

WAYANG EXISTENCE IN THE ISLAMIZATION FOR TRADITIONAL JAVANESE PEOPLE

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Abstract

Wayang (puppet) is one of Javanese culture form which was originally a cult of the local religion. Wayang has a dimension of spirituality that meets cultural aesthetics. This article focuses on how wayang is used as a preaching medium in the context of the spread of Islam, especially on the Java island and the values of virtue found in wayang stories. This research is a type of library research. The data collection method used is the documentation method. The data in this study is in the form of information on the process of Islamization for traditional Javanese people; the information is from books, literature, journals, and newspapers. Meanwhile, the data analysis technique uses descriptive analysis. Through analysis of the data, the results obtained are: (1) The names of wayang characters contain Islamic philosophical meanings; (2) The wayang stories modified are packed with deep story themes containing Islamic/divine content; (3) The wayang stories had been modified by Walisanga include virtue religious values, leadership values, and human or social values.

Wayang merupakan salah satu wujud budaya masyarakat Jawa yang pada mulanya merupakan pemujaan agama lokal. Wayang memiliki dimensi spiritualitas yang bertemu dengan estetika budaya. Artikel ini memfokuskan pada bagaimana wayang digunakan sebagai media dakwah dalam rangka penyebaran agama Islam khususnya di pulau Jawa dan nilai-nilai keutamaan yang terdapat dalam cerita wayang. Penelitian ini merupakan jenis penelitian pustaka. Metode pengumpulan data yang digunakan adalah metode dokumentasi. Data dalam penelitian ini berwujud informasi proses islamisasi masyarakat tradisional Jawa

yang berasal dari buku, literatur, jurnal, dan surat kabar. Sementara itu, teknik analisis data menggunakan deskriptif analisis. Melalui analisis data tersebut, diperoleh hasil berupa: (1) Nama-nama tokoh pewayangan mengandung makna filosofis islami; (2) Cerita pewayangan mengalami modifikasi dikemas dengan tema cerita lebet yang memuat konten islami/ketuhanan; (3) Cerita pewayangan yang dimodifikasi para walisanga mengandung nilai keutamaan, yakni: nilai religius, nilai kepemimpinan, dan nilai kemanusiaan atau sosial.

Keywords: Wayang; preaching of Islam; Virtue Value.

Introduction

The religious system is one element of culture. Therefore, culture and religion are inherent in human life. Both of them influence the pattern of community life. The social culture has a strong influence from religion, and vice versa, the religion of the community, will be affected more or less by the culture of the local community.

Wayang (puppet) is one of the cultural forms that Javanese people have. The wayang show is led by a *dalang* (puppeteer) who controls the course of the story and *gamelan* music is used as a companion. Wayang stories generally take from the Mahabharata and Ramayana texts. This traditional art is not only a show but is considered as a guide, because in the story there is a recitation of the 'teachings' of life packaged through interesting storylines.

Wayang shows are not only a means of entertainment, but can be used as a means of education, communication, expression, and reflection. The themes raised in wayang stories are generally related to moral problems. By the needs of the people thirsty for moral education as social control in their lives.

However, in reality, the Islamization process for traditional Javanese people is not as easy as one might imagine. The strong understanding of the previous religious system and clad in cultural elements is an obstacle for the *Walisanga* to penetrate it. The occurrence of rejection is experienced by the *Wali* both subtly and frontally. Traditional Javanese people embrace these former beliefs for generations and are deeply embedded.

To change the mindset and beliefs of traditional Javanese people, it needs a particular strategy, namely by conducting a cultural acculturation approach. A *kejawen* culture that had already grown did not just disappear but was developed with the addition of Islamic accents. The use of wayang as a medium of Islamization is slowly accepted by traditional Javanese people.

Wayang is considered to facilitate the Javanese people in understanding Islamic teachings inserted in the storyline.

Walisanga has innovation in displaying the embodiment of *wayang* figures, so it does not violate Islamic law. Also, the contents of the story initially oriented towards Hindu and Budha culture gradually shifted to Islamic-Arab culture. Javanese people consider more populist and easily accept the *wayang*. Complementary cultural and religious acculturation makes Islam acceptable peacefully. Until the millennia, wayangs were considered still relevant to be used as a media that lacked conflict. Islamization by the Wali is not only about seeking mass but also aims to advance the Islamic civilization in Indonesia. Therefore, it needs a more in-depth study of the Islamization process of traditional Javanese people by *wayang* media through this article.

Research Methods

The research method is a way of approaching, observing, analyzing, and explaining a phenomenon (Kridalaksana, 2001). This study uses a qualitative approach to the type of library research. The method of collecting data for library research is a method of documentation obtained from books, notes, journals, newspapers, and others. Data in the form of information about the Islamization process of traditional Javanese people in Java originating from books, literature, journals, and newspapers were collected and sorted out and reviewed to formulate a theoretical basis for the problems examined, namely the manifestation of Islamization of traditional Javanese people carried out by Walisanga.

Meanwhile, the data analysis technique in this article uses descriptive analysis to construct some concepts regarding philosophical meanings of *wayang* figures, *cerita lebet* (deep stories), and the virtue values from *wayang* stories closely related to the Islamization process of traditional Javanese people.

Literature Review

History of *Wayang* in Java

Wayang in Indonesia is known for centuries. Two inscriptions record about the *wayang*. The first inscription issued by Raja Lokapala in 840 records *orang-orang aringgit* (aringgit people), who takes part in the *wayang* show. The second inscription made in the reign of King Balitung in 907 was mentioned, "... Si Galigi Mawayang", meaning Galigi held a *wayang* show. *Wayang* can mean a

picture of a character, doll, a puppet performance, walking many times, passing by, not fixed, vague, and dimly lit. The word “*wayang* (puppet)” relates to the word Hyang, which means an ancestor who has the nature of moving many times, maze, passing by, and floating (Sutardjo, 2008). *Wayang* is primarily a symbol or mirror of human life, so watching *wayang* shows is no different from seeing yourself through a mirror (Nurgiantoro, 2011).

Wayang is *rerupan sing kadadayan saka barang sing ketaman ing sorot (pepadhang)* ‘a shadow that occurs because of the light beam’ (Purwanto, 2018). *Wayang* derived from words of *yang* that get prefix *wa* means always moving, not fixed, or vaguely which gradually becomes *pertunjukan bayang-bayang* (a shadow show) (Akhyanto et al., 1988). *Wayang* comes from the word *Ma Hyang* which means to go to the spiritual spirit, god or the Supreme God (Lisbijanto, 2013: 1). In the life of the Javanese people, *wayang* becomes a show as well as guidance. A set of *wayang* has several hundred characters; some are good; some are evil. Good character *wayang* is always played on the right side of the *dalang* (puppeteer), while the evil ones are performed on the left side of the *dalang*. *Wayang* that is not used is mounted on a banana tree in front of the *dalang*.

Wayang purwa or *wayang kulit* (shadow puppet) comes from Sanskrit *purwa* which means the first by adopting the stories of Ramayana and Mahabharata from Indian traditions. *Wayang* has the meaning of shadows, which occur because the audience of the *wayang* show will see through the shadow of the *wayang* reflected on the screen (Wardani & Widiyastuti, 2013: 23). The audience is generally behind the screen, so they can only see the shadow of the *wayang* played by the *dalang*. Mulyono (in Amir, 1994: 33) classifies the development of *wayang* through several stages.

The first stage is prehistoric age where *wayang* shows had been functioned as magical-mythical-religious of worship ceremonies on the spirits of ancestors called “*Hyang*.” The story in ancient age tells the heroism and adventures of the ancestors. Following the stage is the age of Mataram I. In this period, the function of *wayang* had begun to develop as an educational and communication tool. The story is taken from the Ramayana and Mahabharata given local characteristics and mixed with traditional ancient myths.

The next stage is East Java age in which *wayang* has achieved perfect form. The language used is ancient Javanese with Sanskrit words. It proceeds to Islam arrival age. In this age, *wayang* are used as a means of preaching, education, communication, literary and cultural resources, and as entertainment. The story is taken from the chronicle, namely acculturation between the epics of

Ramayana/Mahabharata and stories of Islam originating from Arabic. The *wayang* is flat-shaped resemble a shadow today. The language used is Middle Javanese and New Javanese. In the final stage namely independent Indonesia age, *wayang* was a multifunctional art performance. It began to appear in the form of new *wayangs* such as *wayang Suluh*, Pancasila, struggle, revelation, and Indonesian-language *wayang*.

There are several types of *wayang* stories: lakon lebet/deep story (philosophy), *cerita ruwatan* (*ruwatan* story, it is a special ritual with *wayang* show), *cerita bersih desa* (village clean stories), lakon *kasudiran* (kasudiran story), *lakon kelahiran* (birth story), lakon *wahyon* (revelation story), and *alap-alapan* or *raben* (marriage story). At first, the *wayang* stories originated in the epics of Ramayana and Mahabharata. However, in its development, there are changes following the current state of society. Hazeu (in Sutardjo, 2006: 50) argues that the origin of *wayang* originating from native Java is not imitating Hinduism. The arguments are (a) the names of puppet equipment are all original Javanese words, (b) the *wayang* has existed since before the Hindu came to Java, (c) the structure of the *wayang* story is composed according to an ancient model, (d) the way of *ki dalang* (puppeteer) telling (high and low voice, language, and expressions) also follows a very old tradition, and (e) technical design, the style of story is also Javanese in nature which grows from the ceremonies of worship of the ancestors.

Cultural arts shows (*wayang*) are a reflection of the people lives. *Limbukan* or *jokes* found in *wayang* shows contain informative elements that are full of messages. Advice, suggestion on life, religious content, and political aspects are often expressed in this presentation. The aspects of education delivered are usually packaged in the form of *pralambang* (symbols), so the extent to which one can see these values depends on the ability to appreciate and digest the forms of symbols or symbols in *wayang* (Susanti & Wahyuni, 2017). Therefore, the *wali* (ulama) chose *wayang* as a means of spreading Islam. Islamic teachings that have strong related to Arabic culture are acculturated with Javanese culture so that they are presented with a beautiful and full of religious elements.

Wayang Existence in Islamic Religion

The spread of Islam in Indonesia was carried out peacefully and comprehensively brought by Muslim traders/preachers in the 7th-8th century AD (Rahman, 2017). The aim of Islamization according to Al-Attas is to protect Muslims from the knowledge that has been polluted and misleading,

through the knowledge that a Muslim is expected to increase in his faith, the Islamization of knowledge will bring security, goodness, and justice to humanity (in Novayani, 2017: 78).

The history of Islam entering in Indonesia is through various ways including trade, marriage led by Arab merchants, education (*pasantren*), sufism, *da'wah*, arts and culture (Posha, 2015). Besides, power can also influence other rulers and their people to join Islam. Regarding the many teachings about life contained in the *wayang* stories, Javanese people assume the *wayang* as an encyclopedia of life. The characters in *wayang* become exemplary.

Among Walisanga who used *wayang* as educational media were Sunan Bonang and Sunan Kalijaga known to use art and cultural vehicles often to attract people's sympathy, one of which was a Javanese *gamelan* device called *bonang*. *Bonang* from the syllable *bon* + *nang* = *baboon* + *menang*/wins = *baboning kemenangan* = great victory. In the process of reforming the *wayang* show, Sunan Bonang is known as the *dalang* (puppeteer) who preaches spiritual teachings through *puppet* show (Purwanto, 2018).

Sunan Kalijaga is one of the *wali* (*wali sanga*) using *wayang* as a medium for Islamic religious education on Java. Sunan Kalijaga sees *wayang* as popular entertainment but contains planting about the noble class with a subtle character, virtuous, the expert of meditation, and giving benefit to others. The *wayang* stories have been inserted the teachings of Islam, so that the Javanese people more readily accept (Masitoh, 2016). In addition to the storyline, *wayang* has experienced innovations in the form of *wayang kulit* (puppet). In Islam, the depiction of the human way is forbidden or *haram*. Therefore, the embodiment of puppets is made not like humans, for example, the hand is made extending beyond the size of its body, its head is like an animal, its nose is made so long that it is not the same as a human embodiment. Culture and religion collaborate in high-value art. This strategy was considered successful because the Javanese people were happy to accept it.

Based on the type of player, *wayang* can be classified into four types (Lisbijanto, 2013). *Wayang kulit* is a type of *wayang* whose characters are played with wayang made of leather. The *wayang kulit* show is led by a *dalang* (puppeteer). *Dalang* holds the control that runs the whole storyline. *Wayang orang* is a type of *wayang* art whose players are human. The story of *wayang orang* is inspired by *wayang kulit*. Therefore, the characters are also the embodiment of *wayang kulit*. *Wayang golek* is a *wayang* whose characters use wooden dolls with colorful costumes according to their characterization. The red color

is fury, green for sincerity, white is used for good and honest nature, black symbolizes the character with permanence, and pink symbolizes in half. *Wayang klithik* is a *wayang* with players made of flat wood that looks like *wayang kulit*. This *wayang* was created by Prince Pekik (*Pangren Pekik*) who served as *Adipati* of Surabaya; then his form was perfected by Pakubuwono II. *Wayang Klithik* stories are taken from the Panji and Damarwulan stories.

Equipment used in *wayang* shows can be likened to the life of the world with everything in it. *Blencong* or lamp that are used to emit light, so that the *wayang* has a shadow equals to the sun that illuminates the universe. Color or screen is associated to the universe. *Debog* (banana three) which is used to plant *wayang* is likened to earth. The *dalang* is likened to the Regulator of Destiny or God.

Observers from the 1960-1990 era classified the *dalang* into several categories, namely *dalang apik*, *dalang wasis*, *dalang pinter*, and *dalang sabet*. Called *dalang apik* because they always prioritize aesthetic values in their presentation. Meanwhile, *dalang wasis* is the *dalang* who gave priority to the dramatic elements and *sanggit lakon* (creative in the story) in his show. *Dalang pinter* (intelligent *dalang*) is a type of *dalang* who always displays spiritual values concerning the science of perfection of life in his show. *Dalang sabet* is a *dalang* who emphasizes *wayang* movement skills in his show (Soetarno, 2017).

Dalang plays the main role in a *wayang* show. Therefore, a *dalang* must be able to display the story to the maximum extent possible. Maximum show of a *dalang* must meet the criteria of a good *dalang*. Wignjawirjanto (in Sutardjo, 2006: 16-18) said that a *dalang* in presenting a *wayang* show would be good and perfect if they have nine things. (1) *Regu*, when *dalang* sitting on the stage, he must be calm and confident. (2) *Greget*, *dalang* can amaze and arouse the enthusiasm of the audience. (3) *Sem*, *dalang* can animate the invisible scene, so that the audience can be carried away by the atmosphere. (4) *Nges*, *dalang* can feel sad scenes so that the audience can create an emotional feeling of the audience. (5) *Renggep*, *dalang* should be serious and professional. (6) *Antawacana*, *dalang* can present a dialogue between the characters of *wayang*, *janturan*, *pocapan*, and *suluk* is according to and in harmony with the *wanda wayang*, *pathet*, and scene atmosphere. (7) *Cucut*, *dalang* should be able to make funny or full of healthy and educative humor, social criticism, so the audience is interested. (8) *Unggah-ungguh*, it means that *dalang* understand the *udanagara* (rules, procedures) in presenting *wayang* shows, both language (in dialogue, spells, pronunciation), how to hold and play *wayang*, and in arranging

accompaniment or *gending* (song). (9) *Tutuk*, it means *dalang* is mastering and being skilled in organizing or carrying out *wayang* shows.

Dalang can be categorized into five types, namely: *dalang sejati*, *dalang purba*, *dalang wasesa*, *dalang guna*, and *dalang wikalpa* (Sastroamidjojo in Sutardjo, 2006). The first type is *Dalang Sejati* who is in performing the show always focuses on spiritual or spiritual education (*ngelmu kasepuhan*). It is intended that the community had spiritual intelligence (*lantip panggrahitane* and *tanggap ing semu*). The second type is *Dalang Purba* who is smart in his puppetry presentation and in displaying various stories that can be used as examples in the daily life of society. Therefore, in the show, there are always multiple suggestions and lessons on the virtues of human life. The next type is *Dalang Wasesa* who is an expert in presenting *wayang* stories that can captivate, destroy feelings or cause anxiety, doubt, concern, love, worry, and so on created through language pronunciation.

Dalang Guna is good at packing a story in serving audience tastes in general. In other words, a *dalang* is favored by the community because the show always follows the taste and can read the atmosphere and the condition of the audience. The last type is *Dalang Wikalpa* who is good at presenting *wayang* stories according to the *pakem* 'benchmark, rule', or the *dalang* is clever mimicking the 'creations' of other *dalang*, both imitating about *sabet*, *ginem*, *pocapan*, *janturan*, *suluk*, accompaniment of *gending*, and jokes or humor.

Dalang can be described as someone with a sacred duty to give lessons, teachings, descriptions or interpretations of life sciences and their meanings to the general public. Role of *dalang* in the community gets a high and respectable position, so a *dalang* should have the character of a *mahambeg guru*, *mahambeg bapa*, *mahambeg pandhita*, and *mahambeg satriya* (Sutardjo, 2006).

Mahambeg guru (teacher character) is a *dalang* having a teacher's character that acts as a teacher of the audience or community. Each performance always gives teachings or *piwulang kehidupan* (life teaching), so that the attitudes and actions of a *dalang* in daily life must provide good examples to the community (can be taken and imitated).

Mahambeg bapa (father character) is a *dalang* should have the character of the father. It means that all his thoughts are more mature or careful, broad-minded and full of knowledge, as said by the father (*bab apa-apa pepak* or *dalang* understands and masters various life problems). It is evident that every performance of a *wayang* show always describes various life problems and their solutions have to benefit for the audience or community.

Mahambeg pandhita (priest or Brahmana character) is a *dalang* having high spiritual intelligence because in his life he often performs *tirakat* or inner sensitivity to get spiritual sensitivity (responsive/empathy or *lantip batine*). This is evident when performing *wayang* shows being witnessed by many people from various circles and characters, so it needs to have an inner sensitivity (*lantip ing sasmita*). During the show they can adjust to the situation and condition of the area, so that the performance can run smoothly, successfully, safely, and avoid various disorders.

Mahambeg satria (gentleman character) means that a *dalang* always motivates the audience always to uphold the truth, be brave, and protect and help persecuted people. It can be seen when the *dalang* offer 'advice' in interpersonal dialogue, social criticism, storyline during the presentation of the show.

One of the famous wayang stories is Mahabharata. In the Mahabharata story, there is a characterization of *Pandhawa Lima* (Five Figures) consisting of Yudhistira, Bima, Arjuna, Nakula, and Sadewa. *Pandhawa Lima* figures are five brothers but different mother. In the story of *Pandhawa Lima* is fighting against *Kurawa*, their cousin who fought over Hastinapura or often called the Baratayudha war. *Pandhawa* and *Kurawa* are likened to two sides, namely good and evil. Warfare Baratayudha illustrates how human struggle against evil.

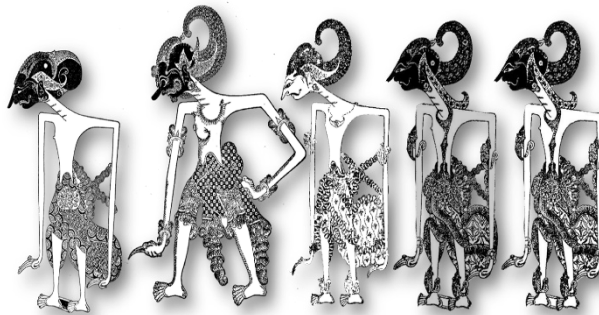


Figure 1. Figure of Pandawa

(<http://dloverheruwidayanto.blogspot.com/2016/05/membentuk-generasi-berkarakter-melalui.html>)

Table 1. The Meaning of Five Pandawa Character Philosophy

Figure Name	Symbols	Philosophical Meaning
Yudhistira	<i>Jimat Kalimasada</i> (<i>Kalimasada</i> Talisman)	The sahadat sentence is a sign of self-recognition in Islam.

Bima	<i>Kuku Pancanaka</i> (Pancanaka Nails)	The second pillar of Islam is five daily prayers (<i>shalat</i>).
Janaka	<i>Bertapa</i> (Ascetic or meditation)	The third pillar of Islam is fasting.
Nakula	<i>Dermawan</i> (Generous)	The fourth pillar of Islam is <i>zakat</i> .
Sadewa	<i>Penampilan rapi dan bersih</i> (Neat and clean appearance)	The fifth pillar of Islam is Hajj.

The first figure is Yudhistira; the oldest child in *Padhawa Lima* who has a *Jimat Kalimasada* (kalimasada talisman)/ *kalimah shahadat*. Kalimasada in Islam can mean the sentence of creed, namely *La Ilaha illaLah Muhammad Rasulullah*. Someone who has pronounced the sentence of shahada means believing in the existence of Allah as the God and the Prophet Muhammad as the Prophet.

The second figure is Bima, depicted with a large, tall body, firm, responsible, and prioritizes family. Bima has a weapon in the form of *kuku pancanaka* (pancanaka nails) which are relevant to the second Islamic law, namely five daily prayers. A person's sharpness in upholding prayer will lead to eternal happiness in heaven.

The third figure is Arjuna or Janaka depicted as a handsome and firm man in his stance, and he has an ascetic or meditation habit. The habit of meditation is relevant to the third pillar of Islam, which is fasting. Meditation and fasting together take action to refrain from things that can cancel it. Fasting in Islam is carried out with a variety of purposes, namely to have a strong soul and body, to empathize with the conditions of others who are less fortunate, and to be closer to God.

The fourth and fifth figures are Nakula and Sadewa who describe *kesatria* (knight) figures diligent and active in working. Their appearance is also not careless with neat and nice clothes but still generous. It is likened to the fourth and fifth pillars of Islam. Nakula and Sadewa are figures depicted as the realization of *zakat* and hajj worship. Those who commit to *zakat* are generous people and who conduct a pilgrimage for those are capable.

In addition to the figure of Pandhawa Lima, there are also figures of *Punakawan* or *Panakawan*. *Punakawan* comes from the word of *pana* 'clever, clear, bright, and careful in observation'. The word of *kawan* 'friend or relative' which means a very clever and trustful friend, has a broad view and sharp and careful observation, or better known as a term of *tanggapingsasmita lan limpad pasanging grahita* 'responsive and concerned about various problems'

(Sutardjo, 2006). *Punakawan* consists of four figures namely *Semar*, *Gareng*, *Petruk*, and *Bagong*.



Figure 2. Figure of Punakawan

(<http://www.dewisundari.com/filosofi-punakawan-mengenai-ciri-ciri-punakawan>)

Table 2. Philosophical Meaning of Punakawan

Character Name	Alias	Philosophical Meaning
Semar	<i>Ismar</i> or <i>Mismar</i>	Way of life
Gareng	<i>Nala khoiran</i>	Accepting kindness or <i>amar ma'ruf</i>
Petruk	<i>Fatrak</i>	leave the bad or everything that is not good (<i>nahi munkar</i>)
Bagong	<i>Baghaa</i>	the conflict between thinking and feeling, good and bad.

Punakawan figures have philosophical meanings relevant to the Islamic view, as stated by Sutardjo (2006) as follows. In the view of Islam, the character of Semar originates from Arabic *Ismar* or *Mismar*, nail as a symbol of worship or provision as a guide to life. Following the Hadith saying *Al Islamuu ismaruddun yaa* 'Islam is a nail for strengthening world safety.' *Semar* is also named *Hyang Ismaya* 'AsmaKu or God's name'.

The *Nala Gareng* figure in the Islamic view is derived from Arabic language 'accepting good or *amar ma'ruf*' meaning that people in this life always do good and care for others, or *naala qariin* 'get many friends and their duties as preachers' with good words. The third figure is *Petruk* who is from Arabic *fatruk* 'leaving the bad or everything that is not good (*nahi munkar*).' The word *fatruk* is the base word for a short sentence from the advice of Sufism, "*Fatrak kullu maa siw Allaani*" 'leave everything, anything but Allah.' Therefore the character *Petruk* always has a bright, happy, and charming because he never

had revenge, denouncing, harming others, so that wherever many friends, their lives feel safe and comfortable.

Meanwhile, the figure of *Bagong* comes from Arabic, namely *bagha* the “conflict between thinking and feeling, good and bad,” meaning the importance of introspection, caution, meticulous, smart and agile in dealing with and resolving various problems faced. *Punakawan* is on the right side, his right-hand points to. It means his knowing (*pana*), can give guidance to humans. In other words, Semar or divine illumination is always needed and becomes a real act in daily life in a character of (a) honest -*Nala Gareng*, (b) full of love -*Petruk*, (c) cooperation or happy to help -*Bagong*. The character of the *Punakawan* is considered to be able to accommodate the aspirations of the *wali* (trustees) regarding his views on Islam.

From an Islamic perspective, *wayang* absorbs values about how humans should live. Human life taught in *wayang* includes its relationship with fellow humans, nature, and the main thing is God. Islam believes that humans are born to be God’s representatives on earth with special tasks or missions to regulate the order of life in the world or often referred to as caliphs on earth. For this reason, humans must carry out all of God’s commands and stay away from all His prohibitions. To carry out the mandate, humans must have strong faith (Faith), carry out all the Shari’a/rules of worship (Islam), and treat themselves, other humans and nature according to established principles (Ihksan) (Amir, 1994).

Wayang is a traditional communication media that contains entertainment and guidance. In practice, *wayang* use *lakon* (story) presented without a written script, not separated from the elements of jokes, accompanied by music originating from *gamelan*, led by a *dalang*, and the stories contain character education. The values conveyed are presented democratically with realistic depictions.

Stories in Wayang contain Islamic Teachings

In *wayang*, there is the term *lakon lebet* (deep meaning story). The *lakon lebet* is a *wayang* story containing philosophical meanings, containing the teachings and guidance of human life. The *lakon lebet* usually depicts *wayang* figures who want to be close to God or seek the perfection of life (*wikan sangkan paran*), so they can unite with God (*manunggaling kawula Gusti*).

The Dewaruci story can be classified into the broader *lakon lebet* category because it describes a *Pandawa* enforcer warrior named Bratasena or Bima

who wants to find perfection of life. Bima is the Pandawa enforcer warrior 'number two of five children,' who is the son of Prabu Pandhu with Dewi Kunthi. A brave young man, his pride, is not easily swayed by circumstances. The action is right because everything has been thought carefully and seriously. Bratasena is a young man who always longs for the truth and obedient to the teacher so that everything he believes is true; he never gives up his belief. Bima was sure that the teacher must have done good to his students, so he is very respectful and obedient to *Resi Durna* (Pandawa and Kurawa teacher). Bima wants to find the knowledge of *sangkan paraning dumadi* by studying with Begawan Durna. To receive this knowledge, Bima must look for *tirta perwitasari mahening suci* (holy water) located in *samodra Minangkalbu* 'the ocean floor.' By getting rid of various obstacles, *Bratasena* enters the ocean and devoured by a very ferocious and powerful dragon, *Nemburnawa*. But thanks to the weapon of *Kuku Pancanaka* (Pancanaka Nails), *Bratasena* succeeded in killing *Naga Nemburwana*, and came up a *bocah bajang* 'little boy' with a face and shape is the same as Bima. That is what the real teacher called. Then Bima was immediately obedient and got various 'advice' about *kasampurnaning dumadi* (life comes from God and will return to Him).

The Bima Suci story contains the concept of *manunggaling kawula Gusti* "human unity with God" is like a mirror with people who reflect and the shadows in the mirror are human (Astiyanto, 2012: 357). The *kebatinan* (inner) produced by Javanese processing of materials that come from outside, is a *kebatinan* teaching the unity of servants with God or *manunggaling kawula Gusti* who has specific characteristics. *Kebatinan*, according to Kreamer, is a *kebatinan* that teaches speculative, mixed and radical servant unity with God maintained by the Javanese for centuries until today (in Endraswara, 2011).

About mystical endeavors, human beings must overcome the physical or outward aspects that link humans to the world of symptoms, such as emotions and instincts, worldly lusts and rationalities, so that their minds are free to reunite with the origin, and they experience oneness. Order, balancing or harmony is a condition must uphold, which in its deepest sense, harmony is oneness with who is created, the *kawula* (creature) with *Gusti*, *sangkan Paran* (origin of creature). Harmony with the last principle is that God Almighty is a moral obligation and is the main goal of the practice of *kebatinan*. The goal is often expressed with God (*pamoring/manunggaling/jumbuhing kawula Gusti* or creature unites with God). Humans who have reached this level means that they have obtained *kawruh sangkan paraning dumadi*, knowledge of the

origin (*sangkan*) and destination (*paran*) of everything that exists (*dumadi*). Such humans are said to have died to the outside world and achieve a righteous life, as a union between *mati sajroning urip* (death in life) and *urip sajroning mati* (life in death) (Endraswara, 2011).

Virtue Values in Wayang Stories

Wayang is a form of human mind reflection. Therefore, wayang shows are a representation of the flow of drama in human life. The stories presented contain a moral message. Wayang stories, contain educational values to learn.

The first value is that religious values related to faith, piety, and obedience to God. Humans are described as in the relationship of the micro cosmos with the Creator. *Pewayangan* figures who reflect religious values always try to be “*manusia sukma sejati* (true soul people)” as in the story of “*Perang Kembang* (Introduction War).” To become a true soul man requires the power to master himself and be carried out continuously in all things (Amir, 1994). Besides, *Lakon Dewa Ruci* (Dewa Ruci Story), tells Bima is looking for a *tirta perwitasari* (holy water). This story contains spiritual teachings seeking the way of true life. Bima is a depiction of humans living in the world to find a way of perfection or eternity in the afterlife. The journey to find the perfection of life is characterized by struggles of self-control, solidification, and hard work to get what is aspired to be, namely meeting God, “The creature meets God or united with the Creator or *manunggaling kawula Gusti*.”

There are similar principles of view towards God in *kejawen* culture with Islam, here are ten characteristics of God in the view of *kejawen* and Islam (Endraswara, 2011: 176-177), namely: a) God exists and impossible to be not exist; b) God is supreme; c) God is almighty (*Maha Murba*); d) God is *Suksma* (God Existence); d) God as Creator is called *Hyang Widi* and *Hyang Manon*; e) God is also Merciful; f) God is Supreme Being (*Maha Awis*); g) God is eternal; h) God is *causa prime*, and i) God is single. The similarity of the *Kejawen* and Islamic teaching towards God made the religion of Islam easily accepted by the Javanese people. Acculturation that occurs results in new cultures that are strong in the religious side without leaving the aspect of tradition, thus giving rise to local wisdom (Muqoyyidin, 2012).

The second value concerns leadership that is famous for the teaching of *hastha brata*. This teaching contains *hambeging surya* (the nature of the sun) as a source of life, *hambeging candra* (the nature of the moon) source of illumination in darkness, *hambeging kartika* (stellar nature) as a guiding direction, *hambeging hima*

(cloud nature) which provides welfare, *hambeging samirana* (wind nature) who is close to his people, *hambeging samodra* (sea nature) that is able to accommodate all the aspirations of his people, *hambeging dahana* (fire nature) which means the leader must be assertive and courageous, *hambeging bantala* (land nature) that is a leader must be humble (Junaidi, 2011). A leader should have these eight traits. The consequence is the community are the main orientation, personal interests are not a priority. However, in practice it has not been able to carry out optimally even often in the opposite, i.e., personal interests are primary, while the interests of the people are secondary importance.

The third value is related to popular human or social values found in the story of *Begawan Ciptaning*. In the story, Arjuna always prostrated to God after obtaining the *pusaka Pasupati* (Pasupati weapon), after which the magic he gained was used for the common good, namely to kill the wicked of Raja Niwatakawaca for the social interest and peace of the state (Sutardjo, 2006: 110). Humans live in the world must be beneficial to others.

The three values can regulate human life about the Creator and with each other. Relationship vertically between humans and their God is depicted in micro-cosmic life how humans must carry out all orders and stay away from all His prohibitions. Meanwhile, relationship horizontally with the same humans is arranged in the macro cosmos. In the value of leadership, humans are expected to carry out the mandate as caliphs on earth with all the good qualities such as those found in the teachings of *hastha brata*. On the other hand, humans must also benefit others or often called *urip kuwi urup* 'life is beneficial.' The true life gained by humans will be carried out in the realm of the hereafter. However, to reach that realm, humans must have the means to do good in the world and benefit others.

In Javanese culture, there is a philosophy of character education namely *Tri Rahayu* which contains: *memayu hayuning salira*, *memayu hayuning Bangsa*, and *memayu hayuning bawana*. First, the philosophy of *memayu hayuning salira* is related to the way humans improve their quality. The quality of a human being can be seen from two sides, namely material and nonmaterial. The material side is related to worldly science, while the nonmaterial side tends to morality, ethics, and the religious side. Second, the philosophy of *memayu hayuning bangsa* is related to how to struggle for the country and nation as citizens who are good at obeying the applicable law and avoid all prohibitions related to the law. The third philosophy of *memayu hayuning bawana* is related to how to build world welfare. It starts from small things done in the surrounding

environment, maintain the environment to stay beautiful and clean, care for others, and maintain peace. Maintaining peace can be done by not saying hatred towards others and avoiding social conflict. All the good done in the world will undoubtedly be accounted for in the hereafter and become the provision of true life.

Conclusion

Based on the data analysis presented above, it can be concluded that the names of *wayang* (puppet) characters contain Islamic philosophical meanings. Also, the modified *wayang* stories are packed with *lebet* story themes including Islamic/divine content. The modified *wayang* stories of the Walisanga contain primacy values, namely: religious values, leadership values, and human or social values. Accordingly, *wayang* is considered to be relevant as a medium of Islamization for traditional Javanese people, because it can be used as a center of learning from various aspects of life. The figures raised are reflections of the character of the Javanese people so that they can be accepted more easily by the community.

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