The elements and meanings of the tuk si bedug traditional ceremony as visual communication for character education

Sherly Fransisca[1], Dwi Kurniawati[2]
[1,2]Insitut Seni Budaya Indonesia Bandung, Indonesia
Email: franc.sherly@gmail.com; dwikurniawati.work@gmail.com

ABSTRAK

Upacara tradisional Tuk Si Bedug umumnya berfungsi sebagai ungkapan syukur kepada Tuhan Yang Maha Esa atas panen yang melimpah dan sebagai bentuk penghormatan kepada Sunan Kalijaga, yang menyebarkan Islam di wilayah tersebut. Studi ini menggunakan metode kualitatif dengan pendekatan etnografi yang bertujuan untuk mendeskripsikan dan meneliti tradisi tersebut, memahami perspektif masyarakat tentang elemen visualnya, dan mengidentifikasi nilai-nilai pendidikan karakter yang tertanam di dalamnya. Berdasarkan observasi dan wawancara dengan informan, temuan menunjukkan bahwa baik elemen visual statis maupun dinamis dari tradisi tersebut mengandung makna simbolis yang menyampaikan pesan keagamaan, sosial, dan budaya kepada masyarakat. Melalui analisis elemen visual ini, sepuluh nilai pendidikan karakter diidentifikasi dan dirumuskan sebagai sumber pembelajaran bagi orang-orang dari segala usia, yaitu religiusitas, kejujuran, toleransi, disiplin, kerja keras, kreativitas, kemandirian, patriotisme, kesadaran sosial dan lingkungan, serta tanggung jawab. Oleh karena itu, tradisi ini berfungsi sebagai sumber pendidikan karakter yang kontekstual dan dapat diterapkan serta memiliki potensi signifikan sebagai media untuk menyampaikan nilai-nilai budaya lokal kepada generasi mendatang.
Kata Kunci: Tuk Si Bedug; nilai-nilai budaya; elemen visual; tradisi; pendidikan karakter

ABSTRACT

The Tuk Si Bedug traditional ceremony generally functions as an expression of gratitude to God Almighty for abundant harvests and as a form of respect for Sunan Kalijaga, who spread Islam in the region. This study employs a qualitative method with an ethnographic approach aimed at describing and examining the tradition, understanding the community's perspectives on its visual elements, and identifying the character education values embedded within it. Based on observations and interviews with informants, the findings reveal that both the static and dynamic visual elements of the tradition contain symbolic meanings that convey religious, social, and cultural messages to the community. Through an analysis of these visual elements, ten-character education values were identified and formulated as learning resources for people of all ages, namely religiosity, honesty, tolerance, discipline, hard work, creativity, independence, patriotism, social and environmental awareness, and responsibility. Therefore, this tradition serves as a contextual and applicable source of character education and has significant potential as a medium for transmitting local cultural values to future generations.
Keyword: Tuk Si Bedug; cultural values; visual elements; tradition; character education

Corresponding Author:
Sherly Fransisca,
Insitut Seni Budaya Indonesia Bandung,
Jl. Buah Batu No. 212, Cijagra, Kec. Lengkong, Kota Bandung, Jawa Barat 40265, Indonesia
Email: franc.sherly@gmail.com

1. INTRODUCTION

The world is currently experiencing the era of the Industrial Revolution 4.0 and is gradually transitioning toward Society 5.0. This transition is characterized by increasingly intensive collaboration between artificial intelligence (AI) and robotic technologies in various aspects of human life, including public

services, manufacturing, healthcare, transportation, and education. The presence of advanced automated technologies has significantly enhanced human efficiency and productivity. However, technological advancement brings not only positive impacts but also various social and cultural challenges. One of the most noticeable effects is the rapid flow of information across geographical and cultural boundaries, enabling foreign cultures to easily enter and influence heterogeneous societies.

The phenomenon of cultural globalization is clearly evident in everyday life, particularly among younger generations. One prominent example is the widespread influence of Korean popular culture, commonly known as K-pop (Korean Pop), in Indonesia. K-pop is not limited to music; it also introduces lifestyles, language, fashion trends, and even ways of thinking that are subsequently adopted by its fans. Young people often use this foreign culture as a reference in shaping their identities. This condition indirectly triggers a cultural shift from local traditions toward a more universal global culture. According to Sholahudin (2019), Indonesia's multicultural society faces significant threats and challenges because one of the core ideologies of globalization is cultural homogenization. Globalization creates opportunities for cultural standardization, whereby global cultural products have the potential to displace or even overshadow local cultures. If this condition continues without preservation efforts, local cultural identities that have been passed down through generations may eventually disappear. Cultural products that require preservation include mentifacts (patterns of thought), sociofacts (values and norms), and artifacts that support community life, all of which are interconnected and continue to evolve alongside societal development (Usop & Usop, 2021).

Traditions that function as sociofacts represent one form of cultural identity reflecting the values, norms, and local wisdom of a community. In Sleman Regency, Special Region of Yogyakarta, one traditional ceremony that continues to be preserved is the Tuk Si Bedug ritual. This tradition is performed as an expression of gratitude to God Almighty for abundant harvests. In addition, the ceremony serves as a form of respect for Sunan Kalijaga, who played a significant role in spreading Islam throughout the region. Every procession within the Tuk Si Bedug ceremony contains symbols, visual elements, and profound philosophical meanings. These elements function not only as components of the ritual but also as media for communicating noble values to the community.

However, along with the advancement of modern society, younger generations' understanding of the meanings and values embedded in this tradition has gradually declined. In fact, understanding the values contained within traditional practices can help maintain positive behavioral patterns in social life amid the challenges of globalization (Kurniawati et al., 2026). Based on interview findings, most young people in Margodadi Village do not fully understand the essence of the Tuk Si Bedug ceremony. They tend to participate merely as spectators rather than actively engaging in the entire series of events. This situation indicates a gap in the intergenerational transmission of culture, which may ultimately lead to the loss of the symbolic meanings and educational values embedded in the tradition.

The meanings and noble values contained within the Tuk Si Bedug ceremony can be formulated into character education values. Character education based on local traditions has become increasingly important in contemporary society. First, it serves as a means of transmitting local culture to younger generations. Mansur et al. (2020) explain that cultural transmission is a continuous process through which cultural values, norms, and practices are passed from one generation to the next. Through this process, culture is not only preserved but also serves as a medium for instilling character values such as mutual cooperation, gratitude, togetherness, and respect for ancestors in a contextual manner.

Second, character education based on traditional values plays a strategic role in addressing moral challenges in the digital era. Character education contributes not only to character formation in educational settings but also to the strengthening of moral and social values within society (Trisno et al., 2024). The rapid development of social media frequently exposes young people to harmful and less educational content that may negatively affect their character development. Phenomena such as the spread of hoaxes, cyberbullying, online fraud, and other forms of digital misconduct demonstrate a lack of moral awareness in the use of technology. Furthermore, issues such as declining respect for parents, dishonesty, and conflicts among family members have become increasingly prevalent. In such circumstances, character values rooted in local traditions can provide a strong foundation for rebuilding the morality and ethical awareness of younger generations.

Therefore, this study focuses on two main objectives: (1) identifying the visual elements and meanings embedded within the Tuk Si Bedug traditional ceremony as a form of symbolic communication, and (2) formulating the character education values contained within the tradition. Through this study, it is expected that the Tuk Si Bedug tradition will be understood not only as a cultural ritual but also as a relevant learning resource for shaping the character of younger generations amid the increasingly complex challenges of globalization.

2. RESEARCH METHOD

This study employs a descriptive qualitative research method with an ethnographic approach. A qualitative method was selected because the research focuses on understanding meanings, values, and socio-cultural phenomena that cannot be adequately measured through quantitative methods. The ethnographic approach was adopted to describe, explore, and analyze the Tuk Si Bedug traditional ceremony as an integral part of the local community's cultural life. Ethnography seeks to develop a deep understanding of a culture, community, or social group from an insider's perspective, commonly referred to as the emic perspective (Semetko, Holli A., & Scammell, 2021).

Through this approach, the researcher aims to understand community perspectives regarding both the static and dynamic visual components of the ceremony, as well as the character values embedded within them and transmitted across generations. Ethnography enables direct engagement with the socio-cultural context under investigation, allowing the collected data to be more authentic and contextually grounded. The researcher not only observes the ceremony as a cultural event but also seeks to interpret the symbolic meanings underlying each procession, attribute, and visual representation that appears throughout the ritual. Consequently, this study is not merely descriptive but also interpretative in revealing meanings that continue to be preserved and practiced within the community.

Data were collected through observation and interviews. Observations were conducted directly during the implementation of the Tuk Si Bedug ceremony to examine community behavior, participant involvement, and the use of visual symbols throughout each stage of the ritual process. This technique enabled the researcher to gain a realistic understanding of how the ceremony is performed and the social interactions that emerge within it.

In addition, interviews were conducted to obtain more in-depth information regarding symbolic meanings from the perspectives of community members, particularly traditional leaders, local figures, and individuals actively involved in organizing and carrying out the ceremony. Semi-structured interviews were employed to provide a flexible framework that allowed informants to express their views openly and comprehensively while ensuring that key research topics were adequately addressed. The information obtained through these interviews was essential for understanding the philosophical meanings and character-building values embedded within the tradition.

By combining observation and interview techniques, this study seeks to generate comprehensive and in-depth data. The findings are expected not only to provide a detailed description of the visual symbols and meanings contained within the Tuk Si Bedug ceremony but also to identify character education values that can be transmitted to younger generations as part of broader efforts to preserve and sustain local cultural heritage.

3. RESULTS AND DISCUSSION

A. Results

Based on field observations and interviews with the traditional leaders of Margodadi Village, Mr. Jumari and Mr. Subandi, the findings indicate that the Tuk Si Bedug traditional ceremony contains two major categories of visual elements, namely static visual elements and dynamic visual elements. These elements are present throughout every stage of the ceremonial procession and constitute an integral part of the tradition.

Static visual elements refer to tangible objects and ritual equipment that can be directly observed during the ceremony. These elements function not only as ceremonial attributes but also as cultural symbols that carry specific meanings. Meanwhile, dynamic visual elements are reflected in the movement patterns, spatial arrangements, and sequences of activities performed throughout the ritual process. Together, these elements create a system of symbolic communication that conveys religious, social, and cultural values to the community.

The static and dynamic visual elements identified in this study are presented in Table 1.

Table 1. Static and Dynamic Visual Elements of the Tuk Si Bedug Traditional Ceremony

No.	Static Visual Elements	No.	Dynamic Visual Elements
1	A **kendi** (earthenware water jug) used for collecting sacred water (*tirta suci*) during the water-taking procession.	1	A movement pattern consisting of the sacred water collection procession followed by communal prayer activities.
2	**Ubarampe tumpeng** used in the *kenduri* ritual, consisting of a common *tumpeng* and *tumpeng cetil* (a traditional food from Grogol Hamlet). The offerings include vegetables (*jangan*), side dishes (*lawuhan*), chili paste (*sambelan*), and fresh vegetables (*lalapan*). In addition, four types of *jenang* are prepared: red, white, red-and-white, and *baro-baro*.	2	A symmetrical seating arrangement surrounding the *ubarampe* during collective prayer activities.
3	**Udhik-udhik** used in the *pamidhangan* procession.	3	A sequential formation in the *kirab* procession, beginning with the sacred

No.	Static Visual Elements	No.	Dynamic Visual Elements
			water jug (*kendi tirta suci Tuk Si Bedug*), followed by the *gunungan cetil*, *gunungan wuluwetu*, *gunungan robyo*, and livestock.
4	**Gunungan** used during the *kirab* procession, consisting of *gunungan cetil* (traditional food from Grogol Hamlet), *gunungan wuluwetu* containing agricultural produce, and *gunungan robyo* containing rice and side dishes.	-	-

The findings demonstrate that the visual dimensions of the Tuk Si Bedug ceremony are not limited to physical objects but also encompass patterns of movement and social interaction. These static and dynamic elements function as symbolic media through which cultural meanings and community values are communicated and preserved across generations.

B. Discussion

1) Visual Elements and Meanings in the Tuk Si Bedug Traditional Ceremony

The Tuk Si Bedug traditional ceremony consists of a series of processions that display various visual forms, each of which can be interpreted based on information obtained from informants and the researcher's interpretations. These visual forms function as a means of communication, both explicitly and implicitly, to audiences, including the people of Margodadi Village and visitors from outside the region. This is supported by Supriatna (2015), who explains that everything possessing a visual form can become a medium for conveying messages and may therefore be regarded as a language. Messages are sent and received through the human senses, allowing the brain to process them directly. Human senses play a vital role as the initial stage in the formation of perception. These senses consist of: (1) the eyes for sight, (2) the nose for smell, (3) the ears for hearing, (4) the tongue for taste, and (5) the skin for touch.

Visual forms absorbed through the senses are processed by the brain and then organized into groups to form more structured perceptions. Subsequently, individuals begin to construct their own interpretations based on observation. This also applies to the study of the Tuk Si Bedug traditional ceremony. Every stage of this tradition contains visual elements that can be interpreted either directly or indirectly, and each meaning embodies noble values relevant to younger generations.

Based on field data obtained through direct observation and interviews with local traditional leaders, namely Mr. Jumari and Mr. Subandi, the visual elements in the Tuk Si Bedug traditional ceremony are divided into two categories: static visual elements and dynamic visual elements. These two categories differ fundamentally. According to Supriatna (2015), static visual elements are visual forms whose meanings can be understood directly, are visible to the eye, and are usually represented through ceremonial objects or ritual equipment. In contrast, dynamic visual elements are visual forms whose meanings cannot be understood immediately, as they generally appear in the form of movements, choreography, or movement configurations that create symbolic visual meanings. The researcher further elaborates on the analysis of the visual elements found in each stage of the Tuk Si Bedug traditional ceremony as follows.

a) Static Visual Elements and Their Meanings

First, the collection of *tirta suci* (sacred water). The term *tirta* refers to water. This stage involves the process of collecting water using a *kendi* (earthen jug) or a container prepared by the committee. The water collection process is usually accompanied by prayers led by the traditional leader, Mr. Jumari, after which the *kendi* is handed over to the village head for temporary safekeeping. The primary static visual element in this stage is the *kendi*. Since ancient times, the *kendi*, made from clay, has served as a water container for Javanese communities. According to Triyoso and Susilo (2021), the original form of the *kendi* was a stylization of the gourd fruit. Naturally, the *kendi* helps prevent water evaporation and keeps the water cooler and fresher for drinking because clay possesses alkaline properties that help balance the body's pH. Philosophically, the *kendi* symbolizes the source of life, fertility, and self-control over negative traits.



Figure 1. The Process of Collecting Sacred Water (Tirta Suci)
(Source: Sketch by Sherly Fransisca, 2022)

Second, the *kenduri* stage. *Kenduri* is a communal gathering held to pray together so that an important event or celebration may proceed smoothly. The most visible static visual form in this stage is the *ubarampe* presented during the ceremony. *Ubarampe* refers to ceremonial food offerings in the form of *tumpeng*. Based on interviews with the informants, *tumpeng* symbolizes that human life depends solely upon Allah SWT. The *tumpeng* contains *jangan* (vegetables), *lawuhan* (side dishes), *sambelan* (chili sauce), and fresh vegetables (*lalapan*). Its diverse contents symbolize society itself, with people from various backgrounds helping one another. This is also supported by Ed-Dally and Faizah (2020), who explain that *tumpeng* represents the relationship between humans and God, humans and fellow humans, and humans and nature.

The *tumpeng* is made of savory rice (*nasi gurih*), which symbolizes the Prophet Muhammad as the pure messenger of Allah SWT. Therefore, *tumpeng nasi gurih* represents the relationship between humans and Allah SWT. Humans must depend on and seek salvation only from Allah SWT. Meanwhile, the accompanying components of the *tumpeng*, consisting of vegetables (*janganan*), side dishes (*lawuhan*), and chili sauce (*sambelan*), symbolize relationships among humans, emphasizing that members of society must help one another because no human being can live alone.

Other *ubarampe* include *nasi golong* (round-shaped rice balls), which symbolize the unity of human thought, feeling, and intention (*manunggaling cipta, rasa, lan karsa*), as represented by their circular shape. *Ingkung* (whole cooked chicken) symbolizes that humans should avoid committing many sins so that after death they do not enter hell. Therefore, people should prioritize good deeds rather than wrongdoing.

Gudhangan or *urap* symbolizes the simplicity of Javanese people, meaning that life should not be excessive or complicated and that humans should always surrender themselves to Allah SWT. It also symbolizes gratitude for physical and spiritual well-being. The term *gudhangan* derives from the word *digudhang*, meaning "united," symbolizing brotherhood and social unity.

There are four types of *jenang*: red, white, red-and-white, and *baro-baro*. Red *jenang* and white *jenang* symbolize differences in human character, teaching that because differences exist, people must understand one another. Red-and-white *jenang* symbolizes that differences should be set aside so that people can live together harmoniously as one community. *Jenang baro-baro* symbolizes that social life requires *silaturahmi* or good relationships so that brotherhood may become sweet and harmonious.

Other complementary offerings include *rujak degan* and *tukon pasar*. *Rujak degan*, made from fresh coconut water, symbolizes that people should remain fresh and enthusiastic in carrying out activities and work. *Tukon pasar* symbolizes the diversity of life, reflecting the fact that humans possess different personalities, traits, and behaviors.

Finally, there is *udhik-udhik* in the form of coins, symbolizing the importance of giving alms or charity when one has excess wealth. Another additional *ubarampe* found specifically in Grogol Hamlet is *tumpeng cetil*, which symbolizes unity and emphasizes that humans should cooperate and practice mutual assistance (*gotong royong*).



Figure 2. Kenduri Pamidhangan
(Source: Sketch by Sherly Fransisca, 2022)

Third, the *pamidhangan* procession. The day after the *kenduri* ceremony, the *pamidhangan* procession is held. It begins with the opening ceremony of the Tuk Si Bedug parade (*kirab*), followed by the *pamidhangan* ritual itself. The term *pamidhangan* originates from the word *midhang*, which means making a vow or offering a religious pledge (*nadzar*). Individuals who make such vows are referred to as *pemidhang*. The *pemidhang* pray at the sacred site associated with Sunan Kalijaga in Grogol Hamlet and then scatter *udhik-udhik*. As a static visual element, *udhik-udhik* consists of coins symbolizing the act of giving alms or charity to the community. After the *pamidhangan* ceremony, the traditional ritual continues with a *gunungan* parade toward an open area known as Maranggen Field, located near the Tuk Si Bedug site.

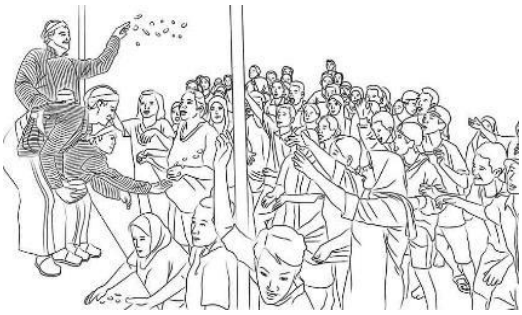


Figure 3. The Scattering of Udhik-Udhik
(Source: Sketch by Sherly Fransisca, 2022)

Fourth, the Tuk Si Bedug *kirab* procession. This *kirab* has become a distinctive feature of Margodadi Village because it serves as a unique attraction for spectators, both local residents and visitors from outside the region. The *kirab* is a parade of *gunungan* containing agricultural products from the local community, arranged systematically along a predetermined route. The most prominent static visual element is the agricultural produce arranged in the form of *gunungan*. According to Fransisca (2021), the pointed shape of the *gunungan* symbolizes a reminder that all things will ultimately return to the Creator, or in Javanese philosophy, *Sangkan Paraning Dumadi*. There are several types of *gunungan* representing different sectors, including *gunungan cetil*, *gunungan wuluwetu*, and *gunungan robyo*. *Gunungan cetil* (a traditional food from Grogol Hamlet) symbolizes prosperity and unity within the community. *Gunungan wuluwetu*, which contains the community's agricultural harvests, symbolizes gratitude to Allah SWT for abundant crops. Meanwhile, *gunungan robyo*, formed from rice and various side dishes, symbolizes the relationship between humans and God as well as the relationship among fellow humans.



Figure 4. Tuk Si Bedug Procession (Kirab Tuk Si Bedug)
(Source: Sketch by Sherly Fransisca, 2022)

b) Dynamic Visual Elements and Their Meanings

First, the process of collecting *tirta suci* (sacred water). In this process, there is a clearly visible movement pattern consisting of prayer followed by action. This pattern signifies that every desire or intention should be accompanied by both prayer and effort. The traditional leader lights incense while offering prayers. Scientifically, burning incense outdoors at night functions as a natural insect repellent because the incense contains lemongrass (*sereh*) ingredients. Incense may also enhance concentration and serve as a form of aromatherapy. During this process, the traditional leader slowly collects water using a *kendi* (earthen jug). Philosophically, this represents humanity's dependence on water from nature, which belongs to Allah SWT, for daily necessities as well as for purification before worship. From the perspective of the physical environment, the water must indeed be collected carefully because moss growing on the stone floor around the spring can cause people to slip and fall into the water source.

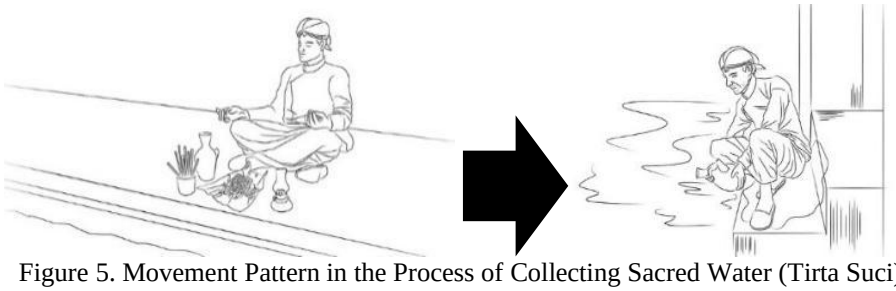


Figure 5. Movement Pattern in the Process of Collecting Sacred Water (Tirta Suci)
(Source: Sketch by Sherly Fransisca, 2022)

Second, the *kendurian* procession. The dynamic visual element clearly illustrated in the figure below displays a central pattern in which the *tumpeng* and all of its *ubarampe* become the focal point of the activity. Similar to all living creatures on earth, when there is a source of food, people naturally gather around and surround it. The central pattern also functions as a geometric center that creates a symmetrical, formal, stable, and orderly balance. In Javanese philosophy, this arrangement is associated with equality of status, emphasizing that within society people should practice tolerance, appreciation, and mutual respect toward one another.

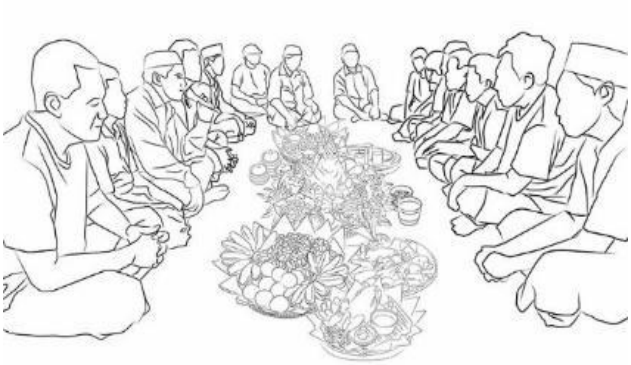


Figure 6. Central Pattern in the Kendurian Procession
(Source: Sketch by Sherly Fransisca, 2022)

Third, the Tuk Si Bedug *kirab* procession. In this procession, there is a sequential arrangement of *ubarampe* that can be directly observed by the people of Margodadi Village. The sequence consists of: (1) the sacred water *kendi* from the Tuk Si Bedug spring, (2) *gunungan cetil*, (3) *gunungan wuluwetu*, (4) *tumpeng robyo*, and (5) livestock. Based on interviews with the informants, this sequential pattern is not intended to indicate differences in social status but rather emphasizes values aimed at preserving the tradition in both social and cosmic harmony with the universe.

From the perspective of functional values, water is regarded as the source of life for all living beings; therefore, the sacred water *kendi* is placed in the first position. *Cetil* is a traditional snack that functions as an appetizer, so it is placed second. *Gunungan wuluwetu*, consisting of agricultural produce that still requires processing, is placed third. This is followed by *tumpeng robyo*, which represents prepared food ready for consumption and made from those agricultural products; therefore, it is placed fourth. Meanwhile, livestock in Javanese society are considered a form of future investment, functioning as savings, a source of protein, and labor for fields and rice paddies. Philosophically, livestock symbolize prosperity and welfare and are therefore placed in the final position in the procession.

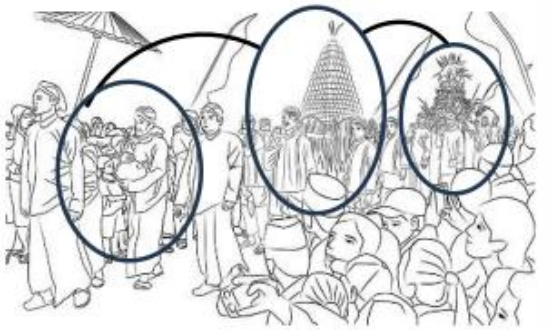


Figure 7. Sequential Pattern of Ubarampe in the Tuk Si Bedug Kirab Procession
(Source: Sketch by Sherly Fransisca, 2022)

2) Formulation of Character Education Values in the Tuk Si Bedug Traditional Ceremony

Every tradition contains noble values inherited from previous generations and passed down to younger generations. The transmission of these noble values through the involvement of young people in traditional practices represents an effective form of cultural inheritance and character education within society. Although not all young people directly participate in the tradition, they can still observe it firsthand or learn about it in schools through arts and culture education. This is in line with the view of Yuliana et al. (2026, p. 37), who state that humans, as social beings, learn gradually by first understanding themselves and then learning about their surroundings, moving from the microcosm to the macrocosm, because education fundamentally begins with understanding long-existing cultural values.

Literally, character education consists of the words "education" and "character." According to Sartono (2019), education is an effort to improve knowledge, whether obtained through formal or non-formal institutions, in order to produce highly qualified individuals. Meanwhile, the term "character" originates from the English word *character*, meaning disposition, personality, traits, roles, and symbols. According to Hermawan Kertajaya, as cited in Rofi'ie (2017), character is a distinctive quality of an individual or object that is deeply rooted within and distinguishes it from others. Character becomes the driving force behind one's actions, attitudes, speech, and responses to others.

The functions of character education based on the noble values of local traditions include: (1) improving self-awareness, (2) overcoming moral degradation, particularly among younger generations, (3) developing tolerance, (4) reducing juvenile delinquency and criminal behavior, and (5) fostering individual responsibility.

Based on the previous analysis of the visual elements in the Tuk Si Bedug traditional ceremony, several character education values can be formulated and implemented in daily life, both in formal and non-formal educational settings. The following character education values were identified and formulated:

First, religious values. In every stage of the Tuk Si Bedug traditional ceremony, the people of Margodadi Village prioritize prayers to Allah SWT. This teaches individuals to worship and pray according to their respective beliefs as a means of balancing the spiritual and physical aspects of life. This is supported by Abdurohim et al. (2021), who explain that worship serves as a means of purifying the heart, dissolving sins, removing worldly traits, and even healing illness. Worship indirectly contains positive affirmations that are repeatedly expressed.

Second, honesty. Sunan Kalijaga spread Islamic teachings to the people of Margodadi Village by practicing honesty and without forcing the community to accept his teachings. His story teaches the importance of honesty as a fundamental human character. According to Inten (2017), honesty instilled from childhood protects individuals from negative behaviors such as cheating, stealing, and even murder. Honesty begins with oneself, extends to others, and ultimately reflects one's relationship with God.

Third, tolerance. The *tumpeng* contains vegetables (*jangan*), side dishes (*lawuhan*), chili sauce (*sambelan*), and fresh vegetables (*lalapan*). These diverse contents symbolize a society composed of people from various backgrounds. All members of the Margodadi Village community contribute through participation and support. This teaches the importance of tolerance among religions, ethnicities, races, and cultures because Indonesia consists of diverse communities united by the national motto *Bhinneka Tunggal Ika* ("Unity in Diversity"). According to Susanto and Kumala (2019), a high level of tolerance can create a harmonious pluralistic society characterized by mutual respect and appreciation of differences. Mutual tolerance contributes to peaceful social life.

Fourth, discipline. The Tuk Si Bedug traditional ceremony consists of several stages, and none of the processes are omitted. This provides an example of the importance of discipline in carrying out responsibilities and fulfilling entrusted duties.

Fifth, hard work. Sunan Kalijaga spread Islam through persistent effort, which explains why many people in Margodadi Village continue to practice Islam today. Hard work is necessary for younger generations to realize their hopes and aspirations.

Sixth, creativity. All *ubarampe* or traditional ceremonial equipment require creativity in their preparation so that the results may attract many visitors. Creativity is essential for younger generations in creating business opportunities and solving problems wherever they may be. In the modern era, people must compete to gain recognition, income, and social standing.

Seventh, independence. Individuals who possess independence act based on internal motivation rather than external influence, think critically, and are capable of making decisions. Independence develops through interaction with others and fosters self-confidence. Social support greatly influences the formation of an independent attitude.

Eighth, patriotism or love for the homeland. The Tuk Si Bedug traditional ceremony displays various *ubarampe* as well as red-and-white banners and flags, which are symbols of Indonesia. As members of society, people should preserve ancestral traditions as a form of love for the homeland. These ancestral traditions constitute a national identity that distinguishes Indonesia from other nations around the world.

Ninth, social and environmental awareness. Social awareness refers to caring for other people, while environmental awareness refers to maintaining environmental quality. According to Purwanti (2017), environmental awareness is an attitude and action aimed at preventing environmental destruction and striving to repair environmental damage. The current human population is very large, making competition for resources increasingly intense. Natural disasters occurring in various regions of Indonesia are often caused by environmental degradation. As educated members of society, people should care for the environment and work together to mitigate disasters so that no more lives are lost due to natural catastrophes.

Tenth, responsibility. According to Asran et al. (2025), social responsibility is one aspect of noble character in Islamic teachings that should be taught from an early age so that it becomes deeply rooted within individuals. As social beings, humans play important roles within social structures and bear responsibility for preserving cultural traditions that have been inherited and practiced across generations. The Tuk Si Bedug traditional ceremony continues to exist because each generation is willing to inherit, preserve, and carry out the mandates of their ancestors. Therefore, younger generations should work together to continue this inheritance as part of broader efforts toward cultural preservation.

4. CONCLUSION

This study demonstrates that the Tuk Si Bedug traditional ceremony in Margodadi Village, Sleman, is a cultural tradition that functions not only as a ritual expression of gratitude to God Almighty and a form of respect for Sunan Kalijaga but also as a medium of visual communication and character education based on local culture. Amid the challenges of globalization and the rapid advancement of technology from the Industrial Revolution 4.0 toward Society 5.0, this tradition plays a strategic role in preserving cultural identity and protecting society, particularly younger generations, from the degradation of moral and cultural values.

Based on a qualitative approach employing ethnographic methods, this study successfully identified two categories of visual elements within the Tuk Si Bedug traditional ceremony, namely static visual elements and dynamic visual elements. An analysis of the symbolic meanings embedded in these visual elements resulted in the formulation of ten character education values: religiosity, honesty, tolerance, discipline, hard work, creativity, independence, patriotism, social and environmental awareness, and responsibility. These values are reflected in every stage of the ceremony and are relevant for internalization in everyday life through both formal and non-formal educational settings. Therefore, the Tuk Si Bedug traditional ceremony serves as a contextual and applicable source of character education and possesses significant potential as a medium for transmitting the noble values of local culture to future generations.

REFERENCES

Abdurohim, A., Rohimah, R. B., & Hayani, R. A. (2021). Fungsi ibadah ritual dalam pembentukan karakter Islami. *Jurnal Pendidikan Karakter JAWARA (Jujur, Adil, Wibawa, Amanah, Religius, Akuntabel)*, *7*(1), 73–86.

Asran, A., Amaluddin, A., Bulan, S., & Kadang, H. (2025). Strategi PAI dalam membentuk generasi milenial yang bertanggung jawab sosial. *Sulawesi Tenggara Educational Journal*, *5*(1), 367–375. https://doi.org/10.54297/seduj.v5i1.1120

Ed-Dally, M. Z. (2019). *Makanan tumpeng dalam tradisi bancakan: Studi gastronomi pada masyarakat Jawa Islam* (Skripsi sarjana, UIN Sunan Ampel Surabaya).

Fransisca, S., & Pamadhi, H. (2021). Semiotic study in the kirab of Tuk Si Bedug traditional ceremony. In *Proceedings of the 4th International Conference on Arts and Arts Education (ICAAE 2020)* (pp. 94–99). Atlantis Press. https://doi.org/10.2991/assehr.k.210602.018

Inten, D. N. (2017). Penanaman kejujuran pada anak dalam keluarga. *FamilyEdu: Jurnal Pendidikan Kesejahteraan Keluarga*, *3*(1), 35–45. https://doi.org/10.17509/familyedu.v3i1.5907

Kurniawati, D., Fransisca, S., & Sidik, A. M. (2026). Representation of 13th century Javanese local wisdom education in the webcomic series “Dedes” by Esti Siwi. *EDUCTUM: Journal Research*, *5*(1), 83–93. https://doi.org/10.56495/ejr.v5i1.1407

Mansur, T., Muttaqin, S., Sulaiman, S., Adil, M., & Ali, H. (2020). *Ilmu sosial dan budaya dasar: Bermuatan general education* (1st ed.). Syiah Kuala University Press.

Purwanti, D. (2017). Pendidikan karakter peduli lingkungan dan implementasinya. *DWIJA CENDEKIA: Jurnal Riset Pedagogik*, *1*(2), 14–20. https://doi.org/10.20961/jdc.v1i2.17622

Rofi'ie, A. H. (2017). Pendidikan karakter adalah sebuah keharusan. *WASKITA: Jurnal Pendidikan Nilai dan Pembangunan Karakter*, *1*(1), 113–128. https://doi.org/10.21776/ub.waskita.2017.001.01.7

Sartono, B. (2019). Penerapan model pembelajaran discovery learning berbantuan lembar kerja siswa untuk meningkatkan prestasi belajar fisika materi fluida pada siswa kelas XI MIPA 3 SMA Negeri 1 Ngemplak Boyolali semester ganjil tahun pelajaran 2018/2019. In *Prosiding Seminar Nasional Fisika dan Aplikasinya* (Vol. 3, pp. 52–64). https://doi.org/10.20961/prosidingsnfa.v3i0.28510

Semetko, H. A., Scammell, M., & Lamahu, G. O. R. (2021). *Etnografi sebagai teori dan metode dalam studi komunikasi politik: Handbook komunikasi politik*. Nusamedia.

Sholahudin, U. (2019). Globalisasi: Antara peluang dan ancaman bagi masyarakat multikultural. *JSPH (Jurnal Sosiologi Pendidikan Humanis)*, *4*(2), 103–114. https://doi.org/10.17977/um021v4i22019p103-114

Supriatna, S. (2015). Pewarisan nilai ritual tarian Mapag Karuhun dalam perspektif komunikasi visual. *ATRAT: Jurnal Seni Rupa*, *3*(1), 90–97. https://doi.org/10.26742/atrat.v3i1.389

Susanto, E. F., & Kumala, A. (2019). Sikap toleransi antaretnis. *TAZKIYA: Journal of Psychology*, *7*(2), 105–111. https://doi.org/10.15408/tazkiya.v7i2.13462

Trisno, M., Muhammadiah, M. U., & Bahri, S. (2024). Strategi implementasi pendidikan karakter berbasis nilai kearifan lokal Ma'ata'a suku Ciacia Laporo dalam muatan lokal sekolah dasar di Kota Baubau. *Bosowa Journal of Education*, *5*(1), 164–169. https://doi.org/10.35965/bje.v5i1.5316

Triyoso, J. D., & Susilo, Y. (2021). Makna dan fungsi tradisi upacara Nyadran di Dusun Ngadiboyo, Desa Ngadiboyo, Kecamatan Rejoso, Kabupaten Nganjuk (Tintingan folklor). *Jurnal Baradha*, *17*(2), 675–698. https://doi.org/10.26740/job.v17n2.p675-698

Usop, L. S., & Usop, T. B. (2021). Peran kearifan lokal masyarakat Dayak dalam mengembangkan batik Benang Bintik di Kalimantan Tengah. *Mudra Jurnal Seni Budaya*, *36*(3), 405–413. https://doi.org/10.31091/mudra.v36i3.1502

Yuliana, C. S., Widodo, D. P., Judijanto, L., Fransisca, S., Lintong, F. D., Indrawati, I., Nurnia, N., Kurniawati, D., Yunianti, E., Endriani, E., Wijaya, P. B., & Wati, L. Y. (2026). *Kompetensi pedagogik* (Vol. 2, 1st ed.). Sonpedia.