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Wayang as Da'wah Medium of Islam according to Sunan Kalijaga

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Abstract

Wayang is tradition contains philosophical values and great teachings. For Javanese people, wayang is not only as performance, but therein the life guidance. At the beginning, wayang was used as a media for worshipping to 'Hyang' (God) about 1500 BC. It was also used as medium for spreading the doctrine of Islamic teachings. Because of the closeness of wayang performance in the people's heart, Walisanga made wayang as one of their da'wah medium. Among the famous preacher (da'i) that uses wayang was Sunan Kalijaga. In order to researcher used al-Nahl 16:125 as a cornerstone in looking at the method of da'wah according to Sunan Kalijaga, namely methods of da'wah bi al-ḥikmah, bi al-mauizah al-ḥasanah, and bi al-mujādalah al-aḥsan. The researcher found that da'wah performed by Sunan Kalijaga was to modificate the figures and the stories of wayang to be filled by Islamic values and philosophical teaching, as described in the five figures of Pandawa as the representation of five tenets of Islam, they are Yudhistira (Syahādah), Bima (Ṣalāt), Arjuna (Fasting Ramadhan), Nakula (Zakāh) and Sadewa (Ḥajj), as well as the figures of Punakawan, which represented people's life and the way to face its obstacles which has not been exist before in Hindu era. Its represented by Semar, Gareng, Petruk, and Bagong. Thus, the figures of Pandawa and Punakawan influenced the people to finally embraced Islam.

Keywords: *Wayang, Pandawa, Punakawan, Sunan Kalijaga, Da'wah.*

Abstrak

Kesenian wayang mempunyai filosofis yang tinggi dan bernilai luhur. Bagi orang Jawa wayang tidak hanya sebagai tontonan, namun di dalamnya terdapat tuntunan hidup.

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Pada awal mula fungsinya wayang digunakan sebagai media untuk menyembah kepada Hyang, yaitu sekitar tahun 1500 SM. Kemudian wayang digunakan sebagai media untuk menyebarkan doktrin agama, baik Islam maupun agama-agama yang datang sebelum Islam. Melihat begitu melekatnya wayang di hati masyarakat, Walisanga pun menjadikan wayang sebagai salah satu media dakwahnya. Di antara yang paling terkenal dalam berdakwah menggunakan media wayang adalah Sunan Kalijaga. Berangkat dari gambaran singkat di atas, peneliti berusaha untuk meneliti lebih dekat tentang bagaimana modifikasi figur dan cerita wayang yang digunakan Sunan Kalijaga sebagai media dakwahnya. Dalam penelitiannya, peneliti menggunakan surat al-Nahl 16: 125 sebagai landasan dalam melihat metode dakwah yang dilakukan oleh Sunan Kalijaga, yaitu dengan metode dakwah *bi al-hikmah*, *bi al-mau'izah al-hasanah*, dan *bi al-mujadalah al-ahsan*. Peneliti menemukan bahwa dakwah Sunan Kalijaga menjadikan tokoh dan cerita wayang mengandung nilai Islam, sebagaimana pada tokoh Pandawa yang berjumlah lima dijadikan sebagai lambang dari rukun Islam, yang digambarkan pada karakter Yudhistira (Syahadat), Bima (Shalat), Arjuna (Puasa), Nakula (Zakat) dan Sadewa (Haji), serta penciptaan tokoh Punakawan yang belum ada sebelumnya pada kisah pewayangan Hindu. Tokoh Punakawan sebagai representasi kehidupan manusia beserta cara-cara dalam menghadapi kehidupan, yang digambarkan pada karakter Semar Badrayana, Nala Gareng, Petruk, dan Bagong. Karakter-karakter pewayangan tersebut dapat memberikan pengaruh pada masyarakat Jawa, dengan sedikit demi sedikit meninggalkan kepercayaan lama.

Kata Kunci: Wayang, Pandawa, Punakawan, Sunan Kalijaga, Da'wah.

Introduction

The culture is one of the medium of *da'wah* that is effective in spreading of Islam in Indonesia, especially in Java. Java has a distinctive culture and entrenched. One of Javanese culture that is successful in its utilization is through the media of *wayang* (puppet).¹ The roots of animism and dynamism as well as touch of Hindu are so strong and made *da'wah* of Islam in the beginning was adopted from the local culture in order to be easily understood and accepted.

Forming a new cultural institution of Islam actually was deliberately used as *da'wah* pattern to strengthen Islam, easily fused and make impression among Javanese people,² with the thick Javanese tradition and culture, the dissemination of Islamic teachings at the time were done by gradual way, not by rejecting tradition and

¹ Asti Musman, *Agama Ageming Aji, Menelisik Akar Spiritualisme Jawa*, (Yogyakarta: Pustaka Jawi, 2017), 91-92.

² Donny Khoirul Aziz, "Akulturasi Islam dan Budaya Jawa," dalam *Fikrah*, Vol. I, No. II, (T.K: T.P, 2013), 264.

culture, but introducing Islamic teachings which are full of tolerance and also an equal degree, which was the way of *da'wah* is done widely by *Walisanga*.³ Sunan Kalijaga is one of *Walisanga* who succeed in utilizing Javanese culture as *da'wah* medium of Islam.

*Wayang*⁴ took the story of adventure and heroic ancestor, until the arrival of Hindu around the fifth century which later influenced the story of *wayang*. With retelling stories from Mahabharata⁵ and Ramayana,⁶ *wayang* finally got a touch of Hindu culture, after the book was translated into ancient Javanese Language and mixed with *shankrit*.⁷

Wayang is not known only in Java, but it is known around the home country even international.⁸ It is also one of arts which contain philosophical value.⁹ It can be said that, *wayang* is considered as a component of Javanese culture that is complex and sophisticated, because it has the interesting story, it needs *dalang* in conveying the story, has background music as well as incorporating a message in the story without patronizing, and not change the story line.¹⁰ *Wayang* story always contains two elements of dualistic. There are always two things against which discussed among others, between a group

³ Masroer Ch. Jb, "Spiritualitas Islam dalam Budaya Wayang Kulit Masyarakat Jawa dan Sunda," dalam *Jurnal Ilmiah Sosiologi Agama*, Vol. IX, No. I, (T.K: T.P, 2015), 50.

⁴ *Wayang* is a Javanese cultural heritage is estimated to have been around 1500 BC, it has been recognized by UNESCO as a *Masterpiece of Oral and Intangible Heritage of Humanity*, on November 7, 2003, in Paris. See Burhan Nurgiyantoro, "Wayang dan Pengembangan Karakter Bangsa," dalam *Jurnal Pendidikan Karakter*, Vol. I, No. I, (T.K: T.P, Oktober 2011), 23. There are many definitions of *wayang*, in the general dictionary of Indonesian Language *wayang* is the picture to duplicate the human being made from leather, wood or other materials for the performance as some figure.

⁵ Mahabharata is derived from shankrit language, it was an old story which came from India. Traditionally the author of Mahabharata is Begawan Byasa or Vyasa. It contains eighteen books and then called by *astadasaparwa* (*asta=8, dasa=10, parwa=book*). <https://id.m.wikipedia.org>. on Friday, May 25, 2018.

⁶ Ramayana is derived from shankrit language from the word *Rama* and *Ayana* means The Journey of Rama. That was the heroic story from India and has been modified by Walmiki (Valmiki) or Balmiki from the story of Dewi Sita. <https://id.m.wikipedia.org>. on Friday, May 25, 2018.

⁷ Burhan Nurgiyantoro, "Wayang dan Pengembangan...", 19.

⁸ Mark R. Woodward, *Islam Jawa Keshalehan Normatif Versus Kebatinan*, (Yogyakarta: LKIS, 1999), 319.

⁹ Santosa, et al., Prinsip Toleransi Sunan Kalijaga dan Kontribusinya dalam Islamisasi Masyarakat Jawa, in *Kontekstualita*, Vol. XXVIII, No. I, 2013, 40.

¹⁰ Ferdi Arifin, "Learning Islam from The Performance of Wayang Kulit (Shadow Puppets)," dalam *Hunafa: Jurnal Studia Islamika*, Vol. XIV, No. I, Juni 2007, 101.

of the good against evil.¹¹

Sunan Kalijaga is one of *walisanga* who has left an influence in spreading Islam, especially in the field of culture.¹² Mixed Javanese culture with the teachings of Islam which he carried, as a medium to extend the *da'wah* of Islam.¹³ Culture was considered the most appropriate strategy by seeing the condition of the community at that time which strongly influenced by the beliefs of the ancestors.

Sunan Kalijaga and the Culture

Sunan Kalijaga is very close to culture, particularly the culture of Javanese people who believed the ancestors belief.¹⁴ His closeness with culture was later as his medium *da'wah* to convey the teachings of Islam. Almost every *da'wah* of Sunan Kalijaga was through culture that existed around community, with the aim that they did not feel loss or far from their traditions, it is just turning into an Islamic value.¹⁵ For example the changes made by Sunan Kalijaga in *wayang* performance, which became the focus of this study.

Wayang is chosen as the focus of this work because of the uniqueness of culture, containing the value of the traditional classical artistry or *adiluhung*.¹⁶ In addition *wayang* is considered as an effective media, because *wayang* performance is favored by all peoples, even Islam, Christianity and Hinduism made *wayang* as medium to spread their religious doctrine.¹⁷ Not only in terms of the play, even in stories that initially valued the teachings of Hinduism or animism was later changed to based upon the tenets of Islam, and with Punakawan figures such as Semar, Gareng, Petruk, and Bagong, also the figure

¹¹ Burhan Nurgiyantoro, "Wayang dan Pengembangan...", 19.

¹² M. Sakdullah, Kidung Rumeksa Ing Wengi Karya Sunan Kalijaga dalam Kajian Teologis, dalam *Teologia*, Vol. XXV, No. II, 2014.

¹³ Mitakhurrahman Hafidz, et al. Peranan Sunan Kalijaga dalam Islamisasi di Jawa Tahun 1470-1580, dalam *Artikel Ilmiah Mahasiswa*, Vol. I, No. I, 2015, 5.

¹⁴ M.C. Ricklefs, *Mengislamkan Jawa*, (Jakarta: PT Serambi Ilmu Semesta, 2013), 366-367.

¹⁵ Mark R. Woodward, *Islam Jawa Kesalehan...*, 322-323.

¹⁶ Sri Mulyono, *Wayang Asal-Usul, Filsafat dan Masa Depan*, (Jakarta: Gunung Agung, 1982), 4. *Adiluhung* means a high value, or something that valuable must be kept well <https://kbbi.web.id/adiluhung.html>, on Thursday, May 24, 2018.

¹⁷ Yudi Hadinata, *Sunan Kalijaga*, (Yogyakarta: Dipta, 2015), 220.

of Buto Cakil¹⁸ that did not exist yet on the previous Hindu story.¹⁹

In addition through *wayang*, Sunan Kalijaga also credited over a wide range of other cultural fields especially in Java,²⁰ such as through composition of the song, one of the famous song is *Lir Ilir* and *Gundul-Gundul Pacul*. Then there was also another famous song *Rumeksa Ing Wengi* that contains about prayer pleading for protection from the temptation of Satan, witchcraft and the evil in the night, as well as protection from the disease. These song were represented as another meaning of al-Nās and al-Falaq.²¹

Because of his capability in *da'wah*, Sunan Kalijaga was widely known, and Islam became more developed and readily accepted without any impression of patronizing, by not changing what had already become their favourite or habit.²²

Wayang as Sunan Kalijaga's Da'wah Method

Although already surpassed many decades,²³ *wayang* has never been separated from the heart of Indonesian people, especially in Javanese people, *wayang* became a medium of some interests on each era,²⁴ such as the time of the Hinduism and Christianity spreading in Indonesia, *wayang* was used as a medium to spread their teachings and their religious doctrines, and it is in the same case in Islam.²⁵ In modern era, *wayang* is used to convey political messages

¹⁸ Buto Cakil is one of the four giant (Buto *Rambut Geni*, Buto Terong, Buto Pragalbo) in *wayang* performance, called by Cakil because of his lower jaw protruded forward, so that he looked scary. He has a bad character because he represented a revenge, actually he was a son of Arjuna and Dewi Anggraeni, even in the *wayang* performance in the act of the war of kembang Buto, Cakil always attacks Arjuna, because Arjuna does not recognize him as his son. In *wayang* story Cakil died punctured by his own kris, it means that everyone who has a bad character will get the result from his action. www.kompasiana.com, on Friday, May 25, 2018. See also Sri Mulyono, *Wayang ...*, 39.

¹⁹ Yudi Hadinata, *Sunan ...*, 241.

²⁰ Agus Sunyoto, *Atlas Walisongo*, (Bandung: Pustaka Iman, 2016), x.

²¹ Ahmad Chodjim, *Sunan Kalijaga Mistik dan Makrifat*, (Jakarta: PT Serambi Ilmu Semesta, 2015), 41.

²² Solichin Salam, *Sekitar Walisongo*, (Kudus: Menara Kudus, 1960), 42.

²³ As recorded in the inscriptions dated 829 saka (907 A.D) that the *wayang* performance dedicated to the God with the play *si galigi mawayang buat hyang macarita bimmaya kumara*, and at Wilasrama inscription dates 852 saka (930 A.D) who mentions the *wayang* Wwang. Agus Sunyoto, *Atlas...*, 161.

²⁴ Sri Mulyono, *Wayang Asal-Usul...*, 44.

²⁵ Ribut Basuki, "Panakawan's Discourse of Power in Javanese Shadow Puppet During The New Order Regime: From Traditional Prespektif to New Historicism," in *Kata*, Vol. VIII, No. I, (T.K: T.P, 2006), 76.

of government, because of the influence of *wayang* as *adiluhung* art, and it is known well at the time of new order.²⁶ Then, Sunan Kalijaga used *wayang* to be his medium *da'wah* because of the closeness of the Javanese people in that time with the ancestor belief, and the spirit of them was figured on *wayang* performance.²⁷

In the previous *wayang* stories, there were some characters with each characteristic,²⁸ there were characters who will always defeat an evil figure such as the story of the five Pandawa in Mahabharata Figures that represented goodness against Kurawa represented evil.²⁹

Pandawa was the son of Pandu Dewananta and Dewi Kunthi Talibrata, and his second wife Dewi Madrim. Yudhistira, Bhima and Arjuna were the sons of Dewi Kunthi, Nakula and Sadewa were the son of Madrim.³⁰ They live in the Kingdom of Amarta in Hastinapura or Ngastina. Later they thought against Kurawa which was none other than their own cousins, even the son of Pandu, Dhestarastra.³¹

However, since the advent of Islam and with the *da'wah* conducted by Sunan Kalijaga *wayang* value was changed to modification of Islam, so that the Javanese people can still enjoy what became their favorite, but has been compromised by elements of Islam.³²

Among the figures of *wayang* performance changed is a story of Pandawa, which told the story of five children, namely Yudhistira (Puntadewa), Bima (Werkudara), Arjuna (Jenaka), Nakula and Sadewa. They are the representation of five pillars of Islam that totaled five points, and they each have characteristic or the weapons that make them a powerful knight.³³

²⁶ Muhammad Zaairul Haq, *Tasawuf Pandawa (Puntadewa, Werkudara, Arjuna, Nakula, Sadewa)*, (Yogyakarta: Pustaka Pelajar, 2010), xi.

²⁷ Agus Sunyoto, *Atlas...*, 255.

²⁸ *Wayang* in Hindu version, because in those days before the advent of Hindu *wayangs* still in very simple shape and story, that is just about a patron to the spirits that they believe in, and in the Hindu version is already starting to change occurred because most Java community argue that gods in Hindu version is considered more concrete than the spirits or animism and dynamism which they believe earlier. Sri Mulyono, *Wayang Asal-Usul...*, 64.

²⁹ Muhammad Zaairul Haq, *Tasawuf Semar hingga Bagong*, (Yogyakarta: Kreasi Wacana, 2013), 3.

³⁰ Muhammad Zaairul Haq, *Tasawuf Pandawa...*, 37.

³¹ *Ibid.*, 9.

³² Solichin Salam, *Sekitar...*, 42.

³³ Supriyanto, "Dakwah Sinkretis Sunan Kalijaga," dalam *Komunika, Journal of Da'wah and Communication*, Vol. III, No. I, (T.K: T.P, 2009), 11.

The first, is the figure of Yudhistira,³⁴ he is the central figure in Pandawa, because Yudhistira was the first child, and he become an example, protector and a role model for his brothers, also for the people. It is said that Yudhistira was the descendant of Bhataras Dharma, God of Justice and death. However in the version of Islam, Yudhistira was described as the first Islamic tenets, *Kalimah Syahādah*, it is described with a weapon or *ajian* owned by Yudhistira which was unbeatable strength and can beat everything before him, namely, *jimat kalimasada*.³⁵

Yudhistira was described as someone who never lied even to his enemies. He was very fond of his brothers, in Hindu version it was told that he died and then go to heaven. He did not find his brothers, and saw that they were in hell. Yudhistira eventually followed them to hell. Yudhistira witnessed the fight of a huge gaping hole spout fire, but because of the thought of his brother, Yudhistira jumped. Immediately the fire turned into a cool and soothing atmosphere. It turns out that it was just an exam from the Gods to him.³⁶

It was also told that a person named Prabu Darmokusumo was very old but have also died. He had *ajian kalimasada* which should be outlined in advance if they wish to die, it was the order of the Gods. Then Prabu Darmokusumo was gine and wandering and finally met with Sunan Kalijaga. Sunan Kalijaga outlined what the *ajian kalimasada* was then Prabu Darmokusumo could die quietly.³⁷

Some interpretations of the story explained that Prabu Darmokusumo death was the sense of leaving the old beliefs, they were animism, dynamism, later became a Muslim, by saying *syahādah* before he died.

³⁴ Called by Yudhistira because he never beat a very large Genie named Yudhistira, also called Darmaputra (son of Sukhothai was decided), Dharmaraja (King of Dharma, so named because it always uphold dharma in his life), also called Puntadewa Samiaji, or because it is always respect for the other person as himself, and still there are a number of other calls. Mohammad Zaairul Haq, *Tasawuf Pandawa ...*, 79.

³⁵ *Ibid.*, 77-79.

³⁶ *Ibid.*, 95.

³⁷ Umar Hasyim, *Sunan Kalijaga*, (Kudus: Menara Kudus, 1974), 27. It is said in another story that has is Puntadewa weapon or *jimat* in the form of kris in it there is a relief of the writing occurred. This weapon can beat any form of crime and *angkara* wrath, Puntadewa is old but will not be able to die before explaining the writing on the kris. Behold Puntadewa by Sunan Kalijaga capable of outlining *jimat*, Sunan Kalijaga said that the writing is *kalimah syahādah*, he describes the Sentence's meaning then guide to Islam, Puntadewa died peacefully. See Yudi Hadinata, *Sunan...*, 242.

The second, is the figure of Bima,³⁸ Bima was described as a powerful figure, tough and dashing, he has *pancanaka* nail weapon, which can beat anything physically or spiritually. He was described as figure who always stood strongly. Almost on his whole life, he could not sit or sleep. This represents about the second tenets of Islam that five prayers should be upheld under any circumstances.

In some Dewa Ruci version, it was told that Bima was the one of Pandawa that had undergone a process of *manunggaling kawula gusti* by his coming to Dewa Ruci's body, and Hindu version was derived from Nawa Ruci story. In the first version, Bima learned to Durna to get the water of life, on the advice of his master. Then he left Gajah Oya country to go to Durangga wells. After he found what he was looking for in wells Durangga, finally Bima went to the ocean and met with Nawa Ruci there and got many advices. After that he brought the water to Durna but Durna still insulted Bima, finally Nawa Ruci cursed Durna and throw him into ocean. In the other version, Durna commanded him to find *tirta perwitasari*, even this water never been exist, but Durna just want to harm Bima. However, Bima still has a strong desire to find it, and after his meet with Dewa Ruci, he advised that he must to think deeply before doing everything.³⁹

The third is Arjuna,⁴⁰ Arjuna was described as the figure loved by a lot of people because of his handsomeness. He was always surrounded by many women who liked him. In the war, Arjuna went undefeated, he was symbolized as the third tenets of Islam that is fast. The temptation while fasting was very much, if the fasting person has no strong fortifications he will not withstand hunger, and thirst also lust during fasting, but if he is successful then he is the winner, as illustrated in figure of Arjuna.

The Fourth and the fifth are the twins Nakula⁴¹ and Sadewa,⁴²

³⁸ It is called so because he is a very faithful, and had a strong determination, also called by Bratasena because it has always been a dependable person. Also with Werkudara and Bathara Bayu because the he was the descendant of Bathara Bayu the god of the winds, and many other designations as to Yudhistira. Muhammad Zaairul Haq, *Tasawuf Pandawa...*, 97.

³⁹ *Ibid.*, 120.

⁴⁰ Arjuna means white, clean, and clear. Also called by Janaka Jlamprong, meaning feathers or Peacock is a special nick name from Werkudara, Pandhuputra which means son of prabu Pandhu. *Ibid.*, 127.

⁴¹ Called also by Pinten, Tripala dan Tantripala, it is said that Nakula is another name of shiva. *Ibid.*,156.

⁴² Called also by Rana Tangsen. *Ibid.*,163.

both of them were the son of Pandu Dewanata and Dewi Madrim. They were rarely shown, but without them Pandawa were not complete, or did not mean anything. They are only displayed at certain times only, they are described as the figure that always looked nice, fancy and neat but they were very generous. This is because they are as a representation of the fourth and fifth pillars of Islam are, namely *zakāh* and *Hajj*. In Islam, *zakāh* and *Hajj* indeed were not done every day, but only once a year for those who are able to do so, and are qualified for it.

Other than those mentioned above, Sunan Kalijaga created a new figure named by Punakawan that had not exist before, in Mahabharata nor Ramayana. They are Semar Badrayana, Nala Gareng, Petruk, and Bagong.⁴³ As on the modification of the *wayang* version of Islam on the play of Pandawa *Lima*, Punakawan series also have philosophical meaning behind it. They served the knights, and they did not have prodigious strength which can exceed the power possessed by the Gods on the book of Ramayana and Mahabharata.⁴⁴

The first figure of Punakawan and the most famous is Semar. Semar is derived from the word "*Simār*" in Arabic which means nail that means religious teachings. Islam is a powerful, true, foursquare and, already embedded in the soul.⁴⁵ Semar is told as the God called Bambang Ismaya that descended to the earth to help Pandawa fought against unrighteousness.⁴⁶

A lot of value embedded in the figures of Semar they are sincerity, tolerance, freedom or democracy, honesty, brotherhood, and wise. These figures are reflected in any discourse of Semar provided anywhere and to anyone. Sincerity was described in one of his discourse "*Mimbuhana watak sing sabar miwah tulus anggone momong para trahing witaradya*" means "increase some patience and be sincere in guiding the royal family."⁴⁷

⁴³ Punakawan derived from *pana* which means smart and *kawan* which means friends. That is where the Punakawan always close to their master as an advisor to Pandawa, or amusing when upset. Or called also by *Wulucumbu* it is *abdi kinasih ksatria* with a noble character namely Pandawa. In addition to Semar, Gareng Petruk, and Bagong there are other Punakawan they are Togog, Bilung, Cangik, Limbuk, Sarawita and much more and the rest are rarely played when *wayang* performance. Abdullah in Muhammad Zaairul Haq, *Tasawuf Semar hingga Bagong*, (Yogyakarta: Kreasi Wacana, 2013), 3.

⁴⁴ Agus Sunyoto, *Atlas...*, 256.

⁴⁵ Umar Hasyim, *Sunan...*, 26.

⁴⁶ Muhammad Zaairul Haq, *Tasawuf Semar...*, 105.

⁴⁷ Afina Izzati, "Nilai-Nilai Konstruksi Harmoni: Prespektif Tokoh Wayang Semar,"

The value of the tolerance is described in his another discourse, “*Sampeyan pancen bener gelem tata krama. Ngajeni dhateng sinten kemawon, satemeni ajine luwih aji seng ngajeni kaliyan sing diajeni.*” It means “You are absolutely right to have a good manner, appreciate anyone, indeed it is more valuable that respects than those being respected.”⁴⁸

The value of freedom or democracy states in his discourse in *Semar Boyong*, as following:

“Sayektosipun kenging kinarya cihna manunggaling kawula lan gusti, pamong kaliyan ingkang kedah dipun mong kanthi manunggal tersebut badhe ageng dayanipun, wewangun pambangunan nagari saya badhe lancer. Lan badhe langkung raket supeket manunggaling kawula gusti, kanthi sesanti hayu rahayu ingkang tinemu, ayem tentrem, adil lan makmur.”⁴⁹

Which means, “verily, can be used as an example as a form of *Manunggaling Kawula Gusti*, between leaders and people. With that *Manunggal*, uniform strength, development will be more smoothly. The unity of *Manunggaling Kawula Gusti* will be stronger, with the motto save, peaceful, and prosperous.”

The value of honesty can be seen on the position of the one hands one of Semar holding a stick can be described symbolically that Semar is always sticking with principle, and always defend the truth.⁵⁰ The value of a brotherhood states on his discourse to King Puntadewa which at the time in sadness. Eventually with the role of Semar as Arjuna’s man he acted as a protector, nurse, referring to the truth.⁵¹ The last value is the value of wisdom can be seen from the character of Semar who disliked and glued to the earthy life, and he is not affected by other human beings.⁵²

The second figure of Punakawan is Gareng. In addition to a character of Semar with a great value in him, the other figures of Punakawan has such a good philosophy from the outset transferred to the act that will be performed, such as a figure of Gareng also taken from the Arabic “*Qarīn*” or according to the origin name Nala Gareng then became “*Nāla Qarīn*” which means gaining friends, this

dalam *Fikrah: Jurnal Ilmu Aqidah dan Studi Keagamaan*, Vol. IV, No. II, (T.K: T.P, 2016), 265.

⁴⁸ *Ibid.*, 266.

⁴⁹ *Ibid.*, 267.

⁵⁰ Muhammad Zaairul Haq, *Tasawuf Semar ...*, 107

⁵¹ Afina Izzati, “Nilai-Nilai...”, 268-269.

⁵² *Ibid.*

is as the one of mission *da'wah* of *Wali* was to acquire a lot of friends.⁵³

Gareng is the adopted son of Semar. Gareng was the son of compatriot's genie called *resi Sukskati* from *Bluluktiba*. His name also has a lot of meaning *pegatwaja* means break teeth. It described that Gareng never ate delicious meals. Then *atine sing garing*, means Gareng always far from the bad character. Gareng also has a disabled body that each part of his disable body is meaningful and has a philosophy, he had a squint eye means that Gareng always thought deeply. The hooked hand means Gareng disliked to be thief or did something bad with his hand. His hand always pointed front side means he always pointed a knowledge. The winding arms means that Gareng thought deeply and considered what he thought before making the decision. The last from the shape of his legs which was *gejik* (raised) means Gareng always stepped carefully in his life and in making the decisions.⁵⁴

The Third figure of *Punakawan* that has such a good philosophy from the outset transferred to the act that will be performed, is the figure of *Petruk* it was also taken from the Arabic "*Fatruk*" which means "Leave." It means the people have to leave everything except Allah, with any form of obedience in all his commandments.⁵⁵

Like Gareng, *Petruk* also the adopted son of Semar, *Petruk* also always gave the warn to *Pandawa* or the people generally with his discourses reminded people to always alert in their life. One of his discourse in wayang performance as follow;

Kuncung ireng pancal putih
Swargo durung weruh
Neraka durung wanuh
Mung donyo seng aku weruh
Uripku aja nganti duwe mungsuh⁵⁶

1 In his discourse *Petruk* said that to not seek the enemy in life. If an enemy comes, do not get away, but he must be faced. People should also take care of bad desires to not be losers, be *tawakkal* toward Allah SWT, and have right faith. So that will be safe in the world and in the hereafter.

The Fourth member of *Punakawan* is *Bagong*.⁵⁷ It is derived

⁵³ Umar Hasyim, *Sunan ...*, 26.

⁵⁴ Muhammad Zaairul Haq, *Tasawuf Semar...*, 3.

⁵⁵ Umar Hasyim, *Sunan ...*, 26.

⁵⁶ Muhammad Zaairul Haq, *Tasawuf Semar...*, 131.

⁵⁷ *Bagong* has a lot of names, in *Banyumas* *Bagong* called by *Bawor*, in *West Java* *Bagong* called by *Cepot* or *Atrajingga*, in *East Java* called by *Mangundiwangsa*.

from the word “*Baghā*” which means treason. Treason is referred to rebel against everything that is contrary to Allah’s command.⁵⁸ Bagong is also described as someone who was very critical, he did not hesitate to criticize anything that did not fit or out of the path of Islam without fear to be resisted.⁵⁹

Bagong has a weapon called by *Bapang* or *Bendho*, which serves as a wooden separator. It is a symbol that the figure of Bagong is as differentiator. Bagong can distinguish what is good and what is wrong. Bagong in Javanese proverb can be regarded as a person who is satiric to other people to make him realize with his mistake (*anggutuk elor kena kidul*). His opposition toward Semar’s command is as symbol that everything in our life have its result, as illustrated by his opposition toward Semar command. Thus, he was punished because of his opposition to him.⁶⁰

Conclusion

Wayang before and after the spreading of Islam, each of them has messages with its purpose. This made da’wah of Islam must be more creative to be not impressed force or imposed. However, in fact Islam indeed bring peace so that the teachings are presented can also be received by all circles. By the highest art value in *wayang* performance it still needs to pay attention to some of the things such as the beauty of rhythm and literary taste. However, *wayang* had an influence, either in the past or in the present, by seeing large number of interest using *wayang* as the medium of their work.

Sunan Kalijaga’s da’wah method was by *wayang* performance with his modification into Islam, in the figures of *wayang* and in some stories, it can be said that Sunan Kalijaga practiced da’wah *bi al-ḥikmah* and *bi al-mau’izah al-ḥasanah*. It was indeed closer with the people at that time, due to keeping the strong culture and beliefs that had been existed at that time and to not changed all, but by gradual and peaceful way, then Islam spread quickly, and most people left their ancestors belief.[]

⁵⁸ Umar Hasyim, *Sunan ...*, 26.

⁵⁹ Jamal Ghofir, “Nilai Dakwah Dalam Kebudayaan Wayang: Pemaknaan Atas Cerita Dewa Ruci”, dalam *Jurnal Dakwah*, Vol. XVII, No. II, (T.K: T.P, 2013), 240.

⁶⁰ Muhammad Zaairul Haq, *Tasawuf...*, 3.

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