiusitas Moral dalam Novel Ya Allah Aku Pulang karya Alfialghazi (Kajian Glock dan Stark). *Bapala*. 11 (3). 231-242.
- Putra, M. A. H., Malihah, E., Wiyanarti, E., & Darmawan, W. (2025). Religious Values in Hijaz Yamani Poetry: Integration of Spiritual Responsibility in Character Education. *KARSA Journal of Social and Islamic Culture*, 33(1), 33-65. <https://ejournal.iainmadura.ac.id/index.php/karsa/article/view/18745>
- Putro, A. P., Waluyo, H., J., & Wardhani, W. E. (2020). Nilai-Nilai Pendidikan Karakter dalam Naskah Drama Opera Kecoa karya N. Riantiarno. *Dialektika: Jurnal Bahasa, Sastra, dan Pendidikan Bahasa dan Sastra Indonesia*, 7(1), 1-16. <https://doi.org/10.15408/dialektika.v7i1.6188>
- Samani, Mukhlas dan Hariyanto, M.S. 2013. *Konsep dan model Pendidikan Karakter*, Jakarta: Rosdakarya
- Setiyaningsih, I. (2019). *Drama Pengetahuan dan Apresiasi*. Intan Pariwara.
- Stark & Glock. (1969). *Religion and Society Intension*. California.
- Sugiyono. (2018). *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R&D)*. Bandung: Alfabeta.
- Sukirman. (2021). Karya Sastra Media Pendidikan Karakter bagi Peserta Didik. *Jurnal Konsepsi*, 10 (1), 17-27.
- Ulya, C. & Putri, U. R. (2023). Pola Pengembangan Alur Cerita Pendek karya Siswa SMA Negeri Andong Boyolali. *Jurnal Pendidikan Bahasa Indonesia*,

11 (2). 94-101. <http://dx.doi.org/10.30659/jpbi.11.2.14-21>

Umar, M., S., W., Ma'arif, M., Ismail, F., & Rahman, R. (2025). Revitalization of Islamic Character Values in Local Folklore and its Implication on Character Education. *Ulumuna*, 29(1), 188-220. <https://doi.org/10.20414/ujis.v29i1.1375>

Waluyo, B., Fitriana, T. R., & Veronika, P. (2020). *Drama dan Analisis Drama*. Surakarta: Yuma Pustaka.