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RESEARCH ARTICLE

Varieties of local wisdom exspressions in Deden Haerudin's drama scripts

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ABSTRACT
Globalization has weakened younger generations' understanding of local wisdom, so its values need to be identified and documented. Drama scripts express these values through dialogue, actions, and stage directions. Research applying Sibarani's classification has focused on prose and folktales, leaving the expression of local wisdom in drama scripts unmapped. This study aimed to describe the categories of local wisdom and analyze their forms of expression in three drama scripts by Deden Haerudin: *Wayang Senggol Panji Semirang, Torotot Heong the Song of Kabayan,* and *Apa Kabar Ki Hajar?.* This qualitative study used a descriptive text-based design and Sibarani's concept of local wisdom for well-being and peace as its approach. The data, comprising words, phrases, sentences, dialogues, actions, and stage directions, were taken from the purposively selected scripts and collected through close reading and note-taking. The data were analyzed using Miles et al.'s interactive model. The study found 54 data points: 17 on cultural preservation and creativity, 12 on politeness, 10 on positive thinking, 9 on education, and 6 on hard work. These values were expressed through arts, traditions, cultural language, cultural objects, cultural practices, actions, behaviors, and worldviews, mainly in dialogue, songs, and character actions. Well-being values (32 data points) outnumbered peace values (22). Local wisdom in drama scripts thus takes diverse forms according to the dramatic context.
Keywords: *Forms of Expression; Local Wisdom; Drama Scripts;* Deden Haerudin.

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INTRODUCTION

Indonesia is characterized by cultural diversity reflected in its languages, traditional knowledge, arts, social practices, value systems, and community customs (Praditha & Wibisana, 2024). This diversity represents a body of collective knowledge shaped through the experiences and everyday practices of a community (Ibda, 2019; Khoifin & Artanti, 2026). Njatrijani (2018) argues that culture encompasses human ideas, actions, and creations acquired through learning processes within society. However, such cultural knowledge and values can only be sustained when they are recognized, understood, and transmitted across generations.

Recent studies indicate that globalization and the influence of global popular culture have contributed to shifts in local cultural values, particularly among younger generations, who are increasingly less involved in traditional cultural activities (Mas'ud et al., 2025; Wibowo et al., 2025). Consequently, traditional values are becoming less understood and internalized by younger generations, placing them at risk of gradual erosion unless they are systematically examined and documented (Lestari & Sumaryati, 2023; Halimah & Komalasari, 2026). Therefore, research is needed to clearly identify which local wisdom values are transmitted and through what forms they can be recognized.

Local wisdom is a relevant concept for addressing this need. Sibarani (2012) defines local wisdom as knowledge and cultural values that develop within a community and serve as guidelines for its members' attitudes and actions. Local wisdom is classified into two main cores (*core local wisdoms*), namely well-being and peace. It can be manifested through various forms of expression, including language, actions, arts, cultural artifacts, social practices, and worldviews (Andriana & Cahyo, 2025). Conceptual values become recognizable and meaningful when manifested in concrete forms, such as utterances, actions, symbols, customs, and cultural practices (Sibarani, 2012; Agustina et al., 2026; Hariyono & Ndita, 2026). Therefore, identifying the categories of local wisdom alone is insufficient. A comprehensive understanding requires an examination of how each category of value is expressed.

Literary works serve as a strategic medium for expressing local wisdom because human experiences are transformed into aesthetic forms closely connected to social and cultural life (Herbowo, 2020; Nurfitriani et al., 2022). Hariyono and Ndita (2026) regard literary works as a form of communication associated with the cultural systems of the societies from which they emerge. Among literary genres, drama scripts possess distinctive characteristics, as cultural values are not merely narrated but represented through dialogue, actions, relationships among characters, conflicts, settings, and stage directions (Fitriyah et al.,

2025; Suherjanto & Maryaeni, 2024).

Because these values are conveyed through characters' behavior, readers or audiences can engage with them without feeling directly instructed or lectured, and since drama scripts can also be staged, their influence can reach a wider audience (Febriyanto & Widodo, 2021). In this respect, dramatic elements provide textual media through which local wisdom is expressed in the forms of arts, traditions, language or cultural expressions, cultural artifacts, cultural practices, actions, behavior, and worldviews (Zahro et al., 2026). The adaptation of folklore into drama scripts is therefore also regarded as a cultural preservation strategy for younger generations amid globalization (Dinata et al., 2025; Mawardi et al., 2021).

Studies on local wisdom in literary works has covered diverse genres. Sibarani's classification has been applied to novels, short stories, folktales, cultural symbols, and community traditions (Asnani et al., 2020; Situmorang & Sibarani, 2021; Lumban Gaol et al., 2022; Nurfitriani et al., 2022; Damanik et al., 2024; Halimah & Komalasari, 2026). In contrast, studies on drama scripts have mostly examined character education or didactic values (Putro et al., 2020; Nusen et al., 2025; Fatimah et al., 2026) or developed instructional materials (Lestari et al., 2023; Martha et al., 2022). Others have identified local wisdom manifestations in the scripts of Bengkulu theatre, Cupak Gerantang, and Semar Mencari Raga (Febriyanto & Widodo, 2021; Mawardi et al., 2021; Kamaliyah et al., 2026), but without classifying them into the categories of well-being and peace.

This review reveals two research gaps. First, Sibarani's classification has been applied predominantly to prose and folktales, whereas drama studies tend to use other frameworks; Fatimah et al. (2026) also note that regional drama scripts remain understudied. Second, existing studies stop at identifying values or manifestations, leaving the relationship between categories of local wisdom and their forms of expression unmapped. Consequently, it remains unclear how well-being and peace values are realized through dramatic elements such as dialogue, character actions, and stage directions.

These gaps warrant further investigation because mapping categories of local wisdom and their forms of expression offers both theoretical and practical contributions. Theoretically, such mapping extends the application of Sibarani's classification to the field of drama and demonstrates how conceptual values are manifested through dramatic elements. Practically, the findings can serve as a reference for readers, literature educators, and theatre practitioners in recognizing, interpreting, and staging local wisdom values more accurately. Furthermore, drama scripts have the potential to serve as contextualized materials for literature instruction (Martha et al., 2022; Kamaliyah et al., 2026).

This study examines three drama scripts written by Deden Haerudin, namely *Wayang Senggol Panji Semirang*, *Torotot Heong the Song of Kabayan*, and *Apa Kabar Ki Hajar?*. Each script draws upon a different cultural source: wayang traditions and the Panji tales (Wiratama, 2019); the folk character Kabayan, which forms part of the Sundanese folklore tradition and conveys moral messages (Hatima et al., 2025); and Ki Hajar Dewantara, a prominent figure in national education whose ideas position culture as a fundamental element of education and are aligned with local wisdom (Astawan et al., 2026).

Based on this background, this study aims to describe the categories of local wisdom and analyze their forms of expression in three drama scripts written by DH, drawing on Sibarani's concept of local wisdom for well-being and peace. The study addresses two research questions, (1) What categories of local wisdom are found in the three drama scripts? and (2) How is each category of local wisdom expressed through the dramatic elements of the texts? The novelty of this study lies in mapping the relationship between categories of local wisdom and their forms of expression through the dramatic elements of drama scripts.

METHOD

This study employed a qualitative approach with a descriptive text-based design to describe the various expressions of local wisdom in drama scripts. This approach focuses on interpreting textual data based on the contexts in which they occur (Moleong, 2018). The data consisted of words, phrases, sentences, dialogues, actions, and stage directions that represent local wisdom in accordance with the indicators of well-being and peace in Sibarani's (2012) classification. The data sources comprised three drama scripts written by DH, namely *Wayang Senggol Panji Semirang*, *Torotot Heong the Song of Kabayan*, and *Apa Kabar Ki Hajar?*. These scripts were purposively selected because they were written by the same playwright, drew upon different cultural sources, and contained cultural expressions relevant to the focus of this study. Data were collected using the reading and note-taking technique, with the researcher serving as the primary instrument and supported by data cards containing excerpts, categories of local wisdom, and forms of expression. The researcher read the scripts repeatedly, identified and recorded textual units along with their contexts, and subsequently selected the data based on Sibarani's indicators.

Data analysis followed the interactive model proposed by Miles et al. (2014), which comprises data condensation, data display, and conclusion drawing and verification. During data condensation, the data were classified according to the core values of local wisdom, categories of local wisdom, and forms of expression. The data were then presented in tables

organized by core values, categories, forms of expression, and the number of occurrences. Subsequently, the data were interpreted based on the dramatic elements in which they appeared to explain the relationship between categories of local wisdom and their forms of expression. The conclusions were verified by revisiting the original texts and comparing the findings across the three drama scripts.

RESULTS AND DISCUSSION

The analysis of the three drama scripts by Deden Haerudin, namely *Wayang Senggol Panji Semirang*, *Torotot Heong: The Song of Kabayan*, and *Apa Kabar Ki Hajar?*, identified 54 instances of local wisdom classified according to type, form of expression, and core local wisdom. Five dominant types of local wisdom were identified: cultural preservation and creativity, politeness, positive thinking, education, and hard work. These five types represent two core dimensions of local wisdom, namely welfare and peace, and are expressed through various forms within the dramatic texts.

Local Wisdom	Forms of Expression	Core Local Wisdom	Number of Data
Cultural preservation and creativity	Arts, traditions, cultural language/expressions, cultural objects, cultural practices	Welfare	17
Politeness	Language/expressions, actions, behavior	Peace	12
Positive thinking	Language/expressions, worldview	Peace	10
Education	Language/expressions, actions, worldview	Welfare	9
Hard work	Language/expressions, actions, life practices	Welfare	6
	Total		54

Table 1. Forms of Local Wisdom in Deden Haerudin's Drama Scripts

The findings presented in Table 1 show that cultural preservation and creativity is the most dominant type of local wisdom, with 17 data points, followed by politeness with 12, positive thinking with 10, education with 9, and hard work with 6. These five types are represented through arts, traditions, cultural language or expressions, cultural objects, cultural practices, actions, behavior, and worldviews. This finding is consistent with Gaol et al. (2022), who identified hard work, politeness, and positive thinking as forms of local wisdom in the folklore of the Toba Geopark.

The occurrence of similar types of local wisdom across different literary objects indicates that certain cultural values can be represented across texts, whereas variations in their forms of expression demonstrate how each literary text represents local wisdom

according to its distinctive characteristics. In the three drama scripts by Deden Haerudin, the relationship between the types of local wisdom and their forms of expression is manifested through cultural elements, language, actions, behavior, and worldviews that construct cultural values within the texts. This pattern provides a basis for examining each type of local wisdom in greater depth. The following subsections discuss cultural preservation and creativity, politeness, positive thinking, education, and hard work.

Local Wisdom of Cultural Preservation and Creativity

According to Sibarani (2012), cultural preservation and creativity constitute a core category of local wisdom oriented toward welfare. In the three drama scripts by Deden Haerudin, this type of local wisdom is represented through the arts, traditions, cultural language or expressions, cultural objects, and cultural practices. The data reveal two main patterns: the reintroduction of traditional arts through performance practices and the transformation of traditional cultural elements through contemporary artistic forms. These two patterns show that cultural preservation and creativity emerge through the ways cultural elements are incorporated and developed within the dramatic medium.

Data 1
"Lagu stambul wayang senggol (penyambutan lagu dan tari bertopeng oleh 5 orang penari yang salah satunya Ajeng Asih)"

English translation:
"The Stambul Wayang Senggol song (a welcoming song and masked dance performed by five dancers, one of whom is Ajeng Asih)."
(*Wayang Senggol Panji Semirang*, 2013, p. 12)

Data 1 illustrates local wisdom related to cultural preservation and creativity through the arts and performance practices. The reference to "Lagu Stambul Wayang Senggol" and the masked dance in the scene welcoming Panji Inu Kertapati's entourage positions traditional art as part of a socially constructed dramatic event. The cultural elements do not merely appear as information about Wayang Senggol; rather, they are embodied through the song, dance, dancers, and welcoming actions, allowing the art form to function within the performance event. The reintroduction of these elements represents cultural preservation because the identity of the traditional art remains recognizable through its name, performance form, and use within a social context. A different pattern appears in *Apa Kabar Ki Hajar?*, where cultural preservation and creativity are expressed through the arts, cultural language or expressions, and performance practices that combine traditional elements with popular music.

Data 2

"KI HAJAR ... MENGAHIRI SKETSA DENGAN TEMBANG JAWA YANG DIPADUKAN DENGAN LAGU RAP DAN POP BERSAMA.
KI HAJAR: 'Memayu hayuning sariro, memayu hayuning bangsa', dan 'memayu hayuning bawono' (membahagiakan diri, bangsa, dan dunia)."

English translation:
"KI HAJAR ... ENDS THE SKETCH WITH A JAVANESE TEMBANG COMBINED WITH RAP AND POP MUSIC

KI HAJAR: 'Memayu hayuning sarira, memayu hayuning bangsa,' and 'memayu hayuning bawana' (bringing well-being to oneself, the nation, and the world)." (*Apa Kabar Ki Hajar?*, 2021, p. 11)

Data 2 demonstrates the relationship between the preservation of cultural elements and creativity in their adaptation. The Javanese *tembang* and the expressions *memayu hayuning sarira, memayu hayuning bangsa,* and *memayu hayuning bawana* preserve cultural knowledge and philosophical values through language and performance. At the same time, the *tembang* is combined with rap and pop music, placing the traditional element within a form of presentation that differs from its conventional performance context. This combination demonstrates that cultural creativity operates through a transformation of presentation, while cultural identity is maintained through the *tembang* and the philosophical expressions employed. Therefore, both data demonstrate that cultural preservation and creativity operate through the incorporation and transformation of cultural elements within the dramatic medium. Preservation is reflected in the continuity of cultural identity, whereas creativity is evident in the development of its mode of presentation according to the performance context.

Taken together, the two data show that cultural preservation and creativity in Deden Haerudin's drama scripts are realized through the reintroduction of traditional elements and the adaptation of their modes of presentation within the dramatic medium. This pattern reinforces Sibarani (2012) view that local wisdom oriented toward welfare can develop dynamically through the preservation of cultural identity alongside the development of its forms of expression. The finding is consistent with Asnani et al. (2020), who identify cultural preservation and cultural activities as components of local wisdom oriented toward welfare. At the same time, the present finding highlights a distinctive aspect of this study, namely the relationship among the type of local wisdom, its form of expression, and its dramatic medium.

Local Wisdom of Politeness

Politeness in the three drama scripts by Deden Haerudin is reflected in the ways characters express respect and maintain social relationships through language, actions, and behavior. These expressions occur in different interactional contexts, particularly in showing respect at the beginning of a performance and restoring relationships after tension arises between characters. Politeness is contextual because its form is shaped by the social relationships and communicative situations in which it occurs. These contexts are constructed through dramatic media such as dialogue, gestures, and character actions.

Data 3
"(LAGU ANGKAT SELAMAT)
Pepaya matang dari keramat
Kalo keramat ada di kampung lima
Sayalah datang memberi hormat
Hormat Hadirin Sekaliannya..."

English translation:
"(ANGKAT SELAMAT SONG)
Ripe papaya from the sacred place
If the sacred place is in Kampung Lima I
have come to pay my respects Respect to
all those in attendance..."
(*Wayang Senggol Panji Semirang*, 2013, p. 2)

Based on Data 3, politeness in *Wayang Senggol Panji Semirang* is represented through language and expressions delivered in the *Lagu Angkat Selamat*. The phrases "Sayalah datang memberi hormat" and "Hormat Hadirin Sekaliannya" directly convey respect toward those attending the performance. These expressions follow the opening lines, "Pepaya matang dari keramat" and "Kalo keramat ada di kampung lima," causing the utterance to move from a song introduction to an address to the audience. This transition indicates that expressing respect forms part of the initial communication before the performance begins. Accordingly, the expressions of respect in this data function to establish a relationship between the performers and the audience through a form of communication appropriate to the opening performance context.

The presence of the *Lagu Angkat Selamat* as part of the opening also shows that politeness is embedded in the structure of the performance. Respect toward the audience is conveyed through song rather than through ordinary conversational speech. This musical form makes the expression of respect part of the performance experience and demonstrates how social values are conveyed through a dramatic medium. The word *hormat* and the phrase *memberi hormat* explicitly indicate the purpose of the utterance, while the song's position at the beginning of the performance provides a social context for its use. Politeness

in this data is therefore constructed through the relationship among verbal expressions, mode of presentation, and the interactional situation.

Data 4
"Saya juga bu, mohon doa restu mau menyelamatkan diri..maaf bila ada kata yang salah, atau perbuatan
yang menyinggung ibu…mohon jangan dulu bersin… mari pak dokter…"

English translation:
["Me too, Ma'am. Please give me your blessing as I try to save myself. I apologize if I have said anything wrong or done anything that offended you... Please do not sneeze yet... come on, Doctor..."]
(*Torotot Heong The Song of Kabayan*, 2009, p. 36)

Still related to politeness, Data 4 presents politeness as an internal attitude articulated through the character's choice of language. The expression *mohon doa restu* indicates a request for blessing from the person being addressed, while *maaf bila ada kata yang salah, atau perbuatan yang menyinggung ibu* acknowledges the possibility of mistakes in words or actions. These expressions demonstrate that politeness lies in the manner in which the character conveys his intention, rather than merely in the content of the utterance. The dramatic medium of character dialogue enables this form of politeness to appear verbally in the interaction between characters. Therefore, Data 4 demonstrates that local wisdom related to politeness is realized through language and expressions in character dialogue. The expression *mohon doa restu* represents a respectful request directed toward the addressee, while *maaf bila ada kata yang salah, atau perbuatan yang menyinggung ibu* expresses acknowledgment of possible wrongdoing. Together, these expressions demonstrate that politeness operates through a respectful manner of conveying intentions, allowing its form of expression to regulate appropriate communication between characters.

Across the data, local wisdom related to politeness in Deden Haerudin's drama scripts is realized through language or expressions, actions, and behavior presented through various dramatic media. Data 3 illustrates expressions of respect conveyed through the *Lagu Angkat Selamat*, whereas Data 4 presents expressions of requesting a blessing and apologizing through character dialogue. This variation shows that politeness is realized through forms of expression that correspond to the interactional contexts represented in the scripts. The finding further clarifies Sibarani's classification of politeness as local wisdom oriented toward peace by demonstrating its concrete realization through dramatic media. The findings of Asnani et al. (2020) and Gaol et al. (2022) concerning politeness in literary works and folklore are further developed here through the mapping of the forms of expression that realize this value. Specifically, politeness in Deden Haerudin's drama scripts is represented through expressions of

respect, requests, and apologies, which are conveyed through dialogue or song according to their dramatic contexts.

Local Wisdom of Positive Thinking

Positive thinking in the three drama scripts by Deden Haerudin reflects how the characters interpret situations, deal with problems, and maintain confidence in favorable possibilities. It is expressed through worldviews and language or expressions conveyed through character dialogue. These two forms exhibit different patterns: one presents principles of life in a conceptual manner, while the other expresses an optimistic attitude when facing particular circumstances.

Data 5
"Ngandel – Kendel – Bandel – Kandel:
Ngandel: percaya, yakin kepada penguasa Tuhan dan kekuatan diri; Kendel: berani, menghindarkan rasa takut atau wasangka;
Bandel: tahan, tawakal, hatinya kuat menderita;
Kandel atau tebal, meskipun menderita namun kuat badan tubuhnya."

English translation:
["Ngandel – Kendel – Bandel – Kandel:
Ngandel: to believe and have faith in God and one's own strength;
Kendel: to be courageous and free oneself from fear or suspicion;
Bandel: to endure, remain steadfast, and have the strength to withstand suffering;
Kandel, or thick, means remaining physically strong despite suffering."] (*Apa Kabar Ki Hajar?*, 2021, p. 11)

Based on Data 5, positive thinking is represented through a worldview explicitly conveyed through character dialogue. The concept of *Ngandel–Kendel–Bandel–Kandel* contains four interconnected attitudes: belief and confidence, courage, endurance in facing suffering, and strength in confronting difficult circumstances. The sequence shows that positive thinking is constructed progressively, beginning with faith in God and confidence in oneself, developing into the courage to face circumstances, continuing through endurance in times of difficulty, and culminating in the strength to persevere. This sequence presents positive thinking as a way of understanding and living life rather than merely as an expression of optimism toward a particular situation. The relationship among these concepts further demonstrates the character of the worldview expressed in the data. *Ngandel* serves as the foundation because faith provides a basis for confronting circumstances. *Kendel* transforms this confidence into courage, while *Bandel* represents the ability to endure suffering. The final stage, *Kandel*, emphasizes the strength to persevere under difficult conditions. This sequence forms a pattern of meaning that guides a person from belief toward courage, endurance, and strength.

Therefore, positive thinking in this data functions as a worldview that provides a framework for responding to problems in life.

This worldview is also related to the dramatic medium through which it is presented. The concept of *Ngandel–Kendel–Bandel–Kandel* appears through character dialogue and is situated within the sequence of the performance. This presentation makes the cultural value part of the dramatic communication. Character dialogue serves as a space for conveying cultural knowledge and a worldview to others within the performance event. Thus, the worldview as a form of expression enables an abstract cultural idea to acquire a concrete form through the character's language.

Data 6
"Raden apapun yang terjadi itu adalah kehendak yang maha kuasa. Kita harus tabah menghadapi semua ini. Hamba yakin kalau memang ia jodoh Raden maka ia akan kembali kepada raden suatu saat."

English translation:
["Whatever happens, Raden, is the will of the Almighty. We must remain steadfast in facing all of this. I am confident that if she is truly meant to be Raden's partner, she will return to Raden someday."]
(*Wayang Senggol Panji Semirang*, 2013, p. 15)

Data 6 demonstrates positive thinking through the language and expressions used by Patih Mangkubumi when discussing Candra Kirana's departure. The expression "kehendak yang maha kuasa" describes the character's way of accepting the situation as part of God's will. The statement "kita harus tabah menghadapi semua ini" expresses an attitude of perseverance in facing difficulties. The word "yakin" conveys confidence in the possibility that Candra Kirana will return. These three elements form a unified meaning: the situation is accepted as God's will, the problem is faced with steadfastness, and hope is maintained through confidence.

Positive thinking in Data 6 is evident in the way the character reframes a situation that may lead to various possibilities. Candra Kirana's departure is a situation that could generate anxiety, while Patih Mangkubumi's speech directs the response toward acceptance, perseverance, and hope. The word "tabah" represents the ability to face circumstances while maintaining inner strength. The word "yakin" preserves the possibility of a favorable outcome. Therefore, the character's language goes beyond describing a situation and establishes a particular way of interpreting that situation. The utterance also encourages the person facing the problem to maintain hope.

Sibarani (2012) framework of local wisdom, positive thinking is part of the core of peace and is reflected in the way individuals understand and live their lives. The findings show that this value appears through the *Ngandel–Kendel–Bandel–Kandel* worldview and

through expressions of perseverance and confidence when facing situations involving uncertainty. The worldview establishes the principles of believing, being courageous, enduring, and remaining strong, while expressions of perseverance and confidence demonstrate the application of these principles when confronting problems. This finding is consistent with (Gaol et al., 2022; Situmorang & Sibarani, 2021; Sukiman et al., 2023), who identify positive thinking as a component of local wisdom. In Deden Haerudin's drama scripts, this value is concretely represented through character dialogue that connects a worldview with ways of interpreting and responding to life's challenges.

Local Wisdom of Education

The findings show that the local wisdom of education is expressed through language or cultural expressions, actions, and perspectives. Two representative data points portray education as a perspective on lifelong learning in *Wayang Senggol Panji Semirang* and as a perspective on human development in *Apa Kabar Ki Hajar?*. Both forms are conveyed through character dialogue as the primary dramatic medium.

Data 7
"Menuntut ilmu itu sebagaimana sering ayahanda bilang tidak ada ujungnya selama jiwa dikandung badan."

English translation:
"Seeking knowledge, as Father often says, has no end as long as we are alive." (*Wayang Senggol Panji Semirang*, 2013, p. 8)

Data 7 represents the local wisdom of education through the perspective of lifelong learning. The expression *menuntut ilmu* refers to the process of acquiring and developing knowledge, while the phrase *tidak ada ujungnya selama jiwa dikandung badan* extends its meaning to a process that continues throughout life. Education is therefore presented as a continuous process embedded in an individual's life journey. The dialogue also shows that the idea of lifelong learning is transmitted through a family relationship, as indicated by the reference to *ayahanda* (father) as the source of advice. The expression of education as a perspective makes character dialogue a space for conveying educational values while also illustrating the intergenerational transmission of ideas.

The meaning of education in Data 7 lies in the continuity of learning rather than in limiting education to a particular stage or setting. The phrase *selama jiwa dikandung badan* emphasizes that opportunities to acquire knowledge remain available throughout a person's life. The placement of this idea within dialogue also situates educational values within the social relationship between characters, positioning knowledge as something that can be transmitted through advice. This finding shows that an

educational perspective in a drama script can function as a guide for life conveyed through interpersonal communication. A different expression of educational values appears in *Apa Kabar Ki Hajar?* through ideas concerning the purpose of education and human development.

Data 8
"Pendidikan adalah: Pertama: proses budaya untuk mendorong siswa agar memiliki jiwa merdeka dan mandiri; kedua: membentuk watak siswa agar berjiwa nasional, namun tetap membuka diri terhadap perkembangan internasional; ketiga: membangun pribadi siswa agar berjiwa pionir-pelopor; dan keempat: mendidik berarti mengembangkan potensi atau bakat yang menjadi kodrat alamnya masing-masing siswa."

English translation:
"Education is: First, a cultural process that encourages students to become independent and self-reliant; second, a process of shaping students' character so that they develop a national spirit while remaining open to international developments; third, a process of developing students into pioneers and trailblazers; and fourth, educating means developing the potential or talents that constitute each student's natural disposition." (*Apa Kabar Ki Hajar?*, 2021, p. 3)

Data 8 presents the local wisdom of education through a perspective on human development explicitly conveyed through character dialogue. The perspective encompasses four orientations: freedom and independence, character development, pioneering spirit, and the development of individual potential. These four orientations indicate that education is understood as a process of developing the whole person, including attitudes, character, abilities, and individual potential. The expression of education as a perspective enables character dialogue to function as a medium for formulating educational ideas systematically. The structure of the dialogue, marked by the terms *first*, *second*, *third*, and *fourth*, also shows that these ideas are presented as principles with clear directions and objectives.

The dramatic context further strengthens this meaning when the educational ideas are followed by a scene involving teachers and students. The educational ideas conveyed verbally acquire a concrete form through actions within the learning situation. The relationship between dialogue and action shows that the script goes beyond presenting educational concepts by placing those ideas within a dramatic situation. Education is therefore represented through two levels of expression: a perspective that formulates the value and actions that demonstrate its application. This pattern shows that the expression of educational values can move from abstract ideas to observable practices through the actions of the characters.

The local wisdom of education in Deden Haerudin's drama scripts is primarily expressed through perspectives on lifelong learning and human development, with

dialogue serving as the main medium and actions reinforcing these ideas within learning contexts. The perspective of lifelong learning presents education as a continuous process, while the ideas of freedom, independence, character, pioneering spirit, and potential development present education as a process of human development. This pattern is consistent with Sibarani classification, which places education within local wisdom for welfare. The finding also intersects with Fitriyah et al. (2025); Nurfitriani et al. (2022); Siswanto et al. (2025), who demonstrate that literary works can provide a space for presenting local knowledge based on Sibarani's classification. The distinctive contribution of the present study lies in mapping education as a type of local wisdom represented through perspectives and actions within the dramatic structure.

Local Wisdom of Hard Work

The findings show that the local wisdom of hard work is represented through actions and everyday practices related to meeting family needs. Its forms of expression include perseverance in maintaining employment and willingness to take on additional work. These two forms illustrate how the characters sustain their family's livelihood through work activities undertaken in response to the circumstances they face.

Data 9
"Hanya ketekunan dan rasa mencintai pekerjaan ini ... bisa menghidupi keluarga emang dan mengantarkan, si cikal jadi sarjana."

English translation:
"Only perseverance and love for this work ... can support the family and enable the eldest child to earn a university degree."
(*Torotot Heong The Song of Kabayan*, 2009, p. 28)

Data 9 reveals the local wisdom of hard work through an everyday practice characterized by perseverance in carrying out an occupation. The statement *ketekunan dan rasa mencintai pekerjaan* ("perseverance and love for the work") indicates a commitment to maintaining the occupation over time, while the expression *bisa menghidupi keluarga* ("can support the family") shows the purpose pursued through that work. The achievement of enabling the child to earn a university degree extends the meaning of work beyond meeting daily needs to sustaining and improving the family's quality of life. Hard work in this data is therefore represented through the relationship among perseverance, fulfillment of needs, and responsibility toward the family. The character's dialogue conveys his work experience while also revealing the value underlying the continuity of his work.

This context indicates that hard work is associated with perseverance in

maintaining employment so that it can benefit family life, while the amount of workundertaken constitutes one of the accompanying aspects. The word *ketekunan* ("perseverance") serves as an important marker because it describes sustained effort, while love for the work adds an attitudinal dimension to the performance of the occupation. The relationship between these two elements indicates that employment can be sustained through perseverance and attachment to the work. The value of hard work thus acquires a tangible measure through the ability of the occupation to support the family and contribute to the child's education. In addition, *Apa Kabar Ki Hajar?* presents another form of expression through a teacher who takes on additional work.

Data 10
"Bapak masih jadi guru honorer nak.. jadi honor sebagai guru tidak mencukupi kebutuhan keluarga bapak, istri dan anak.. jadi terpaksa cari tambahan penghasilan jadi ojek online."

English translation:
"I am still a contract teacher, son. My salary as a teacher is not enough to meet the needs of my family, my wife, and my child, so I have to earn additional income by working as an online motorcycle taxi driver."
(*Apa Kabar Ki Hajar?*, 2021, p. 10)

Data 10 shows hard work through the decision to take on additional employment to meet family needs. The limited income from the character's teaching position motivates him to seek another source of income. Becoming an online motorcycle taxi driver represents an effort to expand his economic activity when his primary income is insufficient. Unlike M. Ariel's perseverance, which is demonstrated through the continuity of a single occupation, hard work in this data emerges through employment diversification as a strategy for addressing limited income. The character's dialogue explains the reason for this decision while linking his choice to work with his responsibility toward his wife and child.

The difference between these two forms shows that hard work in Deden Haerudin's drama scripts is expressed contextually. M. Ariel's perseverance demonstrates sustained effort through an occupation he has maintained, whereas the teacher demonstrates additional effort by taking on another occupation when his primary source of income is insufficient. Both are oriented toward meeting family needs through different strategies. This finding shows that hard work is represented through the ways characters sustain their family's livelihood in response to their economic circumstances.

These findings are consistent with Gaol et al., (2022), who identified hard work as one of the local wisdom values in the folktales of the Toba Geosite Geopark. The

findings in Deden Haerudin's drama scripts provide a more concrete representation through characters' work activities situated within family life. A similar connection can be drawn with Andriana & Cahyo (2025) who identified cultural values related to characters' effort and determination in *Tirai Menurun*. In the present study, such effort and determination appear through two more specific patterns of action: persevering in an existing occupation and taking on additional work to meet family needs.

Hard work in Deden Haerudin's three drama scripts reflects the characters' efforts to sustain family life through occupational activities. This form is consistent with Sibarani perspective, which places hard work within local wisdom for welfare. Welfare is represented through perseverance in maintaining employment and willingness to take on additional work when economic circumstances require it. These findings are consistent with Andriana & Cahyo, (2025); Gaol, (2022); Hairunnisa & Devi, (2020) who position hard work as a cultural value, while further clarifying its forms of expression through actions and everyday practices within the dramatic structure.

CONCLUSION

The analysis identified 54 instances of local wisdom in the three drama scripts by Deden Haerudin, comprising cultural preservation and creativity (17), politeness (12), positive thinking (10), education (9), and hard work (6). Based on Sibarani's classification, 32 instances represent local wisdom for well-being, while 22 represent local wisdom for peace. These categories are expressed through various cultural forms, including arts, traditions, language, cultural objects, cultural practices, actions, behavior, and worldviews, conveyed primarily through dialogue, songs, and character actions. Examples include traditional performances and musical adaptations for cultural preservation and creativity, expressions of respect and apologies for politeness, *Ngandel–Kendel–Bandel–Kandel* for positive thinking, teacher–student interactions for education, and perseverance in meeting family needs for hard work.

Overall, local wisdom for well-being is more dominant, reflecting the scripts' emphasis on cultural continuity, human development, and family welfare. The findings demonstrate that local wisdom is expressed through diverse forms according to the dramatic contexts. This study extends the application of Sibarani's classification to drama scripts by mapping the relationship between categories of local wisdom, their forms of expression, and the dramatic elements through which they are conveyed.

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DECLARATIONS

Ethical Considerations

Not applicable.

Use of artificial intelligence (AI)

The generative artificial intelligence (AI) tool [ChatGPT] was used exclusively for language editing and/or grammatical improvement. The use of AI did not influence the scientific content, study design, data analysis, data interpretation, results, or conclusions of the manuscript. Full responsibility for the content remains with the authors.

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