

Wayang and Islamic Values: a Discourse

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Abstract

This article tries to see what the acculturation of wayang and Javanese culture is and what is the influence of wayang on Javanese people's behavior. This study uses qualitative research methods described descriptively. It is expected to be able to reveal the meaning that exists from the thoughts and actions of the object of research. For the delivery to be more open and natural, it is presented with a descriptive-analytical model. There are three steps of qualitative data processing, namely data reduction, data presentation, and drawing conclusions and verification. A puppet is a picture of human nature with all its behavior. In a moral sense, wayang is defined as a fairy tale about the story of a good character in the form of a hero fighting a bad character. Wayang is a portrait of life containing *sanepa*, *pinulang*, and *pitudub*. Wayang contains habits of life, and human behavior experienced from birth, life, and death, all of which are natural processes. Puppets became a medium of Islamic development by Sunan Kalijaga as a cultural da'wah that embeds Islam in the culture of society. Wayang by *Sunan Kalijaga* keeps it as a space for spirituality to encourage the spirit which is expected to encourage the Javanese people to be patient, trustful, and *istiqomah* (Consistent). Wayang is an effective *da'wah* (preaching) medium for the Javanese community in which it contains eastern aesthetic elements such as balance, unity, philosophy of life, ethics, and spirituality. Wayang is an emphasis on the balance of the microcosm and macrocosm, which has a balance between God, humans and other living beings, government and people, and symbols as the essence of being. Wayang is a way of life (*mabda al-hayati*) for the Javanese people to achieve the perfection of life seen where the view is centered on the concept of harmony. This concept is built on two main foundations: the need to avoid conflict and have an attitude of living in harmony. Both attitudes toward life must be carried out based on a respectful attitude that aims to create harmony in life. Puppets, in principle, seek to encourage the process of *memayu hayuning pribadi* (personal beautification), *memayu hayuning keluarga* (family beautification), *memayu hayuning bangsa* (national beautification), dan *memayu hayuning bawana* (global beautification).

Keywords : Wayang, Cultural acculturation, Islamic, Javanese Society

A. Introduction

Islam and Javanese culture are two closely related entities, especially the issue of art that was disseminated by Walisongo. The life of the Javanese community, which is full of culture and tradition, experienced a shift when Islam entered Java (Anggoro, 2018). Walisongo is looking for alternatives and efforts to spread Islamic teachings so that they can run peacefully, have a Sufistic pattern, and are accepted by all levels of society. The traditions that exist in Javanese society are not eliminated, but Walisongo's innovation and acculturation are carried out to be in line with Islamic teachings. Javanese society itself has many traditions including the art of wayang performances. Puppet art has specific and universal values in the context of Javanese Islamic culture (Faishol, et al., 2014). Puppet performances cannot be separated from the Javanese Islamic tradition. Sunan Kalijaga is one of the Wali Songo who spread Islamic teachings through the media of wayang performances.

Islam and wayang are two entities that cannot be separated. Islam as a religion gives the spirit and vision of morality to wayang. Meanwhile, wayang becomes the operational framework for developing religion. Islam is present not only to bring sharia and aqidah but also a religion that contains many

concepts about the construction of reality that play a major role in the normative order, the order of social life, and the interpretation of the world. Wayang as part of the Javanese artistic tradition is a form of expression of creativity, initiative, and human work that contains values and messages that contain philosophical insights and local wisdom. Puppets for the Javanese people have two functions, namely as a spectacle as well as guidance. Wayang is one of the pinnacles of Javanese art, which contains symbols, values, and philosophical requirements of Javanese mysticism. Puppets are not only a spectacle for the Javanese people but also as educational media and propaganda media. In essence, wayang is a manifestation and description of the life of the Javanese people which is symbolically manifested through language and media to find true life towards God, the creator of nature. This is known as sangkan paraning dumadi. In wayang there are two things that have a unified relationship between things that are symbolic or wadag with things that are intrinsically abstract or alus. The term Islam refers to the shari'ah with the essence which ultimately results in gentleness of mind and noble character.

Wayang is a traditional art originating from Java. Puppets have been around since 1500 BC. This art is used for the worship of ancestral spirits. The form of the puppet at that time was simple, only from rice stalks. Along with the development of the era, puppets were made using the skins of buffalo, cows, and goats. Wayang picks up stories from the epics Mahabharata and Ramayana. Javanese society views wayang as a spectacle or entertainment but also contains the guidance of the noble values of Javanese culture. Puppets describe the character of a person such as honest, sincere, patient, greedy, greedy, envious, and others. The characters in the puppet play are a reflection of the human self (Purwanto, 2018). The moral value of wayang stories can be a good example and message so that it can be applied in everyday life. At the end of the puppet story, goodness always wins, evil can be defeated even though it goes through a long process such as the principle of sura dira jayaningrat melling dening pangastuti, and sopo sing miwiti cidro ing kono revelationne will be sirno

Wayang is a culture that makes the people of Indonesia proud because it is listed as a noble artistic heritage by the UN UNESCO. Wayang is recognized as a Masterpiece of Oral and Intangible Heritage of Humanity (Nurgiyantoro, 2011). Wayang contains high values and culture from structure, form, story, moral values, and character. Wayang became interesting when it became a propaganda medium to spread Islam in Java. Islam developed in Indonesia through several stages: first, the beginning of the entry of the 7th century AD; second, the spread of Islam in the 7th to 13th centuries; and third, the development of Islam from the 13th century onwards (Khalid, 2016). Islam entered Java where the people already had a high civilization because it had been formed since the beliefs of animism, dynamism, continued Hinduism, and Buddhism. Socially, politically, civilly, and religiously the people are well organized. The existence of walisongo in the 14th century AD brought a new color where Islamic culture in Java mingled with Hindu-Buddhist patterns. This can be seen from the process of Islamization of Javanese culture and Javanization of Islamic culture. Islam spread to Java from the coastal areas and then into the interior.

Walisongo spread Islam by aligning a new culture, Islam, into the existing culture in society at that time. Walisongo has a light da'wah pattern by incorporating the values of local wisdom and Islamic teachings through the management of community culture. The goal is to form a personality and character that has good morals and instills social, psychological, and spiritual values. Walisongo by harmonizing the culture, which at that time was still thick with Hindu-Buddhist teachings, was well received by the community. By incorporating elements of Islam in it indirectly make wayang as a forum for Islamizing the community. This friendly pattern of spreading Islam is known as the "mendhem method" instilling Islamic values slowly into the culture of the community so that it does not cause conflict to have a good impact on the spread of Islamic teachings in the future. Walisongo in spreading Islam uses the principle of ngetutke ilining banyu nanging ora keli. Islamic teachings that are included in wayang have a Sufism background that is able to influence the character of Javanese society (Tajuddin, 2014).

Wayang is an effective propaganda medium and emphasizes local cultural wisdom. Through wayang walisongo, he conveys his da'wah using the wicaksono method based on three basic values of the guidelines/paugeran of the Javanese people: momong, momor, and momot. First, Momong, is willing

to guide, it is hoped that the presence of wayang in the community can be a pamomong and guide in socio-religious and cultural matters. Second, momor, friendly with anyone, wayang can be a spectacle that entertains the public. Third, momot, accommodating the aspirations, inspiration, and innovation of various groups such as Sunan Kalijaga can place religion, power, and culture in a balanced portion. Through wayang, the message of Islam is conveyed to the public to have an attitude of *narima ing pandum* which is included in five main values: willing, narima, friend, patient, and nobility. This article describes wayang as a medium of da'wah and its influence on Javanese people's behavior.

B. Research Method

This study uses qualitative research methods described descriptively. It is expected to be able to reveal the meaning that exists from the thoughts and actions of the object of research (Strauss and Corbin, 2007). In order for the delivery to be more open and natural, it is presented with a descriptive analytical model. There are three steps of qualitative data processing, namely data reduction, data display, and conclusion drawing and verification (Sutopo, 1998). Data was collected in two ways: direct observation of wayang performances in Surakarta; and record documents or literature review. The conclusions obtained were tested for truth and validity in two ways, namely data triangulation and informant review.

C. Discussion

Wayang, Culture Acculturation, and Islamic Values: A Discourse

Wayang comes from the word *ma Hyang* which means to go to the spirit of the god or divinity. Historically, the art of wayang performances was used for ancient Javanese religious ceremonies. The interesting thing is that the ancient Javanese people were able to make objects of worship as a means to summon the spirits of their predecessors called *hyang* or *dahyang*, the origin of the word wayang. They believe that *Hyang* can provide help and protection, on the other hand, can also punish humans (Masroer, 2015). The word wayang in Javanese means shadow or Malay it is called shadow (Mulyono, 1982). Some say that wayang comes from the ancient Javanese word *wod*, which means repetitive and irregular movement. Wayang means a faint shadow form that always moves in an irregular place (Namira, 2019).

Wayang is a form of acculturation of Javanese culture with other cultures as well as a melting pot and semi-permeable. Both have relevance, are interrelated, but cannot be equated, and influence each other because there are values and symbols for each entity. The two are indeed different, religion is universal, perennial, and absolute in truth, while culture is particular, relative, and temporary. Islam teaches rules and values that are mutually agreed upon between communities known as culture. Culture without religion has no spirit and is dry from moral values, while religion without culture does not develop. Islam is not present in a space without dialectics, Islam is present not only bringing *al-'aqidah wa al-syariah* but Islam is *al-dien al-adabi wa al-hadlarah*, *al-akhlaq wa al-insaniyah*, and *al-'ilmi wa al-tsaqofah*. Such as the values that exist in the wayang tradition as part of Javanese Islamic culture. Through wayang, social solidarity is created and Islamic *da'wah* can be widely accepted by rural communities because it feels close to their daily language. Puppets have a life force in society because tradition is part of religion, namely a cultural system based on everyday human actions. Religion is a symbol system for a reality that causes humans to act as long as they do not deviate from the holy book of religious teachings (Arifudin, 2020).

The puppets in which there are *suluk* are the result of harmonious acculturation between Islam and Javanese culture. The result of acculturation is in the form of new religious literature that contains Islamic elements. Walisongo through wayang signifies intellectual and emotional intelligence translating religious propositions that are "transcendent" to cultural traditions that are "grounded-immanent" that are easy to understand so that they become spiritual intelligence in social life. The spread of Islam in Java through the media of wayang made Javanese Islam with the characteristics of Sufism, practice, and morality, which influenced the way of thinking and acting in expressing Islam.

One of the expressions is the emergence of Suluk in wayang so that it becomes a place for people to learn minimalist Sufism. Wayang is a cultural system of its own for the Javanese people who put forward four things: first, a constitutive symbol that is formed as a belief and the core of religion. The constitutive symbol formed from the core belief in wayang is in the form of suluk containing a moral appeal, an invitation to do good, and other religious values. Second, cognitive symbols that shape discourse and knowledge; third, the symbol of moral judgment that forms the values, norms, and code of conduct in which wayang conveys moral values to be harmonious, patient, *narimo ing pandum* (accepting), and not envious. Fourth, the symbol of fell of expression in the form of *suluk* in wayang, and an expression of faith for the majesty of God. According to Saussure, the relationship between form and meaning is not personal but collegial social is based on social consensus (Bakri, 2014).

Puppet is a picture of human nature with all its behavior. In a moral sense, wayang is defined as an epic story about the story of good characters in the form of heroes who fight bad characters (Nurgiyantoro, 2011). Wayang is a portrait of life containing sanepa, piwulang, and pituduh. Wayang contains living habits, and human behavior experienced from birth, life, and death, all of which are natural processes (Anggoro, 2018). Humans strive for a balanced relationship with nature (*habl min al-'alam*), fellow human beings (*habl min an-nas*), and God (*habl min Allah*). For the Javanese people, wayang is a human image made of leather to show something according to the play. The shape of the puppets is adjusted to the character's behavior, for example, those who are well described are thin and have sharp eyes. The evil character is depicted with a wide mouth, wide face, and large body. The wayang performance shows the existence of symbols and symbols that are mystical and religious because they tell the journey of humans from birth to death.

In wayang, it cannot be separated from the elements of local Javanese beliefs which are usually pronounced with jatining panembah, namely God Almighty (Anggoro, 2018). Puppets not only play a role in delivering cultural values but also in the process of encouraging Javanese people to become Jawa sing njawani. Wayang by walisanga is packaged by containing several things such as beliefs, morals, symbols, and rituals (Ulinuha, 2010). This can be seen in the 15th century AD, wayang performances began to use oil-fueled lamps known as blencong. Through this shift, wayang conveyed Sufism teachings to the Javanese people through symbols such as in the color ornaments of Bayu's clothes or sometimes Bayu uses the poleng bang bintulu aji motif. Red, white, yellow, and dark motifs. The motif is a symbol of the nature of human lust: lawwamah is symbolized by dark color meaning greed, red anger means anger, Sufiah related to intimate pleasures is symbolized by yellow, and muthmainnah means purity symbolized by white (Supriyanto, 2019).

The above illustrates that wayang represents many values, both moral, religious, social, and others. For example, religious values, in wayang are taught how to behave towards God. Javanese people are expected in their daily life and all behavior is related to religion, such as being patient, responsible, virtuous, honest, and helpful. Social values are related to building relationships with one's behavior in society such as cooperation, *andap asor* (humble), and respect (Frimayanti, 2017). With these values, Sunan Kalijaga uses wayang as a medium of *da'wah* for the development of Islamic teachings because it is easily accepted by the community. Sunan Kalijaga spread Islam in Java by creating several puppet figures who are analogous to the pillars of Islam. Sunan Kalijaga is a puppeteer who is good at playing wayang, during performances he only asks the public to say the *shahada*. With the puppet media, Sunan Kalijaga preaches without changing the existing cultural order, such as the principle: *keno inake ora butbek banyune* (catching a fish without muddying the water)

For example, Sunan Kalijaga compared the five Pandavas to the five pillars of Islam; *Puntadewa* has *Jamus Kalimasada* as the first pillar of Islam's creed. *Raden Werkudara* as *Panegak Pandawa* is symbolized as prayer; *Janaka* for *Fasting*, *Nakula* for *Zakat*, and *Sahadewa* for *Hajj*. With this picture, it is easier for the Javanese people to know the teachings of Islam. Sunan Kalijaga in playing wayang raises many problems in social life in the community so that it can attract them to see the performance. The entry of wayang into Java did not only affect the fields of Islam, art, and the behavior of Javanese society as a whole. For example, the play: *Babad Wanamarta* contains Islamic values that are attached to accepting God's destiny sincerely, *narimo ing pandum* (accepting) because humans can only surrender.

Sunan Kalijaga develops cultural-based Islamic values. Cultural *da'wah* is *da'wah* by following the culture of the community so that the teachings conveyed can be well-received (Novitasari, 2018). In addition to instilling Islamic values, Sunan Kalijaga also includes cultural elements so as to form a cultured society (Marsaid, 2016). The values in wayang contain social and religious life which are used as character education in Javanese society. These values are used as guidelines in living daily life. The emphasis in wayang stories is to achieve the perfection of life, that is, humans can place themselves in any situation. A person who is able to build a balanced relationship with God and is also able to socialize in the midst of social life, as the expression: busy ing gawe, lonely ing selfless. Therefore, wayang contains spiritual values and philosophy of life starting from the state of the wayang *kekayon* on pathet 6 tilted to the left, which means that human life begins from childhood. In the middle of the night pathet 9 *kekayon* in an upright position means that the position at the age of puberty must worship Gusti Kang Akarya Jagad. At the end of the performance, enter the *gagrag enjang* time using the *kayon pathet* tilted to the right, which means humans are entering old age. The puppet show ends with *tantap kayon* as a symbol of the end of human duty on earth, either as '*abdullah* or *kehalifatullah*.

The Islamic values in Wayang are also found in the *gunungan* or *kayon* symbols, depicting plants with many branches, large doors, animals, and two giants as guardians named *Rukmoko* and *Rukmokolo*. Two giants are symbols for humans to guard two things, namely: face and time. Overall *kayon* contains the meaning of the weight of human life in the world because of the many challenges. Other tools such as *kelir*, *blencong*, and *gedebok* describe the natural order of life, namely the world, the sun, and the earth. For example, the Javanese wayang, *Punokawan*, consists of four figures, namely *Semar*, *Gareng*, *Petruk*, and *Bagong*. In terms, *punakawan* means *pono* understands, and *kawan* means friend; understanding friends. All four have their own meaning and value. *Semar* from the word *simaar*, means the nail that the truth of Islam is like a solid nail stuck: *simaardudnya*. *Semar* also means *eseme wis ora samar*, a *zuhud* character who always puts the teachings of *eling* (remember) and *waspodo* (careful) first. *Gareng* comes from the word *naala qariin* or *kbair* (kindness), a person who has many friends because he is sociable, cheerful, fun, and has a high social spirit. *Petruk* comes from Arabic: *fatruk*, which is taken from the sentence: *fatruk kullu maa siwallabi*, his actions are only oriented toward God. He is described as someone who has a love for God and has a high social spirit. *Bagong* from the word *bagha*, does not accept all things that are bad or evil, both within oneself and in society (Alim, 2018). Some interpret *baqa* 'as human life will be eternal in the hereafter. If *Semar*, *Gareng*, *Petruk*, and *Bagong* are arranged together it means: go towards good, leave badness in line with '*amar ma'ruf nabi munkar*.

Wayang and Behavior of Javanese Society

Wayang performances for the Javanese people have many functions according to the nature of art (Soetarno, 2011). Wayang has two aspects, namely expressive and instrumental aspects. The expressive aspect is the depiction of the puppet itself, the expression of the intended play, while the instrumental aspect is the medium used during the puppet show. The function of wayang has begun to change over time. Puppets as a medium for the transformation of Islamic values and moral education in the stories presented by the puppeteers. Wayang is an expression of the religious arts and culture of the Javanese people who have long been known to have high civilization, noble cultural values, and great ethics. The building of Javanese life is congruent, the concept adopted is derived from religious teachings and has an impact on its character. For the Javanese people, *ageming aji* religion and culture are respected, admired, and practiced in daily life. Religion becomes part of the real-life of its adherents, ideas, activities, and works (Kahmad, 2002). Wayang is the result of the acculturation of Islam and Javanese culture. This acculturation is understood as the preservation of Javanese culture as long as it does not conflict with Islamic teachings. Islamization does not have to be Arabized because Islam is a comprehensive religion in culture, attitude, and mentality (Dalimunthe, 2016). Islam and culture have an inseparable relationship, religion is a symbol that represents obedience to God, while culture contains values and symbols so that humans can live in it (Anggoro, 2018). Wayang is part of Javanese culture that relies on forces outside of itself, namely religious magic (Widiyantoro, 2019).

Religion without culture only develops as a private religion, without religious culture as a collectivity it has no place (Purwanto, 2018). Islam is open to responding to local Javanese culture, customs, and traditions as long as they do not conflict with the spirit of the Qur'an and Hadith such as fiqhiyah rules: *al-'adatu al-mubakkamah*. Wayang encourages Javanese people to have good morals such as manners, manners, manners, uploading ungguh, and the behavior of kang ora nalingsir is so true. With wayang, it encourages the Javanese people to have noble character towards Allah SWT and fellow human beings. Morals to Allah SWT are actions based on law and do not violate His provisions. Wayang teaches Javanese people to be happy or narimo ing pandum as in the plays: Wahyu Tohjali, Wahyu Topeng Waja, Bimo Bungkus, Semar Mbangun Kahyangan, and others.

Rida is a sense of satisfaction given by Allah SWT, they see the wisdom behind all events such as Q.S Al-Bayyinah: 8. In the puppet story, the nature of pleasure is owned by the Pandavas who do not have bad prejudice (*su'udzon*) for what happened to him, and what happened to him which was destined. The value of pleasure contained in the plays of *Wabyu Tri Margajaya*, *Anoman Maneges*, *Semar Boyong*, *Semar Mantu*, and others can be examples of behavior (Susanti, 2016). The nature of *narimo ing pandum* is in line with the *syi'ir* Without *Watbon* Gus Dur: patient *narimo najan* mediocre, *kabeh tinakdir* because of the prince. In addition, the play in wayang also teaches the Javanese people to have *istiqomah* or *teteg* nature, a firm attitude to do good in a choice, and a firm opinion. There is also the nature of trust in the form of an attitude of surrender to Allah SWT (Widiantoro, 2019). *Tawakal* is the nature of depending on Allah SWT for his life only to hope for His pleasure. In the wayang, it is exemplified that the *Pandavas* have a trusting nature because they believe and depend on what happened to Gusti Kang Murbeng Dumadi.

The above characteristics make wayang a form of practice for religious movements by placing religion as an epistemological basis to strengthen the divine and human spirit that is sensitive to social change. This discourse puts forward the importance of a "new spirituality" attitude that builds a balance between social piety and individual piety. Through wayang, Sunan Kalijaga tries to revive the prophetic clan of religion, so that Javanese people are not only spiritually pious but also can live side by side, love each other and harmoniously. Because Islam is a religion that is concerned with social issues, the purpose of religion itself is to encourage social transformation and human solidarity in society. In the sociology of religion, studying the social aspects of religion (Suprayogo, et al, 2003), religion is seen as a belief system that is manifested in certain social behaviors (Kahmad, 2002). Therefore, wayang becomes an effective propaganda medium for the Javanese community in which it contains eastern aesthetic elements such as balance, unity, philosophy of life, ethics, and spirituality. Wayang is an emphasis on the balance of the microcosm and macrocosm, which has a balance between God, humans and other living beings, government and people, and symbols as the essence of being.

Wayang is a way of life (*mabda al-hayah*) for the Javanese people, where the philosophy of life is centered on the concept of harmony. This concept is built on two main foundations: the need to avoid conflict and have an attitude of living in harmony. The two attitudes of life must be carried out based on an attitude of respect that aims to create harmony in life. Therefore, the harmonious situation for the Javanese people needs to be continuously pursued in every condition in order to create peace in the midst of life (Prabowo, 2003). Javanese people express this with the term *mangan ora mangan sing penting kumpul, crab agawe bubrah*. The Javanese people believe that they are strong because of unity, and vice versa, people can be weak because of opposition. This is in line with the harmony of the *Pandavas* expressed by: *tigan sak petarangan, tiji tibe, mukti siji mukti kabeh, mati siji mati kabeh*. The principle of harmony for the Javanese community is expressed by *toto titi tentrem kerta raharjo* which means orderly, careful, peaceful, and prosperous.

The influence of wayang in Javanese society in social terms is felt in every activity of life. The whole process of the life of the Javanese people is always associated with the power of *Adi Power*, the Highest, Infinite. This belief guides the mindset of the Javanese people who always associate events in their lives with supernatural events in the universe. Humans are in a weak position and do not have any strength, they must depend on the power of the Highest and Infinite as the expression: *ora ono doyo pikuwatan sangko manungso, kejoba hamung* because of *pitulunganing gusti Allah SWT*. Javanese people

have a belief that there is a life that animates, moves, and runs. Everything that humans experience is the will of God. Such a view gives strength and enthusiasm to the life of the Javanese people, all actions in this world are sought as a means to achieve God's pleasure. To achieve this requires goodness when living in the world as the main form of practice, and leaving *nistha* actions such as blaspheming, spreading hatred, and hurting others so that they can reach the rank of the main *manungsa*. This aims to achieve *manunggaling kawulo kelawan gusti*, the symbolic union of man with God must be understood as the return of a person to his origin. In this case, the Javanese symbolize this unity as a *warangka* (keris sheath) and *suspicious* (kris eye) (Endraswara, 2006).

Javanese people can accept the conditions that befell them based on complete trust in God's mercy so that everything is accepted with the spirit of *narimo ing pandum*. Javanese people realize that everything that happens in their life is according to God's will as the expression: *wrip iku mung sakdermo mampir ngombe*. Life is short and must continue the long journey to God the Creator. As long as you have the opportunity to do good, don't hurt, and don't backbite, you should use it best to get as much provision for life as possible. Such an attitude toward life places every individual in Javanese society as a person who maintains a harmonious balance of life between individual desires and the objective reality they face. This awareness leads to human understanding just trying while God determines *manungso sadermo ibtiyar, gusti Allah sing nemtokake*. The joys and miseries of life have been ordained by God, and the Javanese people accept with resignation and anger as the expression of *bejo cilakaning manungso pinasthi ing Pangeran*. This is where the Javanese community can become the main human being, on the other hand, if humans do not have a close relationship with Allah SWT and are trapped in following their lustful desires, they can experience humiliation and unhappy life.

Sunan Kalijaga makes wayang a space for spirituality to strengthen faith. It is hoped that it can encourage Javanese people to be patient, trustful, and persistent. That attitude is a multidimensional concept that includes meaning-producing activities (Fowler, 1981). The above characteristics are a manifestation of faith, part of activities that are relational and form relationships between subjects, the others, and shared centers of value and power. Faith manifests itself outwardly in the form of an open attitude and fosters awareness of respect for others. This view of life (*mabda al-hayali*) creates an open attitude with a willingness to accept the truth that comes outside of him even though it comes from different groups. Puppets are also a means of instilling an attitude of harmony and respect for the rights of others in the Javanese community. The spiritual maturity of the Javanese society which encourages openness towards fellow human beings, mutual respect, and humility towards all that has been ordained by God as a form of guidance from God, borrows Fowler's term as a religious sense, namely a sense of oneness—a sense of oneness.

This perfection of life and social piety is the ultimate goal of wayang performances as the embodiment of a sense of oneness to encourage the religious attitude of critical Javanese society. Fowler views this as a manifestation of faith as a "living belief" (*lebensglaube*) which always moves dynamically towards the best values, namely as a way to God. An effort is in the form of a continuous process without stopping, which occurs in daily activities in real life (Fowler, 1981). Wayang is a process of seeking spirituality on the way to Allah SWT with a dynamic lifestyle that demands cooperation between Javanese people in goodness through the right path (*shirath al-mustaqim*). Javanese society in Fowler's terms is called a religious person—a person who is religious or a person of mature faith.

Wayang is an alternative space for spirituality in the search for Javanese society with all the limitations of religious and cultural understanding for the internalization of Islamic values. The presence of wayang is a medium for learning the Koran of Sufism for cleansing the heart, and a means of getting closer to Allah SWT to achieve *mahabbab* to Him while at the same time improving the morality of the Javanese people. According to Bourdiue, religion is driven by a motive to obtain capital even in the internal context of one's religion (Ichwan et al., 2013). In wayang, Islam is used as liberation discourse and the embodiment of harmonization of inter-religious relations that are humanist and anthropocentric. Puppets, in principle, encourage a religious style based on noble morals in Sufism called *takhalluq bi biakhlaiqillah* with monotheism as the core value that directs the life attitude of *narimo ing pandum* based on patience, trustworthiness, and *istiqomah*.

As a “mini Sufistic” movement, as in the wayang play “Bimo Suci”, it becomes a means of achieving an encounter with God and then transformed into real life, namely Javanese society. According to Whitehead (3009), religion is solitude in a community. All methods and practices of wayang Sufism do not separate contemplative life and active life and encourage individuals to participate in community life. The Sufistic wayang movement emphasizes deep esoteric perennial religious appreciation without isolating oneself (uzlah) from the existing reality. Living the sharia without the tariqah life is impossible as the body without the soul, and the tariqah without the shari'ah can be compared to the soul without the outward appearance, and unable to survive and manifest itself in the world (Nasr, 1986). Wayang is an effort to reach insan kamil, beings who have various levels of existence so that they can become a mirror for His name and attributes. Wayang tries to form a complete human being, which includes a universal personality in which the Javanese people always live God in their lives. Wayang encourages Javanese people to always base their lives on Allah SWT by prioritizing Sufism as living Sufism.

Social piety is a value taught by wayang in principle to encourage Javanese people to behave humanely, namely loving fellow humans (habl min nass) as a manifestation of loving Allah SWT (habl min Allah). Wayang emphasizes the existence of a humanitarian ethic that can be a guide in the life of the Javanese people so as not to act arbitrarily toward others. Cultivating a sense of humanity or compassion, empathy, compassion, and sympathy are manifestations of religion in the context of daily social and cultural behavior. Religion is a belief system that is embodied in certain social behaviors (Connolly, 2020). Human ethics serves to create patterns of relationships between individuals, social groups, and nationalities as summarized in the principles of ar-ruh al-insaniyah, and ar-ruh-al wathoniyah. Puppets teach a caring and responsive attitude to human problems which are considered as important as rituals to God. Concern and willingness to defend fellow human beings is a sign of piety for the Javanese people, such as the principle: love those on earth, surely those in the sky will love you. Wayang is a "mini Sufistic" medium for the process of knowing human identity in line with the phrase: man 'arofa nafsahu faqod 'arofa rabbahu. Individual transformation is willing to see the differences that exist as something worthy of respect and appreciation. Puppets are also part of a life story whose essence is to *memayu hayuning pribadi* (personal beautification), *memayu hayuning keluarga* (family beautification), *memayu hayuning bangsa* (national beautification), dan *memayu hayuning bawana* (global beautification). (Wahyudi, 2013).

D. Conclusion

A puppet is a picture of human nature with all its behavior. In a moral sense, wayang is defined as a fairy tale about the story of a good character in the form of a hero fighting a bad character. Wayang is a portrait of life containing sanepa, piwulang, and pituduh. Wayang contains habits of life, and human behavior experienced from birth, life, and death, all of which are natural processes. Puppets became a medium of Islamic development by Sunan Kalijaga as a cultural da'wah that embeds Islam in the culture of society. Sunan Kalijaga makes wayang a space for spirituality to strengthen faith. It is hoped that it will encourage Javanese people to be patient, trustful, and istiqomah. , wayang becomes an effective propaganda medium for the Javanese community which contains eastern aesthetic elements such as balance, unity, philosophy of life, ethics, and spirituality. Wayang is an emphasis on the balance of the microcosm and macrocosm, which has a balance between God, humans and other living beings, government and people and symbols as the essence of being. Wayang is a way of life (*mabda al-hayah*) for the Javanese people to achieve the perfection of life, which can be seen where the view is centered on the concept of harmony. This concept is built on two main foundations: the need to avoid conflict and have an attitude of living in harmony. Both attitudes of life must be carried out based on an attitude of respect that aims to create harmony in life. Puppets in principle try to encourage the process of *memayu hayuning pribadi* (personal beautification), *memayu hayuning keluarga* (family beautification), *memayu hayuning bangsa* (national beautification), dan *memayu hayuning bawana* (global beautification).

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