

**RELIGIOUS PHILOSOPHY, CULTURE, AND BIOPOLITICS:  
Dynamics of Wayang Development in the History of Nusantara**

**Amirudin**

The Graduate Program  
IAI Bunga Bangsa Cirebon  
West Java  
Email: amirudin.080477@gmail.com

**Oman Fathurohman**

IAI Bunga Bangsa Cirebon  
West Java  
Email: omanfathurohman2@gmail.com

**Ferry Muhammadsyah Siregar**

The Graduate Program  
IAI Bunga Bangsa Cirebon  
West Java  
Email: ferry.m.siregar99@gmail

**ABSTRACT**

*This paper discusses the religious and cultural values in the process of Islamizing local culture through local cultural products such as wayang (puppets). Wayang is a pre-Islamic community tradition and then was Islamized by Sunan Kalijaga as a means and medium of Islamic da'wa through arts and culture. Materials and appearance of wayang puppets philosophically acculturated with Islamic doctrine through languages more Islamic and theological. This paper uses qualitative method on the basis of library research and literatures. It also uses religious, cultural, and philosophical perspectives. This paper shows that the puppet's discourses were developed by Sunan Kalijaga on the basis of Islamic theological perspective. That puppet has become cultural heritage of Nusantara archipelago and has been developed since the early period of Islamization and it is relevant and easily understood by the people of Java and Nusantara.*

**Keywords:** *Religious philosophy, culture, biopolitics, wayang, Nusantara,*

## A. INTRODUCTION

Wayang in Javanese culture existed before Islamic teachings developed in the archipelago. Wayang has been developing since the 15th century.<sup>1</sup> Setyo Budi said that wayang kulit is an art that displays drama scenes of shadow puppets made of animal skin, flattened, colored, and with sticks.<sup>2</sup> Therefore, in the puppet, there are known figures of the Dalang (the actor who plays the puppet) and the play (the character who is played).<sup>3</sup>

Research on pre-Islamic and post-Islamic wayang art in the archipelago has been widely carried out. Where history has recorded that Sunan Kalijaga has carried out the assimilation and acculturation of the puppet art. In this paper, the author will discuss the description of wayang in the perspective of theological meaning as a religious philosophical and cultural heritage, especially Javanese and Indonesian people in general.

## B. DISCUSSION

### 1. Wayang in the History of Nusantara

In Javanese society, the art of wayang, especially wayang kulit, is used as a medium for spreading and preaching Islam. Wayang is developing rapidly, experiencing various changes in various aspects, such as visual aspects, plays, models, and other supporting aspects. This development involved the role and influence of the ulama and local rulers who had embraced Islam, especially the guardians in Java. Even Wali Sanga himself was intensively involved, especially Sunan Kalijaga and his son Sunan Pangung.<sup>4</sup> They tried hard to diplomize the non-Islamic wayang art with Islamic teachings. Due to their role, wayang art, especially wayang kulit, is interpreted by some as to contain Islamic teachings in every aspect, even though it still tells the story of Hindu-Buddhist Indian epics.<sup>5</sup> The scholars seem to be ready to maintain continuity with the past and use pre-Islamic cultural understandings and elements in the Islamic context. It seems that this diplomacy is indeed part of a long-term cultural strategy.

Not only the Guardians, but local rulers were also involved in the effort to initiate and design this puppet art. For example, Raden Patah, the king of Demak Bintara, who proposed

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<sup>1</sup> Classical stories or stories such as the Ramayana and Mahabharata. Which is thick with Hindu-Indian culture adapted to Javanese culture. In the Indonesian Wayang Encyclopedia, it explains the genealogies of prophets, gods, and jinn. That the prophet and the names of the Mahabharata and Ramayana figures (including the gods) are descendants of Prophet Adam AS. And Eve. The lineage from the center (Adam-Eve) is divided into two lines, namely the right line and the left line. The left line is for the line of gods and the right line is for the line of prophets. See the writing team Sena Wangi, , *Ensiklopedi Wayang Indonesia*, jilid VI (Jakarta: Seni Wangi, 1999), 1648-1653.

<sup>2</sup> Setyo Budi, *Wayang-wayang Katolik Surakarta; Spesifikasi dan Karakteristiknya* (Bandung: Proyek Penelitian Pendidikan Tinggi Direktorat Jenderal Pendidikan Tinggi Departemen Nasional, 2002), 2.

<sup>3</sup> This play is heavily influenced by elements of classical local culture and external culture. The plays which are influenced by local culture are based on ancestral stories and the creations of the previous masterminds, such as Semar, Gareng, Petrok, and Bagong. Meanwhile, plays that originate from outside cultures such as those told in the Ramayana and Mahabharata stories with the plays of Rama, Rahwana, to Pandawa Lima, and so on. For more details, see Sri Mulyono. *Wayang, Asal-Usul, Filosofis Dan Masa Depan* (Jakarta: Haji Masagung, 1975), 87

<sup>4</sup> A. Djajasoebrata. *Shadow Theatre in Java: The Puppets, Performance & Repertoire* (Amsterdam: The Pepin Press, 1999), 79

<sup>5</sup> R. Hardjowirogo. *Sedjarah Wajang Purwa* (Jakarta: Balai Pustaka, 1953), 20-25.

remodeling the wayang beber into individual puppets that are distant from humans and jointed arms, along with the creation of the Gunungan puppet. This initiative was continued by the kings of the next Javanese land, especially in Central Java, especially Islamic kings such as the kings of Pajang, Mataram, Kartasura, Surakarta, and Yogyakarta.<sup>6</sup> Because of the historical influence of the rolling of the Javanese kings' power, various styles, forms, models or styles of wayang kulit were born according to the regions on the island of Java, which can be detected from each of the peculiarities of their visual styles, for example, Betawi, Cirebon, Banyumas, Yogyakarta, Surakarta, and East Java.<sup>7</sup>

Evidence that kings and rulers in Java have acted as protectors, fans and developers of the art of wayang, generally every palace in Java has a collection of wayang and amulet instruments as heritage heirlooms, in addition to other supporters such as gamelan instruments and various literature related to wayang standards written the palace.<sup>8</sup> In Surakarta and Yogyakarta there are many literary works of court poets related to puppetry.

The kings of Java put wayang kulit as a very important thing as a medium of diplomacy for various purposes other than da'wah, including diplomacy for political propaganda, moral and ethical teaching, value development, and appreciation of art, philosophy, mysticism, and so on.<sup>9</sup> Another diplomatic effort is to make the story of the Ramayana and Mahabharata as if it happened on the island of Java, and become part of its history. One of them is seen from the lineage of Javanese kings in Ranggawarsita's *Pustaka Raja Purwa* which is the standard of Javanese puppetry. This makes sense because many of the stories in the Javanese version of the Mahabharata have a symbolic parable character, which is a subtle allusion to Javanese historical events.<sup>10</sup> Furthermore, during the Dutch colonial period, Western culture entered the archipelago intensively along with colonial domination. However, apart from several artistic ideas that are merely decorative and supplementary, it seems that there is not much Western influence that has made a difference, let alone to a fundamental level in the visual aspects of Javanese shadow puppets in general.<sup>11</sup>

On the other hand, Wayang kulit is a traditional art of the Indonesian people still able to survive and can be recognized for its existence beyond the times and continents. If you look at the history of Javanese culture, wayang kulit has developed since the 15th century and to this day still has many fans even from certain circles. Played by a *Dalang*<sup>12</sup> by presenting classic stories such as *Lakon*<sup>13</sup> in the stories of Ramayana and Mahabharata. Strong with Hindu-Indian culture adapted to Javanese culture.

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<sup>6</sup> Poespaningrat, R.M.P. *Nonton Wayang dari Berbagai Pakeliran* (Yogyakarta: Kedaulatan Rakyat, 2005), 5

<sup>7</sup> Poespaningrat, R.M.P. *Nonton Wayang dari Berbagai Pakeliran* (Yogyakarta: Kedaulatan Rakyat, 2005), 5

<sup>8</sup> Holt, C. *Melacak Jejak Perkembangan Seni di Indonesia. Masyarakat Seni Pertunjukan Indonesia* (Bandung: Penerbit Artline, 2000), 20

<sup>9</sup> Azumardi Azra, *Islam in the Indonesian World: An Account of Institutional Formation* (Bandung: Mizan Pustaka, 2006)

<sup>10</sup> Poespaningrat, R.M.P. *Nonton Wayang dari Berbagai Pakeliran* (Yogyakarta: Kedaulatan Rakyat, 2005), 8

<sup>11</sup> Hardjowirogo, R., *Sedjarah Wajang Purwa* (Jakarta: Balai Pustaka, 1953), 9

<sup>12</sup> In the art of wayang kulit, there are two important entities that are always dynamically following the changes of the times and issues in society, namely the figure of *Dalang* and *Lakon* (the role played). Mastermind as an actor who plays a puppet by directing the audience to a story they want to target. A great Mastermind, not only speaks in storytelling and plays puppets, but is also able to direct the flow of doctrine to the audience. Until the staging of wayang kulit is not just for the entertainment of the people alone.

<sup>13</sup> While *Lakon* is a character in the story played in the performance. This play is heavily influenced by elements of classical local culture and foreign culture. *Lakon* influenced by local culture are based on the

The shape and model of the puppet called *wayang* played depends on the ceremony or performance. Because the ancestors of Indonesian society are adherents of animism and dynamism, who believe that every object has *manna* (power and spirit), so puppetry is manifested in the form of *arca*, statues, and images which in each form of puppet has the power that is symbolized in the shape of the face and size of the *wayang*.

## 2. Dynamics of Wayang Development

From time immemorial, movies have undergone some changes, albeit not in substance. In Southeast Asia, the art of puppetry is not new. For a long time, every ethnic and racial group in this area has practiced this type of ancient art. In the archipelago, which consists of many islands and various ethnic groups, traditions, and cultures, so many types of *wayang* styles are found, such as *wayang kulit* in Java, *wayang Narta* in Bali, *wayang Sasak* in Lombok, *wayang Banjarmasin*, Palembang and so on.<sup>14</sup>

In connection with the periodization of the emergence of puppets in the archipelago As described in this study of students of UIN Sunan Ampel, divided into 5 periods. Namely: 1) pre-history, 2) Hindu-Buddhism, 3) Islam, 4) Colonial, 5) post-independence.<sup>15</sup>

### 1. Prehistoric Period.

Initially, the puppet show was part of the remnants of ancient Javanese religious ceremonies, which at that time still believed in the power of objects and spirits, animism, and dynamism. Our ancestors have made objects of worship in the form of statues as a medium to call the ancestors of the ancestors named Hyang. Hyang is believed to provide strength, help, and protection, but sometimes punishes and harms them. In the ceremonial tradition that is considered sacred, they use an intermediary who is considered sacred, in addition, they also use a special place and time to facilitate the procession of worship.<sup>16</sup> And movies at that time were used as a medium to summon ancestral spirits.

### 2. Hindu-Buddhism Period

The tradition of puppetry from prehistoric culture reappears in the reliefs of temples, sculptures, and statues in this era. This is the result of cultural acculturation between the ancestral views on the worship of spirits and the worship of Hindus to the gods in the Hindu religion. Puppet stories initially depict ancestral figures, tribal chief legends, or ancestors sooner or later disappear, replacing the stories of Hindu gods we usually hear originating from mainland India namely the epic about Ramayana and Mahabharata.

### 3. Islam Period

During this period, *wayang* underwent fundamental changes and developments, so that in some form we can know as they are today. The great work of the saints in perfecting the shape of the face that was originally seen from the front was transformed into visible from the side, the

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stories of ancestors and the creations of the predecessor *Dalang*, such as *Semar*, *Gareng*, *Petrok*, and *Bagong*. While *Lakon* that comes from foreign culture as narrated in the story of Ramayana and Mahabharata and others.

<sup>14</sup> Moh. Isa Pramana Koesoemadinata, "Wayang Kulit Cirebon; warisan diplomasi seni budaya nusantara", *Jurnal ITB J. Vis&Art* (Des, Vol. 4, No. 2, 2013): 142-154. Di akses pada 4 mei 2015.

<sup>15</sup> More complete see, R. Sutrisno, *Sekilas Dunia Wayang dan Sejarahnya* (Surakarta: AKSI, 1983), 40

<sup>16</sup> Koenjaraningrat, *Beberapa Pokok Antropologi Sosial* (Jakarta: Dian Rakyat, 1992), 253. Emphasize that: it can be known that, *wayang kulit* which was originally a ritual and folk art is able to incarnate as local culture and is able to survive to this day. And further development is seen from the function and the purpose of the puppet show has a local artistic identity and religious mission. Both forms are inseparable from the history of puppetry which has a storyline and plays played by the *Dalang*.

color of the original movie was only white and black, developed into colorful, can be moved. Besides, it also adds a variety of *wayang*.<sup>17</sup>

#### 4. Dutch Colonial Period

As a performing art, puppetry is still flourishing in the colonial era, especially when the reign of Mataram II under King Amangkurat II (1680) with the help of the Dutch moved its capital from Pleret to Kartasura. At the same time, the forms of the puppet began to change and be perfected. In this era, *wayang kulit* shows have used *gamelan* and *tembang* accompaniment performed by *sinden*, and *nayaga*. However, puppet shows at that time did not serve as a religious ceremony but have become a form of traditional classical art and only a small part of the community that occasionally still performs for religious ceremonies.<sup>18</sup>

#### 5. Post-Independence Period

After passing through the period of Indonesian independence, new models of *wayang* forms appeared, including the type of story and the purpose of staging. In this period *wayang* show is also a form of art, no longer as a religious event or ritual event.

In this case, *wayang* became the total theatrical art of a *dalang*, when he narrated the play, *wayang* have a function not only as entertainment but also as a means of education, mass communication, art, literature, philosophy, and religion. During this period, one of the types of *wayang* that appeared was *wayang Suluh* Pancasila which was created in 1947 in Madiun. This movie tells about the political situation at that time. *Wayang* shows in each area have its techniques, models, and styles. Thus wayang Indonesia is an art created by the original Indonesian people who have a remarkable story, style, and *dalang* so that they can play the art of *wayang* well.

However, at least not a few are the results of the creativity of the next generation of puppeteers who have developed in today's modern era. Where the main purpose of this development is to preserve local wisdom traditions or cultures that are historical heritage.

Wayang in the Islamic perspective in the archipelago is understood as the development of wayang which is used as a means and media in the process of Islamization carried out by propagators of Islam in Java and the archipelago. One of them is Sunan Kalijaga,<sup>19</sup> a figure who has developed a growing local culture and is loved by the community which is peppered with Islamic doctrines as a form of his preaching.

### 3. Wayang and Theological Tendency and Social Construction

Wayang is a form of Hindu-Buddhist culture adopted by Walisongo as a means of introducing Islamic teachings. This folk art was constructed by Walisongo with Islamic theology as a substitute for Hindu and Buddhist theology. Until now, the standard of the original wayang stories are still stories from the Mahabharata and Ramayana books which are part of the Hindu holy book. Walisongo adopted these stories by including elements and values of Islamic teachings in the story plot. In principle, Walisongo only adopts Hindu cultural instruments in the form of wayang, and incorporates Islamic values to replace the Hindu and Buddhist philosophies and theologies contained in it.

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<sup>17</sup> R. Sutrisno, *Sekilas Dunia Wayang dan Sejarahnya* (Surakarta: SKI, 1983), 40

<sup>18</sup> Sri Mulyono, *Wayang, Asal-Usul, Filosofis Dan Masa Depan* (Jakarta: Haji Masagung, 1975), 7

<sup>19</sup> Kalijaga who is the son of Tumenggung Wilatikta, the Regent of Tuban, Kalijaga has many title names, namely; Raden Sahid, Lokajaya, Shaykh Melaya, Raden Abdurrahman, Pangeran Tuban, Ki mastermind Sida Brangti, Ki Dalang kumendung and ki Unehana. Look at Sunyoto, *Atlas Walisanga*, Cet. Ke-4, (Depok: Pustaka Iman, 2012), 209-228.

Among them, Walisongo modified the meaning of the concept of "*Jimat Kalimah Shada*" which originally meant "*Jimat kali maha usada*" with Hindu theological nuances to mean "*azimah kalimat syahadah*". The last phrase is someone's statement about the belief that divinity, namely the recognition of divinity towards Allah, and Muhammad as the messenger of Allah. This belief is the spirit of life for every human being. In the puppet stories, Walisongo still uses the terminology to personify the most powerful weapon for humans. It's just that, if from a Hindu perspective, the talisman is manifested in the form of a symbolic object which is considered a gift from God, then Walisongo has desecrated the formula so that it is merely a statement of belief in Allah and His apostles.

In the perspective of Islam, the *kalimah syahadah* is the "key to Heaven" which means a formula that will lead people to salvation in this world and the hereafter. That is, "*shahada*" in an Islamic perspective has spiritual power for those who pronounce it. This is a statement for a Muslim to live by adhering to the principles of Islamic teachings so as to achieve success in this world and the hereafter.<sup>20</sup> These new meanings will not change the standard of the story but have been able to build Islamic values in wayang stories.

Walisongo also uses wayang art to build social, traditional, and cultural constructs, namely building a civilized and cultured society. To build a different direction from the original standard of wayang, Walisongo added to the story of the puppet standard with a plot that contains a social, religious, and social vision of Islam, both from the government system, neighborly relations, to the pattern of family life and personal life. To this end, Walisongo even brought up new figures who were not in the original Mahabharata or Ramayana stories. The most widely known figures are the *punakawan*, which means wise mentors for the Pandavas. Walisongo introduced many Islamic teachings (*aqidah*, *sharia*, and morals) through story plots that were built on the behavior of the clowns (*Pandavas*).

The names of the *punakawan* themselves (*Semar*, *Nala*, *Gareng*, *Petruk*, and *Bagong*) as a whole represent the characteristics of the ideal Muslim personality.

*Semar*, as explained by Sudarto, comes from the word *ismar* which means a person who has physical and psychological strength. He represents a mentor who is good for life, both for the king and society in general. *Nala*, *Gareng* comes from the word *nála qarín* which means a person who has many friends. He is a representation of someone outgoing, selfless, and has a pleasant personality so that he has many friends. *Petruk* is short for the phrase *fatruk ma siwá Allah*, which means a person who is oriented in all his actions towards God. It represents people who have a high social concern based on love for God. *Bagong* comes from the word *baghá* which means rejecting all things that are bad or evil, both in oneself and in society.<sup>21</sup>

These *punakawan* characters adequately represent Walisongo's aspirations about the personality of a Muslim in all kinds of positions. A Muslim must have a strong personality, behave wisely, lean on God, socialize well, have a high social concern, eradicate evil, and so on, which in principle a Muslim must be able to build good relationships with fellow humans, God and universe.

*Sunan Bonang* has added *ricikan* (horse, elephant, tiger, garuda, chariot, and rampogan) in the development of wayang shows, thereby enriching wayang performances. *Sunan Bonang*, who is known for mastering wayang performances and possessing in-depth knowledge of Javanese arts and crafts, has also been known to have modified several *Macapat mid-tembang* songs. One of the

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<sup>20</sup> Sudarto, "Interelasi Nilai Jawa dalam Pewayangan" in *Islam dan Kebudayaan Jawa*. (Ed.) Darori Amin. *Interelasi Nilai Jawa dalam Pewayangan* (Yogyakarta: Gama Media, 2002), 179-183.

<sup>21</sup> Abdurrahman Mas'ud, "The Religion of Pesantren" dalam *International Conference on Religious Harmony: Problem, Practice, and Education in Yogyakarta-Semarang* on 27 September-3 October 2004 held by *International Association for History of Religion* (IAHR), 3

compositions of Sunan Bonang in the famous macapat song is the *Kidung Bonang*<sup>22</sup> which is delivered in pupuh *Durma*. Judging from its contents, *Kidung Bonang* has a substantial resemblance to the Song of *Rumeksa ing Wengi* by Sunan Kalijaga. Both are songs that contain spells to ward off all kinds of diseases and influences that harm humans.

Sunan Bonang is known as a modifier for Javanese songs and makes various types of repertoire for preaching. He is considered as one of the inventors of a Javanese gamelan musical instrument called *bonang*, which is the name of the gamelan taken from the name of the place where Sunan Bonang lives, namely Bonang Village in the Lasem area. Apart from being known to be good at changing Javanese songs, Sunan Bonang was also known as a teacher of Sufism who was believed to have the sacred power of being a Wali. A *primbon* manuscript from Tuban, is the writing of Sunan Bonang because at the end there is a line of sentences containing the composer's statement, namely "*tammam carita cinitra kang pakerti Pangeran ing Bonang*".<sup>23</sup>

The content of *Primbon Bonang* is more of a free summary of the book *Ihyā' 'Ulumiddin* by al-Ghazali and the book of *Tamhid (fī Bayān at-Tauhid wa hidāyati li Kulli Mustarāsyid wa rasyīd)* by Abu Syakur bin syu'aib al-Kasi al-Hanafi al-Salimi. The discussion in the *primbon* is dialogical in the form of questions and answers between teachers and students.<sup>24</sup>

As with other saints, in preaching, Sunan Kalijaga often introduced Islam to the population through wayang performances which were very popular with Javanese people who still adhered to other religious beliefs. With his astonishing ability as a puppeteer (*Dalang*) who is skilled at playing wayang, Sunan Kalijaga during his preaching in West Java was known by the population as a *dalang* using various pseudonyms. To emphasize that the allegation that wayang puppet shows are a separate game has been around for a long time and then filled with Islamic mystique is not true.<sup>25</sup>

Among the songs written by Sunan Kalijaga that are famous and most memorized by the Javanese are the *Rumeksa ing Wengi* song which is delivered in the *dandhanggula* style, another song composed by Sunan Kalijaga, which is simple but contains spiritual teachings, which many Javanese memorize is the *Iilir-ilir* song.

#### 4. Wayang Stories as Nation Character Development

Educational institutions that should be at the forefront as guardians of character toughness, often even display a figure that more reflects the lack of character status. The leakage of national exam questions in various parts of the country, the efforts of teachers and students to take all means as long as they pass, the plagiarism case that has just opened its eyes has befallen professors and doctors from renowned universities in this country, and various other cases seem to strengthen the conjecture.

The character of the nation is an accumulation of the characteristics of the citizens of that nation. Character is the basic value of behavior which becomes the reference for the value of human interaction, which is when the character is lost then everything is lost. Universally character is formulated as the value of living together based on the pillars: peace, respect, cooperation, freedom, happiness, honesty, humility, affection, responsibility, simplicity, tolerance, and unity.<sup>26</sup>

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<sup>22</sup> Agus Sunyoto, *Atlas Walisongo, 189-205*

<sup>23</sup> B. J. O. Scricke, *Het Boek Van Bonang* (1916).

<sup>24</sup> Agus Sunyoto, *Atlas Walisongo, 206*.

<sup>25</sup> Th. G. Th. Pigeaud, *Javaansche Volkvertoningen. Bijdrage tot de Beschrijving van land en Volk* (1938)

<sup>26</sup> Anik Gufron "Integrasi Nilai-nilai Karakter Bangsa pada Kegiatan Pembelajaran, dalam Cakrawala Pendidikan", *Jurnal Ilmiah Pendidikan*, (Th. XXIX, Mei, 2010): 13-24

What character values are contained in the character of the nation? These are values that develop, apply, are recognized, believed, and agreed to be implemented by every citizen in a country. These values are supreme values which are used as guiding principles which are used to achieve a higher degree of humanity, with dignity, for the sake of peace and happiness. Humanity that is meant includes, among other things, solidarity among human beings, respecting the nature and dignity of humans, equality and helping, respecting differences, and creating peace. Character as a noble value is behavior that is built based on the values that are believed and positioned as an instrument to achieve something.

The discussion of literature about character formation, including traditional literature such as wayang stories, or perhaps the formation of attitudes and behavior, has been widely practiced. It is not uncommon for the impression that literary learning is nothing but learning moral values. It is neither completely wrong, nor right. Various literary texts are believed to contain moral elements and values that can be used as "raw materials" for education and character building. Literary texts are believed to contain a "teaching" because the author can't write without a moral message. However, the emphasis on this material has many fatal consequences: students are only asked to identify the morals and values contained in the literary texts. Things that have nuances of noble values that should be the attitudes and behavior of the story characters are to be understood, pondered on, and emulated in attitudes and behavior in life. In short, character education must be meaningful, in the sense that it is needed in daily life behavior wherever it is.<sup>27</sup>

Wayang stories are high, monumental, and very valuable works of art, not only because of the greatness of the stories, the beauty of their delivery, the firmness of the character patterns, but also their philosophical values and "teachings" which are invaluable and relevant to current conditions.<sup>28</sup> Many puppet stories and the characters of the characters are used as role models, principles of life, sources of search for values, or at least affect the attitude of life of the people who like the stories.

Substantially, the value of wayang is related to the problems and phenomena of human life which are related to personal, social and religious life. Pragmatically, seen from the aspect of human life needs, the values of wayang support the goal of sustaining life, sustaining life, and developing life, all of which lead to the goal of achieving life perfection.

Likewise with wayang values concerning social life and religious life. The value of wayang seems to be closely related to the value of cooperation, harmony in life, peace, concern for others, solidarity with others, with the final estuary of peace and peace of living together. This can also be seen in the values associated with the religious element. In fact, in the wayang story the religious value is very thick because religious life is given the main emphasis, and the purpose of life in the form of "life perfection" is the most important thing in the wayang story, although people should not ignore social life. Personal life must be defeated for the sake of social interests, as reflected in

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<sup>27</sup> Puji Rianto, "Pendidikan Karakter melalui Keteladanan para Figur Kunci, dalam *Dinamika Pendidikan*", *Majalah Ilmu Pendidikan*, (No.1/Th.XVI, 2010): 60-69. The student subject develops in the context of family, school, and society (three education centers): this is the real context of character education for them. In each context, there are figures who can set an example and be emulated in the manifestation of human character. So, the context must provide a situation that can instill, strengthen, and direct the right moral action. The exemplary context will become a catalyst for the internalization and transformation of moral values ranging from moral knowledge, moral awareness, understanding of moral values, reasons for moral action, moral decision making, and reflection on actions as metacognitive knowledge.

<sup>28</sup> Sri Mulyono, *Wayang, Asal-usul, Filsafat, dan Masa Depan*. (Jakarta: CV Haji Masagung), 1989

the expression "*rame ing gawe sepi ing pamrih*" "working hard but not for personal gain". This philosophy is reflected in the behavior of the Pandavas.

In general, wayang stories present two opposing sides of the interests of two groups, namely the good and evil groups. The good group is characterized by characters with good character, while the bad group is characterized by characters with evil characters. There are many characters in the two groups, each with their distinctive characters, but the good group characters are still good characters, the bad group characters are still bad characters. It is these good characters who deserve to be role models in behavior, used as a source of search for noble values, and used as inspiration for character education. Besides, the existence of a good character will be more visible if it conflicts with the evil one. The characters of these good characters inspire and serve as guidance in character development.<sup>29</sup>

There are so many wayang storylines, especially with the increasing number of carangan stories that can be developed continuously as long as they do not conflict with the main story (standard). The conflict between the two groups of good and evil is always won by the good group, the group of truth defenders. This is what is now known to be a traditional theme, namely goodness will defeat evil, even if the cover up of evil will be revealed, whoever did evil will eventually reap the fruit of his behavior. The values of goodness have never substantially changed over time as reflected in the stories and characters of the wayang characters. Even if there is a change, it is only about its manifestation which is in line with the progress of the times.

If in the wayang story the values of religious and social life appear to be more intense than those of private life, in various Indonesian literary texts the transformations appear to be reversed. The elements of personal and social life are even more dominant than elements of religious life. The dominance of the themes of love and romance (husband-wife and lover), for example, shows the dominance of the elements of personal life, while the themes of social criticism and heroism show the dominant elements of social life. The dominance of personal and social life elements rather than religious elements seems to be due to the authors not departing from certain teachings and / or philosophies in wayang stories in writing literature. The problem of religious life based on certain religions today is also different from religious life in the world of wayang so that the religious aspect of wayang is "only" used as a cultural reference. Besides, it appears that the author wants to emphasize more on the human aspect, human puppet characters who have a personal and social life which in certain cases may have similarities with the personal and social life of humans today.

Meanwhile, literature plays a role in the affective domain, in the realm of emotions and feelings without neglecting reason, in the realm of something that emphasizes the importance of beauty, in the realm of metaphors which is completely indirect. Judging from this factor, by reading and contemplating the nuances of literary meaning, of course, the domains that are aimed are sharpened, as if they are renewable, become more sensitive and critical. All children have a talent for beauty and literature provides a way to hone that affective beauty, beauty which at the same time plays a role in refining emotions and feelings, ways of behaving, thinking, and behaving.

History shows that literary works can be used as a means to teach various necessities of life, provide moral teachings, life ethics, inherit a view of life, values that are believed to be true by society, and maintain the existence of society. For example, to provide a fighting spirit to defend the country, the royal soldiers were regularly recited stories of heroism; to educate a crown prince, the

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<sup>29</sup> Tuti Sumukti, *Semar, Dunia Batin Orang Jawa*. (Yogyakarta: Galang Press 2006). Furthermore, the Pandawa characters (five siblings), their offspring, and their relatives are usually used as references for the search for values. The puppet show audiences will side with these good characters and it is easy to understand that they hate the Kurawa characters because they do not want to be associated with evil, greedy characters, and seize the rights of people who are the characters of the Kurawa characters. This tendency to side with the Pandavas is actually the goal of the puppet show.

king ordered a hermit to teach him and hermits chose to educate through stories. The Javanese people of the past also had a tradition of macapatan or other affective literary-nuanced activities which also meant kabudayan nguri-uri. So, is the belief that literature has no small role in shaping the child's personality questionable? Literature is a culture in action.

The wayang story presents a model of life with characters with character who deserve to be emulated. If you see or read a wayang story that shows the opposition of good and bad characters, people will choose a good character. The presence of this hero, complete with his character that reflects a person with good character, who embodies the idealized moral values, will usually be imitated and imitated by children. They want to be able and have a character like the heroine, and antipathy to the antagonist who does evil that is not worthy of emulation. See how the children's receptions and reactions to hero characters in comics or cartoons such as the Black Knight of Steel, Captain Tsubasa, and even Harry Potter.

## **5. Wayang in Demak Islamic Theology**

The first Sultan of Demak regarding the art of Wayang performance after careful consideration with several members of the Wali obtained the view that: (1) the art of wayang needs to be continued with changes in accordance with the times; (2) wayang art can be used as a good Islamic da'wah tool; (3) the form of wayang which is similar to statues like humans must be deformed because it is forbidden according to Islam; (4) stories of gods must be changed and filled with ideas that contain Islamic soul to get rid of idolatry; (5) wayang stories must be filled with religious preaching which contains faith, worship, morality, morality, and courtesy; (6) the wayang story written by Walmiki and Wiyasa must be transformed into an Isalm spirit; (7) accepting wayang characters and events only as symbols that need to be given a certain interpretation in accordance with Islamic teachings; (8) wayang performances must be accompanied by good manners and manners, far from immoral acts; (9) giving meaning in accordance with Islamic preaching all elements of wayang art, including the gamelan instruments and the names of the macapat songs, so that the giving of meaning can be consecutively systematically according to the correct religious teachings.

With the nine stipulations applied by Sultan Demak and Walisongo, deformative changes were made in the context of adjusting wayang performance art to Isalm teachings. Walisongo's creations were apparently accepted by Indonesians, especially on the island of Java, where most of the Indonesian population lives. This indication shows one important and interesting thing: that Indonesians are very adaptive to the thoughts and behaviors of external cultures without leaving the pre-existing cultural base. This phenomenon seems to have influenced Islam in Indonesia.

There is no doubt that the essence of Islam is; or that the essence of Islam is monotheism, an act which affirms that Allah is One, the absolute and ultimate Creator, the Lord of the Worlds. These two basic premises are self-evident. The two of them have never been doubted by those who were part of this plot or who participated in it. Muslims are demonstratively convinced that Islamic civilization does have the essence, that this essence can be known and can be analyzed or described, that this is tawhid.

Tawhid is what gives the identity of Islamic civilization, which binds all the parts, thus making them an integral and organic body which we call tapping. That is why they made tauhid the title of their very important work, and they placed all subjects under its auspices. They see the most basic monotheism which includes or determines other principles; and they find tawhid in the monotheism of springs, the main source that determines all phenomena of Islamic civilization. Traditionally and simply, monotheism is the belief and testimony that "there is no God but Allah." This disclaimer, which is very succinct, gives a very rich and sublime meaning to the whole of Islam. Sometimes entire cultures, entire civilizations, or entire histories are condensed into one

sentence. This is the case in Islamic sentences or shahada (testimony). All diversity, wealth and history, culture and knowledge, wisdom and Islamic culture are condensed in this shortest sentence "*la ilaha illallah*"

Tawhid is a general view of reality, truth, world, space, and time, human history. Tawhid includes the principles of (a), Duality (b), Ideationality (c), Theology (d), Human Ability and Natural Processing (e), Responsibility, and Judgment. As the essence of Islamic civilization, monotheism has two aspects or dimensions: a methodological and a conceptual perspective. The first is to determine the form of application and implementation of the first principles of tapping; The second determines the first principle itself. The methodological dimension includes three principles, namely unity, rationalism, and tolerance. These three determine the form of Isalm's tapping.

Unity. There is no civilization without unity. If the elements of tapping do not unite, intertwine, and be in harmony with one another, then the elements do not form tapping, but a mixed mix. The principle of unifying the various elements and incorporating those elements into the framework is very important.

As a methodological principle, rationalism forms the essence of Islamic civilization. Rationalism consists of three rules or laws: first, rejecting everything that is not related to reality; second, to deny things are very contradictory; third, open to new and / or contradictory evidence. Rationalism does not mean the prioritization of reason over revelation but the rejection of the ultimate contradiction between the two.

As a methodological principle, tolerance is an acceptance of what is visible until its falseness is exposed. Thus, tolerance is relevant to epistemology. It is also relevant to ethics as the principle of accepting what is desired until its unworthiness is exposed. The first is called *sa'ah*; the second, *yusr*. Both protect a Muslim from closing himself off to the world, from conservatism. Both urged her to affirm and say yes to life, to new experiences. Both encouraged him to deliver new data with his sharp mind, his constructive endeavors. And thus enriching his experience and life, and always advancing his culture and behavior.

### **C. SUMMARY**

From this perspective, we see the cultural foundation of the Indonesian nation which is more dominant than the foundation of its religious formalism. The phrase of Almighty Godhead is universal but uniquely Indonesian and is able to accommodate every element of local religions and beliefs that develop in the archipelago.

Against this background, Islam developed in Indonesia. Indonesian Islam, unlike in the Middle East, is tolerant and adaptive to outside influences. For example, we can see a number of mosques in Java whose ornaments still use Javanese symbols based on Hinduism, not calligraphic ornaments like in general mosques in the Middle East. In Java, for example, we can find many families whose family members consist of followers of various religions and beliefs. They can live in harmony and mutual respect. Perhaps with such a phenomenon, Newsweek magazine, as quoted by Azra, once dubbed Indonesian Islam as "Islam with a smiling face" Isalm with a smiling face. A smiling face, psychologically, may only appear from an attitude of sincerity, respect for others, and is always happy to face anything and anyone.

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