



Character Education Value from Ten Folktales in Indonesia as Cyber Literature

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Abstract

In the development of technology, all aspects experience the same development, including literature. Technology had greatly influenced the production and reception of literature. Changes in literary works by utilizing current technological media can also be called cyber literature. However, the ease of technology might lead problems. The teacher who would use cyber literature as learning material took it without any guideline on what is the value that existed in the cyberliterature. So that this study aimed to analyze character education that appears in folklore cyber literature in Indonesia. The results of this study will be a guide for high school English teachers in choosing what characters to use in narrative learning using folklore. The approach used in this research was a descriptive qualitative approach. The data source of this research was cyber literature in the form of folklore. The selection of the title of folklore in Indonesia was based on the results of a poll from the SINDO newspaper which found that there were 10 popular folk tales. The result of the study showed that from 10 the most popular folklore in the internet, 6 out

of 18 characters existed in the story. They were Responsible, hard work, honesty, self-reliance, creative, and love country. Even though, the value mostly based on the protagonist of the story, we could also see the contra value that promoted by the antagonist, such as dishonesty..

Keywords: *Local Culture, Character Education, Cyber Literature*

Introduction

In the development of technology, all aspects experience the same development, including literature. Technology had greatly influenced the production and reception of literature. He added, the effect of rapidly developing technology had changed the pattern of life and way of thinking. Human culture, society and business have also undergone changes (Gugane 2014). Furthermore, current technology also allows one-to-one correspondence between the author of a literary work and the reader which of course greatly impacts the form of the literature itself (Kaba 2017). Changes in literary works by utilizing current technological media can also be called cyber literature.

Cyber literature was defined as a literary work that was distributed and read through media such as computers, mobile phones and other technology-based tools (Rahman, Amir P., and Tammasse 2019). In addition, cyber literature was a change from printed works to digital so that it can be consumed by a wider and flexible area (Nanda and Susanto 2020). It was added that cyber literature changed the form of old publishing patterns that were restrained by publishers, in cyber literature writers could express their creativity of ideas that were free from the shackles of publisher rules (Yusanta and Wati 2020).

The pros and cons of the existence of cyber literature surfaced. According to the writer Sutardji Calzoum Bachri quoted by Latief (2016), cyber literature cannot be categorized as a literary work because of the low selection carried out by the editor. The editor from the publisher was the initial selection to show the quality of the literary work. In addition, Septriani (2016b) points out that the ease of publishing works on cyber literature will flood society with literary works that were poor in criticism. This was stated to emphasize that the absence of an editor in cyber literature was an indicator of the unqualified quality of the work.

On the other hand, the existence of cyber literature had a positive impact in certain respects, Firiani (2011) suggests that cyber literature had a real role in increasing literary productivity which in turn will give rise to a new literary generation. Yulhasni and Edy Suprayetno (2018) revealed that cyber literature provides a wide space for writers to get closer to readers, which was actually the reader was the determinant of the quality of the literary work. In addition, cyber literature had a flexible nature. The nature that can provide free space in the

meaning of endless creativity. The thing that brings a legitimacy to breaking conventional practices was solely based on the strategy of placing ideas from a literary author.

The polemic actually does not change the role of literature which was very complex in people's lives. One of the roles of literature was as a medium for language learning. Literature in language learning was an inseparable unit. Through this process of learning language wrapped in literature, besides being able to improve cultural communication patterns, language and literature learning also provides an appreciation function for these literary works (Rustan 2018) . In addition, literature-based learning can teach the values of character cultivation or character education.

Sukirman & Mirnawati (2020) stated that literary works have a function as an ideal display case in applying morals in behavior and attitudes. This was reflected in the formation of characters in the characters found in the literary work. In line with the previous thought, Suryaman (2010) emphasizes that literature that functions as a learning medium had a role as an enlightened in instilling values and character in students that leads to social growth. Meanwhile, Kanzunudin (2011) emphasizes that with all the attributes of the advantages of literature as a learning medium in naming character education, this function will disappear when there was an error in the literary selection process. At the stage of selecting literary works, educators need to select well by referring to the criteria and objectives of the formation of character education.

Folk legends were believed to carry elements of character education in them (Amin and Syahrul 2013; Karyanto et al. 2003; Komariah 2018). However, it should be underlined that the integration of character education in folk legends needs a special guide to ensure the accuracy of the values brought in the character education. As previously mentioned, technology provides the widest possible space for anyone to get what they want. Plus, the flexible nature of cyber literature also allows for inaccuracies in the selection of literary sources. So, an in-depth analysis was needed to see how character education appears in cyber literature in the form of folklore and what characters were brought into cyber literature in the form of folklore.

Talking about cyber literature cannot be far from the terms attached to the two words, namely literature and cyber. Literature was defined as a means of expressing and expressing thoughts about life and its social sphere with beautiful representations of words. Literature can also be described as a text that tells real and imaginative life using aesthetic language (Meyer 2018). Next up was cyber. Cyber itself was an absorption of the word cyber. The word cyber comes from the Greek word *kyberneo* which means to control. In the Merriam Webster dictionary, cyber was defined as "of, relating to, or involving computers or

computer networks" which was defined as something that relates to or involves computers or computer networks. In addition, cyber itself cannot be separated from the word cyberspace. Medeiros & Goldon (2020) revealed that cyberspace was a unique space that transcends physical boundaries and was interconnected with one another and of course utilizes technology and technology networks in relation. From the above, we can draw the definition that cyber literature was a medium for expressing ideas in written or oral form by using beautiful words without being constrained by the form of physical space and interrelated by utilizing technology and technological networks. In addition, cyber literature was defined as a literary work that was distributed and read through media such as computers, mobile phones and other technology-based tools (Rahman et al. 2019). He added that cyber literature was a change from printed works to digital so that it can be consumed by a wider and flexible area (Susanto and Nanda 2018). It was added that cyber literature changed the form of old publishing patterns that were restrained by publishers, in cyber literature writers could express their creativity of ideas that were free from the shackles of publisher rules (Yusanta and Wati 2020).

Cyber literature was a logical consequence that occurs due to technological developments that were more developed in a global direction due to the discovery of the world wide web or internet. From this, cyber literature had developed in the form of blogs, forums, websites and even social media. Here the internet provides space for literary activists to express their work without limits and full of freedom. From here, the internet becomes an unlimited storefront to showcase the works of literary activists.

Cyber literature had its own charm for literary activists. Septriani (2016a) revealed several reasons why writers began to see cyber literature as the main alternative in expressing their creativity. First, there was an old tradition that wants to be considered as having reached a saturation point and there needs to be a change in expressing creativity. Second, the limitless space of the internet had become an instant way for writers to gain popularity from their work. Third, there was the shackles of printed literature that curbs the limitations of the author. The assumption that publishers were too powerful over literary works was also a reason to switch to cyber literature which was full of freedom. And the last was the freedom to express ideas without limits that cross the lines that have been determined by the publisher. Literary activists have full control over where and how the work will be published, whether on social media or other sites that can be used.

However, the positive reaction above had also invited some negative comments. Situmorang in (Yusanta and Wati 2020) asserted that cyber literature was a trash can. The utterance was based on the nature of cyber

literature which was full of freedom, which was then equated as a literary work that had been rejected by the publisher. In addition, cyber literature was considered not to have a qualified quality because it does not pass the editor's process. This view will then begin to erode with the passage of time and advances in technology. Indeed, a literary work was an expression of creativity from someone whose value will be determined by the reader. Here it was the reader who will determine the merits of cyber literature.

The debate about cyber literature was actually unavoidable, changes following technological developments have become a necessity. Technology comes in the form of directions for help, not a threat that endangers the existence of something. Like the digital transformation in the Covid-19 era which became difficult at the beginning but when everyone had implemented it, the ease will be enjoyed. Likewise cyber literature, position this cyber literature as an alternative without giving a skewed view of quality. Let the reader who will judge the quality which will then determine the sustainability of the literature. In addition, Septriani (2016a) argued that it was time for cyber literature to be treated like conventional literature. Here it was also necessary for literary critics to see cyber literature that had not gone through this rigorous selection as a literary work without any unqualified labels.

Literature and Character Education

The uniqueness of the values contained in literary works makes literary works as the right means in channeling certain ideas and values to be conveyed. Tindaon (Tindaon 2012) revealed that literary works explore the truth of humanity, customs, religion, culture, and so on, literature also offers various forms of stories that stimulate readers to do something. In addition, Oemarjati at Tindaon said that literature had the aim of developing sensitivity to human problems which includes recognition and respect for individual and social values. In addition, Sukirman & Mirnawati (2020) said that literature was an effective medium in instilling character in learning. Of course, with these advantages, literature was a medium that can be used to introduce character education in learning, especially language learning.

Character education itself can be interpreted as an effort in learning that aims to instill certain character values. Character education was a step in the process of instilling guidance for students to have character in the dimensions of day, mind, body, and taste and intention (Munjiatun 2018). This can be interpreted that character education was the education of character values, moral values and character. The implementation of character education aims to foster the ability of students to make choices based on maturity of mind in seeing both good and bad sides.

In addition, character education had the aim of fostering an ethical, responsible, and caring young generation by being a role model and teaching good character through an emphasis on universal values that we all belong to (Aynur 2011). This process was actually not formed automatically; but developed over time through a continuous process of teaching, example, learning and practice. It was developed through character education. The intentional teaching of good character was very important in today's society as young people face many threats that were unknown to previous generations. To ensure the success of character education, Lickona (1996) formulated 11 foundations in character education which were commonly referred to as 11; 1. character education promotes core ethical values as the foundation of good character 2. "character" must be comprehensively defined to encompass thoughts, feelings, and behaviors 3. effective character education requires an intentional, proactive, and comprehensive approach that fosters core values in all phases of school life 4. schools must be caring communities 5. to develop character, students need opportunities for moral action 6. effective character education includes a meaningful and challenging academic curriculum that values all learners and helps them succeed 7-character education should seek to develop students' intrinsic motivation 8. school staff should be a learning and moral community in which all share the responsibility of character education and strive to adhere to the same core values that guide student education 9. character education requires good moral leadership from staff and students, 10. schools must recruit parents and community members as full partners in character building efforts and 11. character education evaluations must assess the character of the school, the function of school staff as character educators and the extent to which students manifest good character.

In order to identify the representation of national character education in the literature. There are 18 character that consider as national character, they are religious, honest, tolerance, discipline, hard working, creative, reliance, democratic, curiosity, spirit of nationality, love the country, respect one's achievement, friendly and communicative, peace, love reading, environment care, social care, and responsibility

From the definition and uniqueness of literature as well as the purpose of character education, it can be said that literature can be used as a means of learning based on character education. Kanzunudin (2011) underlined that literature can be utilized in character education through two forms, namely the selection of teaching materials and the management of teaching materials. He added that the use of literature as a medium for character education can be carried out by expressing emotions, feelings, enthusiasm, thoughts, ideas, and views of students in the form of creativity in writing literary works and playing

plays, theater or films. Students were encouraged in a self-actualization activity in the world of literary works in order to form a strong self-character. Through themes, characters, language, setting, plot; students can learn messages related to aspects of character, character and behavior, polite speech, human interaction, and the intricacies of life that must be passed with strong character.

In addition, Ihsan (2019) emphasized that learning by using folklore was a good learning tool because it contains characteristics and culture. In addition, folklore can develop cognitive, effective, and psychomotor potential in children. This encourages children to have sensitivity to their environment which arises from the moral message in folklore. So, there was no doubt that literary learning can contribute to the formation of student character. Waryanti (2015) argued that literary works will lead students to identify the events experienced by the main character which will then be a reflection of their attitude. On the other hand, the attitude shown by the antagonist was also a lesson for students.

Local Culture

Local culture becomes an important part of a student's identity. This identity encompasses many common understandings, habits, and values. Teachers often teach values through folklore from different local cultures (Kaso et al. 2019). After students learn about local culture, their characters become well-developed and well-shaped. It can be seen in the way they speak and respect other cultures. The development of nuanced cultures is also linked to the attitudes of students who act politely towards their teachers or have good manners in speaking and helping other students (Mustakim and Salman 2019). Besides, folklore from local culture has a benefit to schools in teaching values to students. It teaches noble values such as honesty, tolerance, discipline, hard work, and creativity. These values are also considered to be important educational skills, providing a role model for students and society (Saddhono and Erwinsyah 2018).

Each local place has its own folklore that introduces the province's culture. One of the folklore from Papua, titled "The Origin of Birds of Paradise", describes the local treasures in Papua such as food, arts, farming, and dances. It teaches people to protect local treasures and cultures (Puspitasari, Wardani, and Sukarwo 2019). Meanwhile, folklore in ancient China tells of ancient Chinese culture such as customs, beliefs, and language (Zhang 2018). In Africa, folklore will be reminiscent of events, heroes, and rituals in the area. In addition, cultural values, traditions, experiences, and daily life in the area are also described (Madoshi 2022). In India, it is famous for its folklore called Liangmai. Folklore tells amusing stories about love, heroes, and justice. The characters are played by humans and animals who are good or evil. This folklore can take the form of

short stories or songs that teach the culture of working together, mutual aid, and helping each other (Daimai 2013).

Local culture in Indonesia teaches various values through folklore. Like the folklore of *Lake Toba*, *Roro Jonggrang*, *Timun Mas*, *Malin Kundang*, and *Ande-Ande Lumut* are folklore that are suitable for the development of student characters because they contain religious, individual, and social values (Sukmawan and Setyowati 2017). The cultural characteristics of a place in Indonesia can be seen from the various folklore that developed in certain places. This happens because people in Indonesia often describe folklore from mouth to mouth and transmit it to younger people in the form of words, examples, and deeds (Yuliani 2020). In the Lampung area of Indonesia, cultural values are dominated by religion and human values. Those cultural values are being taught in seven folklores in that area. Those folklores are *Si Pahit Lidah*, *Cerita Naga Danau Ranau*, *Asal Mula Nama Desa Si Menanti*, *Kisah Batu Kutai*, *Batu Kepampang*, *Kisah Si Beguk Sakti*, and *Asal-Usul Nama Way Mengaku* (Sudjarwo, Maydiantoro, and Halengkara 2021). Furthermore, in the West Java region of Indonesia, folklore produces local wisdom, such as a Sundanese proverb that preaches being given a little and asking for more. The language reminds people not to be arrogant and feel insatiable (Kartika 2016).

The question arises as to whether the function of literature in the process of character building and other good things will be eroded by the presence of this cyber literature. Septriyani (2016a) emphasized that the use of cyber literature to be used for certain functions needs to be accompanied by guidelines in the use of cyber literature. In the context of learning media, the previous statement regarding the guidelines for the use of cyber literature shows that there was a need for a reference to use this cyber literature to be adapted in efforts to cultivate character education. With these guidelines, educators can use this cyber literature appropriately. The purpose of this study was to analyze character education that appears in folklore cyber literature in Indonesia as a representation of the trait of local culture in. The results of this study will be a guide for high school English teachers in choosing what characters to use in narrative learning using folklore and how the local origin of the story influenced the existence of character education.

METHOD

To answer the research questions, the textual approach method was used to analyze and examine the content of character representations in folklore texts. The approach used in this research was a descriptive qualitative approach. The data source of this research was cyber literature in the form of folklore. The selection of the title of folklore in Indonesia was based on the results of a poll from the SINDO newspaper which found that there were 10 popular folk tales from several places in Indonesia.

From the results of the poll, the 10 most popular folk tales were Onion and Garlic (Riau), Si Kancil (Central Java), Malin Kundang (west Sumatra), Timun Mas, Sangkuriang, Ande - Ande Lumut, keong Mas, Lutung Kasarung, Roro Jonggrang and Si Pitung. To describe the elements of character education. This research focuses on the intrinsic elements in a literary work. Intrinsic elements were elements that build a literary work that needs attention. Intrinsic elements were used to analyze literary works to make it easier to analyze literary works, which consist of: theme, plot, characterization, setting, point of view, style, and mandate. The data validity test technique used was the data source triangulation technique and the technique triangulation. This study uses data analysis according to Miles & Huberman, namely interactive analysis which includes data collection, data reduction, data presentation, and drawing conclusions (Miles and Huberman 1994). In order to identify the representation of national character in the cyber literature of Folklore. There are 18 character that consider as national character, they are are religious, honest, tolerance, dicipline, hard working, creative, reliance, democratic, curiosity, spirit of nationality, love the country, respect one's achievement , friendly and communicative, peace, love reading , environment care, social care, and responsibility. Those folk tales come from different regions of Indonesia and have distinct characteristics originating from those areas.

RESULT AND DISCUSSION

Based on the data analysis, the existence of character education appeared as described below.

Title	Character Education
Bawang putih dan Merah	Responsible, Hard Work , honesty
Maling Kundang	Self-reliance, Hard work
Si Kancil	Creative, Dishonesty
Timun Masa	Irresponsibility, Religious
Sangkuriang	Hard work, dishonesty, self-reliance
Ande ande Lumut	social care, hard work, honest

Keong Mas	Intolerance, dishonesty, social care, hard work
Lutung Kasarung	hard work, social care, Self-reliance
Roro Jonggrang	Love Country, dishonesty, creative, Hard work
Si Pitung	Spirit of nationality, Self-Reliance, Religious, Social Care

Based on the data above, the 18 value of characters education in the cyber literature of folklore was not entirely represented. Only 6 out of 18 of character value existed. They are Responsible, hard work, honesty, self-reliance, creative, and love country. Here the details of the existence of character education in the cyberliterature of folklore.

Responsible

Responsible defined as an attitude and action to do task and obligation to community and nation. This value was represented in the story of Bawang merah and Bawang putih. Eventhough, she had been forced to do that, she keep the hard work. Moreover, she is also showing responsible when she tried so hard to find the cloth that washed away in the river. In addition, to know the value of responsible, one of the story showed us the irresponsibility manner in the plot. The story of timus mas depict on how Mbok Rondo forgot her promise and broke what she said in the beginning to Buto Ijo. This represent irresponsibility manner.

Hardwork

One of value that delivered in almost all story. Hard work described as an attitude to solve the obstacle and complete the task. The value appeared in Bawang putih dan Merah, Maling Kundang, Sangkuriang, Ande ande Lumut, Keong Mas, Lutung Kasarung, Roro Jonggrang. In Bawang putih, the way Bawang putih did housecores. Eventhough she did it under being forced by the siblings, she did the job very well. Next in Maling kundang, it was kind uniques to identify how this story represent hardwork. In maling kundang, hardwork value was represented by Malin Kundang himself. The change of Malin kundang from Poor to be rich in another place showed how hard he work to achieve that position. Next is Sangkuriang, Sangkuriang showed hardwork when he try hard to catch the hunting prey with his dog. Beside, when sangkuriang wanted to married his beloved, he kept doing it and never gave up. In story of Ande Ande Lumut, the representation of hard work value portrayed by how Klenting Kuning kept trying to meet Ande Ande Lumut in far away even she fight giant crab. Keong Mas, the hard work value depicted on how Pangeran Raden Inu Kertapati tried to find Putri Candra Kirana without hesitation until he met her. Next is Lutung Kasarung. Hardwork of lutung kasarung protrayed

on how Putri Purbasari do everything alone in the jungle until she met Lutung Kasarung. And the last one is Roro Jongrang Story. Bandung Bondowoso, eventhough he failed to fulfil Roro Jongrang wish to build 1000 temples. He managed finished 999 temples in one night. It showed the persistence of Bandung Bondowoso.

Honesty

Honest is described as a behaviour to make himself as a person who can be trusted in words and actions. The value materialized in the story of Bawang putih and bawang merah and Ande Ande lumut. In the bawang merah and bawang putih, this value existed on how the character bawang putih portrayed in the story. She is kind and honest. When her sisters asked how she got the pumpkin, she answered it honest. In addition, in Ande Ande Lumut story, honesty was portrayed in the character of klenting kuning. Besides, the contra value of honesty, dishonesty, portrayed in several story; Si Kancil, Sangkuriang, keong mas, Roro Jongrang. In Si kancil story, it depicted in the way he lied to crocodile. In sangkuriang, it represented on how Dayang Sumbi dishonest with son to say that she was her son, and the last one is Roro Jongrang. Roro Jonggran showed indignity and try to accept what Bandung Bondowoso did.

Self-reliance

This trait of character education defined as Attitudes and behaviors that are not easily depending on the others in completing tasks. The trait existed in the story of maling kundang, sangkurian, lutung kasarung, and si pitung. In Sangkuriang, self-reliance represented in how sangkuriang did hunting for food. Maling kundang was showed in the way he worked in the village as fisherman and also how he change from poor into rich in another country. In the lutung kasarung story, Purbasari was expelled from the palace and lived alone in the jungle. She did everyting alone without rely on other. And the last one was Si Pitung. Pitung's real name was Salihoen. Si Pitung did everything himself.

Creative

The value of creative was defined as thinking and doing something to generate new method and result. This one was tricky actually seemed like cheating. This appeared in Si Kancil and Roro Jongrang. Both of the did creative things in wrong way. Si kancil tried to cross the river by tricking the crocodile. He thought differently. Meanwhile, Roro Jonggrang did not want to marry Bandung Bondowoso. She thought to make Bandun Bondowoso failed

his task so she made rooster wokeup early by doing morning activity loudly so it triggered rooster.

Nationality

Love country or nationality described as The way of thinking, and acting that show loyalty, and appreciate national language, culture, social, economic and politic. This appeared in Si Pitung story. This happen because of the setting was in Collonialism Era. The way Pitung struggled to face Collonialist would give a new perspective of nationality. The story would lead reader to undestand how hard facing enemy with certain limitation.

The cultural characters contained in the 10 folklore can be seen in the following table:

Title	Original Place	Cultural Characters
Bawang putih dan Bawang Merah	Riau	a person must be humble, not arrogant and treat anyone well
Maling Kundang	West Sumatra	Wandering and karma
Si Kancil	Central Java	Draw decisions calmly without starting a single fuss
Timun Mas	Central Java	The child's trust will improve the economy and belief in the mystical
Sangkuriang	West Java	Kindness
Ande ande Lumut	East Java	Loyalty
Keong Mas	East Java	Repay kindness
Lutung Kasarung	Cetral Java	Patient
Roro Jonggrang	Yogyakarta	Hard work.

The cultural character that is obtained in Bawang Merah and Bawang Putih folklore is that a person must be humble, not arrogant, and treat everyone well. This cultural character is based on the origin of the story area. The stories of Bawang Merah and Bawang Putih originated in the Riau area. Almost the entire population of Riau is of Malay ethnic origin. Ethnic Malays usually strongly uphold the values of the Islamic religion. This means that being kind to others is a cultural must for the Riau people.

Almost the same as the Bawang Merah and Bawang Putih stories related to people from the Malay region, the story of Maling Kundang is also related to Malay culture. The Malays assumed that if they were old enough they could go wandering, looking for a job and a better life. In this Malin Kundang story, the wandering culture is shown by the main character Malin Kundang. In addition, the Malays also strongly believe in karma. They believe that doing bad things to others will result in bad karma, on the other hand, doing good to others will produce good karma.

The cultural character contained in Kancil's story is to make decisions carefully without causing an uproar. This character is clearly seen in the ingenious and clever deer figure. When meeting his enemies, Kancil will be more careful in making decisions. People who come from Java usually have a good attitude of self-control, they have the principle of avoiding commotion and solving any problems by deliberation. This is reflected in Kancil's story.

The beginning of the conflict in the *timun mas* folklore story is desire mbok Rondo to have a child. The presence of children in the household is seen to provide a highly positive influence. In addition to economic considerations, children in the family community Java ensures their parents' old age. At the end of *Timun Mas*' story, it was told how *Timun Mas*, with the assistance of objects supplied by the hermit, sent herself from the gigantic hunt; in this version of the story, that magical item cucumber seeds, salt, needles, and shrimp paste are among the ingredients. It is clear that the Javanese people rely on live off the land. Javanese people have traditionally tried to live in harmony with nature and Javanese people belief in mystical.

Sangkuriang emerges as unique story. The mythology has a very profound meaning about life and captures Sundanese people's philosophy and symbolism, as bizarre as the narrative is with its representation of human-animal marriage and forbidden passion between mother and son. However, the story also depicted the kindness of people of west java to treat someone if it is painful. This in line with famous proverb of sundanese that is “*Soméah Hade ka Sémah*” which means being friendly, being kind, caring, entertaining and making every guest happy or everyone.

Ande Ande Lumut is a folk story with a romantic premise about Prince Adipati Anom and Dewi Candrakirana's faithfulness. Dewi Candrakirana is from the Kediri Kingdom, whereas Prince Adipati Anom is from the Jenggala Kingdom. The story depicted the loyalty of javanese person. The loyalty derived based on the characteristic of javanese people who tend to avoid conflict (Santoso 2015).

The golden snail is known as *Keong Mas*. The princess Dewi Limaran was cursed into the snail.. Raden Putra was upset because he had lost his wonderful wife. This folktale for storytelling originates in East Java. The lesson of the story is to encourage youngsters to be kind and thankful, eager to reciprocate others' generosity. The focus of this story is repay kindness. This reflects the trait of east java people who remember to repay what kindness people gave to.

The Sundanese folklore story *Lutung Kasarung* is set in West Java, Indonesia. It is set in the Pasir Batang Kingdom and relates the story of a supernatural lutung (a species of black monkey) that aided a beautiful princess

named Purbasari Ayuwangi when her older sister tried to deprive her of her crown princess status then lingers until the two are engaged, married, and together they govern the Kingdom of Pasir Batang and the Kingdom of Cupu Mandala Ayu. The story depicted the value of patient of Sundanese person. The patience of people will be granted into greater good.

Roro Jonggrang is a tale associated with the construction of Yogyakarta's Prambanan Temple. This is the story about the love tale of Prince Bandung Bondowoso and Roro Jonggrang. Because of Prince Bandung Bondowoso's rage, the love tale went away due to the aspect of compulsion. From this mythology came the legend that an unmarried couple might have their love connection ruined if they enter the chamber of the Roro Jonggrang statue in Prambanan. This story resembles the hardwork trait showed by Bandung Bondowoso in doing impossible things. This relevance as the character of hardwork of Javanese people mentioned by Nadar (2007).

CONCLUSION

In the development of technology, all aspects experience the same development, including literature. Technology has greatly influenced the production and reception of literature. He added, the effect of rapidly developing technology has changed the pattern of life and way of thinking. Furthermore, current technology also allows one-to-one correspondence between the author of a literary work and the reader which of course greatly impacts the form of the literature itself. Changes in literary works by utilizing current technological media can also be called cyber literature.

However, the ease of technology might lead to problems. The teacher who would use cyber literature as learning material took it without any guideline on what is the value that existed in the cyberliterature. Certain functions needed to be accompanied by guidelines in the use of cyber literature. In the context of learning media, the previous statement regarding the guidelines for the use of cyber literature shows that there was a need for a reference to use this cyber literature to be adapted in efforts to cultivate character education. With these guidelines, educators can use this cyber literature appropriately.

The value in folklore of cyber literature might contain the national character that led to character education in it. There are 18 characters that are considered as national character, they are religious, honest, tolerance, discipline, hard working, creative, reliance, democratic, curiosity, spirit of nationality, love the country, respect one's achievement, friendly and communicative, peace, love reading, environment care, social care, and responsibility.

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