


## Analysis Of Islamic Education Values In Punakawan Puppet Characters

<sup>1</sup>Khusnul Ariyanto, <sup>2</sup>Rustam Ibrahim

<sup>1,2</sup>UIN Raden Mas Said Surakarta

Article Info	ABSTRACT
<b>Keywords:</b> honest, respected by everyone not arrogant	<p>The use of wayang as a learning medium is carried out through storytelling activities. Please note that wayang here is not in a physical sense, but in a non-physical form. The teacher simply tells puppet stories that contain good values and teaches the characters of the puppet characters for students to emulate, for example the story about Yudistira, the eldest brother of the Pandavas, who was wise, responsible and had the spirit of a leader. Through this wayang story, students can learn various wayang characters that are appropriate to those that are not worthy of being emulated while also cultivating knowledge about Indonesian cultural treasures. The focus of this research is 1) How the characters of the Punakawan wayang are in wayang 2) How to analyze the values of Islamic education in the characters of the Punakawan wayang. This research uses qualitative research with the type of literature review research or often called library research. So in collecting data using primary data sources and secondary data. Data collection techniques use Desktop Research, Documentation Study. Meanwhile, the analysis technique is carried out by means of discussion material based on a literature review of works, whether in the form of books or other readings related to this writing. Punakawan puppets consist of semar, gareng, petruk, bagong. Whereas from respectively figure the have character individually. Semar have character in wayang, namely: respected by friends and foes alike, Semar is a respected figure, but remains humble, not arrogant, honest and still loves others. Gareng has a character in wayang: a person who is not good at talking, what he says is sometimes awry but he is very funny and ridiculous. Petruk has a character in wayang: mischievous and intelligent, sweet-faced with a smile that dances to the heart, good at talking, very funny, likes to insinuate untruths with his jokes. Bagong has deep character wayang: likes to joke when facing very serious problems, sassy, likes to act stupid, very funny.</p>
This is an open access article under the <a href="#">CC BY-NC</a> license 	<b>Corresponding Author:</b> Khusnul Ariyanto UIN Raden Mas Said Surakarta <a href="mailto:arisragen90@gmail.com">arisragen90@gmail.com</a>

### INTRODUCTION

Education is a conscious and planned effort to create an atmosphere, learning process and learning process so that students actively develop their potential to have spiritual strength, religiosity, self-control, intellectual character, noble character, and skills, which are needed by himself, the society of the nation and the country.

The aim of National Education is "to develop abilities and shape the character and civilization of a dignified nation in order to make the nation's life more intelligent, aimed at developing the potential of students to become human beings who believe and are devoted to God Almighty, have noble character, are healthy, knowledgeable, capable, creative, independent, and become democratic and responsible citizens".

The essence according to the view of Humanism is education that is able to humanize humans. Humanism is seen as a positive idea and provides ideas such as love of humanity, peace and brotherhood. Islamic religious education is all efforts to maintain and develop human nature, the human resources available to them to become fully human in accordance with Islamic teachings.

Islamic Religious Education as a system as well as a process that means to build, develop and direct the potentials of human rights based on the (normative) values of Islamic teachings. But when looking at Islamic religious education in Indonesia, it turns out that education, which is a means and a medium for preparing qualified students morally and intellectually, is still not as expected. Islamic religious education aims to shape and create students whose Islamic character or personality is not free from weaknesses. A mistake that often occurs and is not realized is the potential responsibility for education which lies solely in the hands of the educational bureaucracy.

Wayang is a form of Javanese art that is still alive, still lived, and provides life. Wayang can also be interpreted as a cultural treasure that has high artistic value. The presence of wayang in the midst of society is actually able to provide an important role and enormous benefits for human life both as a flavoring for performances and as an infrastructure for conveying messages and morals.

Philosophically, wayang is a form of reflection of human character, behavior and life. One example of wayang which is still alive today and used by the Indonesian people as role models and life role models is the punakawan. It is an original Indonesian puppet world consisting of Semar, Nala Gareng, Petruk, Bagong, which is made in such a way as to approach the condition of the Javanese society with its diverse characters that condition the source of truth and policy.

The art of wayang is a cultural tradition and also a form of entertainment that is popular with Indonesian people, especially Javanese people. Wayang art has an important position in Javanese society and the stories in wayang contain reflections on the extension of human life with God, relationships between human beings, relationships with natural forces, and supernatural forces.

If people watch a wayang performance, what they see is not the wayang, but the problems implied in the wayang play. For example, when people look in a dressing mirror, people do not see the thickness and thickness of the dressing mirror, but rather see what is implied in the mirror. people see reflections in the dressing mirror, therefore, when people watch wayang, instead of seeing the wayang, they see their own reflection (play). Wayang is also a reflection of Javanese culture, in the sense that it reflects the reality of life, values and goals of life, morality, hopes and ideals of Javanese life, so even though there are some people who think that watching wayang is just a waste of time and boring, but wayang

There are still many fans, both young and old. Talking about wayang is no different from discussing Javanese philosophy because wayang is a symbol of Javanese philosophy. The art of wayang is a form of traditional classical cultural art in Indonesia that has developed over centuries.

Puppet performances contain life values and a noble life which in each ending of the story or actor wins good and defeats evil. This teaches that good deeds will prevail, while evil deeds will always suffer defeat. Wayang is seen as a symbolic language of life and life that is more spiritual than physical.

Traditionally, wayang is the essence of Javanese culture which has been inherited from generation to generation, but it is verbally acknowledged that the essence and purpose of human life can be seen in the stories and characters of the wayang characters. Philosophically, wayang is a reflection of human character, behavior and life. Even though the content of wayang stories originates from India, where in their area of origin they are considered to really occur in the path of myths and historical legends, in Indonesia these stories tell the story of the behavior of human characters in achieving life goals, both physically and mentally, with an understanding of creation and feeling. -initiatives. For Javanese people, Wayang is a way of life for how they behave with each other, how to realize their essence as humans and how to relate to their creator.

According to research by cultural historians, wayang culture is an original culture in Indonesia, especially on the island of Java. The existence of wayang existed centuries before Hinduism entered Java. Although the wayang stories that are popular in today's society are adaptations of Indian literary works, namely the Ramayana and Mahabharata. The two main stories in wayang have undergone many changes and additions to adapt to original Indonesian philosophy. This adjustment to philosophical concepts also concerns the philosophical view of Javanese society regarding the position of the gods in wayang. The gods in puppetry. The gods in wayang are no longer something that is free from error, but like other God's creatures, sometimes act wrongly, and can make mistakes. The presence of Punakawan figures in wayang was deliberately created by Indonesian cultural figures (Javanese cultural observers to be precise) to strengthen the philosophical concept that in this world there are no creatures that are truly true. Every creature always carries elements of good and evil.

Punakawan comes from the words Puna and Kawan. Puna means difficult: while comrade means kanca, friend or relative. So the meaning of Punakawan can also be translated as friend/relative in times of trouble. There is another interpretation of Punakawan's words. Puna can also be called Pana which means light, while comrade means friend or relative. So another interpretation of the meaning of the word Punakawan is a friend or relative who invites you to the bright path.

Another interpretation, Puna or Pana means mortal. So Punakawan can also be interpreted as a friend/relative who invites you to the path of mortality. So if combined, the meaning of the characters Semar, Nala Gareng, Petruk, Bagong has the meaning 'hurry up to get good things, leave bad things behind'. Therefore, wayang art can also be enjoyed by all levels of society. This is what makes wayang art a cultural tradition that is accepted as a

religious myth.

Education is a conscious and planned effort to create an atmosphere, learning process and learning process so that students actively develop their potential to choose religious spiritual strength, self-control, personality, intelligence, noble morals, and the skills needed by themselves, the people of the Nation and the State. Educational media in Purwa wayang kulit is not only found in the stories, the way of staging or wandering, the instruments and the art of puppetry, but also in the embodiment of each wayang picture. The movies are depictions of human characters. Depicted no less than 200 human characters on approximately 200 types of ancient wayang kulit images.

The use of wayang as a learning medium is carried out through storytelling activities. Please note that wayang here is not in a physical sense, but in a non-physical form. The teacher simply tells a wayang story that contains good values and teaches the character of the wayang character for students to emulate, for example the story of Yudistira, the first brother of the Pandavas, is wise, responsible and has a leadership spirit. Through wayang stories, students can learn various wayang characters that are appropriate to those that are not worthy of being emulated while also cultivating knowledge about Indonesian cultural treasures.

There are several advantages that wayang has as an educational medium. First, wayang has character *acceptable*. This means that wayang itself is part of the nation's cultural treasures so that it can be accepted by all groups, both teachers and students. Second, puppet characters *timeless* which means timeless. Puppet stories are stories that have similarities from time to time. The existence of this technique makes wayang a learning medium that can be used for generations to the next generation of students. Third, this wayang media does not require as much money as other media and is practical and efficient. Telling stories about wayang does not require supporting facilities in any form. All that is needed is the teacher's ability to express the story in neat sentences so that it is easy for students to understand.

As is known, every wayang performance is always characterized by the presence of wayang characters who have various characters and roles. One of the wayang characters who is very famous among Indonesian people and especially Javanese people is the character Semar. Semar is very synonymous with the character and role of a teacher, more precisely the teacher and spiritual guide of noble warriors, namely those known as *Pandawa Lima*.

### Research Focus

The focus of this research is the analysis of the values of Islamic education in the characters of Wayang Punakawan, while the problem formulation is:

1. What is the character of the Punakawan puppet in wayang?
2. How do you analyze the values of Islamic education in the wayang punakawan characters?

### What are the characters of Punakawan puppets in puppetry?

Punakawan (ponakawan, panakawan). Punakawan comes from the word *spring* which means understand, and *friends* which means friend (Warih Jatirahayu and Suwarna

Pringgawidagda, 2000). In another sense, as expressed in *sabdalangit's web, puna* or *till* In Javanese terminology it means to understand, be clear, clear, careful, understanding, astute in discerning or observing the true meaning behind natural events and events in human life. Whereas *friends* meaningful anyway *tutor* or friends, who have the ability to observe, analyze and digest all natural phenomena and events as well as events in human life. Punakawan can also be interpreted as a caregiver, mentor who has intelligence, mental sharpness, intelligence, broad insight, wise attitude, and is wise in all knowledge. Say you can be trusted, words and actions are the same, not contradictory. Javanese cultural treasures refer to it as "*Respond to it grades. And put it on the table*".

Punakawan generally consists of four figures with various unique characters in them. There are Semar, Petruk, Nala Gareng, Bagong. Having this character, Semar is described as a wise man who is rich in knowledge, both visible and unseen, and has made a big contribution to his employers through the advice he conveys, although sometimes in a joking style.

Meanwhile, Gareng is a character who is incapable of speaking even though he actually has extraordinary thoughts, is intelligent and clever. As a result, Gareng often becomes a behind-the-scenes figure with his ideas carried out by other people. Another character, namely Petruk, has the character of a character who doesn't have any advantages apart from talking a lot. As for Bagong, he is more in the shadow of Semar, intelligent in conveying criticism through humor, perhaps comparable to the characters Abu Nawas or Nasrudin in Sufi humorous stories.

If Sunan Kalijaga is believed to be the creator of the clown figure as an effort to spread Islam in Java, then he also used the essence implied in it in carrying out these activities so that his mission could be carried out as well as possible. Of course, linking the character's name to the purpose and character concerned. In Javanese wayang stories, the clowns are divided into two groups, each of which has the same role as spiritual and political advisor, but each of which raises characters whose characters are contradictory. First, the Ki Lurah Semar Badranaya group. Second, the Ki Lurah Togog group. In this book that is meant by punakawan is group the first is

Semar, Gareng, Petruk, Bagong.

#### 1. Semar

Semar originate namely *Simaar* or *Ismarun*. Paku is tool to plug in an strong and not falter. name, namely Ismaya, who Asthma or symbol Because that business confidence strong for it takes root,



from the Arabic word, Which it means slightly item, in order upright, Semar also has another originate from say My stability and firmness. which done must based business the hold on until



Semar comes from the word *Samara* (rushing). Semar is the center of Punakawan itself and the origin of all Punakawan itself. Semar is respected by friends and foes alike. Semar is a respected figure, but remains humble, not arrogant, honest, and still loves others. Full of advantages but don't forget yourself because of the advantages you have.

The philosophy of Semar is: with the index finger as if pointing, symbolizing KARSa / a strong desire to create something. Squinted eyes also symbolize thoroughness and seriousness in creating.

## 2. Nala Gareng



Nala Gareng actually comes from the word Naala Qorin which it means obtain lots friends or expand friendship. Petruk adapted from the word fatruk means leaving the bad. Nala Gareng originate from the word *nala khairan* (to obtain good). Nala Gareng is someone who is not good at talking. Character which is symbolized by a leg defect illustrates that humans must be careful in living their lives. The disabled hand illustrates that humans can try but God determines the final result. A deformed eye shows that humans must understand the reality of life.

Nala Gareng's philosophy is: the first child of Semar, with deformed hands, betel nut legs, crossed eyes, symbolizes CIPTA, that which creates something, and is not perfect. We must not give up, no matter how hard we try. Whatever the outcome, surrender it to Him.

## 3. Petruk



Petruk is also often called Kanthong Bolong. It means pocket which hollow. The meaning that each man must practice hos excee wealth to fellow and deliver soul his body to which many power regularly sicerely, don't selfless and sincerely, like the hole in the pocket without barrier.

As people strive, an attitude of steadfastness and determination that is selfless and sincere will definitely provide the best results. Unfortunately, many people interpret the best as getting or getting something, but that is not always the case.

Petruk comes from the word *steal/ fat* (leave it). Petruk is a child second is Semar. The Petruk character is depicted with a long shape which symbolizes long thoughts. In living human life. You have to think long and hard (not rush) and be patient. If you don't think long and hard, you will usually experience regret in the end. Petruk's philosophy is: Semar's second son, from the failure to create Gareng, Petruk was born. With long arms and legs, tall slim body, sharp nose, the form of CIPTA, which is then given RASA, so it looks more beautiful with so many advantages.

#### 4. Bagong



Bagong comes from the word *Bagha* which it means consideration meaning and taste, between the good and the bad, right wrong. In another version is called Bagong originate from Baqa' which means eternal or eternal. Same case with attitude introspection which continuously though already felt comfortable on the body business which done can remain which eternal because business is full of uncertainty.

Bagong comes from the word *albaghoya* (bad thing). New is a character created from Semar's shadow. Bagong has a fat body like Semar. Bagong has a character who likes to joke around even when facing very serious problems and has a sassy nature

and likes to act stupid. The character symbolized by the bagong form is that humans must be simple, patient, and not too amazed by life in the world.

Bagong's philosophy is: Semar's third child, the embodiment of WORK, he is the one who is considered a real human being. Even though Petruk is complete with beauty and perfection, it is Bagong who is considered a complete human being. Because he has flaws. So don't be afraid or embarrassed because of our shortcomings. Because flaws are what make us fully human. What we need to think about now is how to minimize our shortcomings, and maximize our strengths. Because no matter what, we cannot throw away or eliminate these advantages and disadvantages.

#### Analysis of Islamic Education Values in Punakawan Wayang Characters

The arrival of Islam in Java has caused cultural changes inherent in Javanese society. The changes that occurred were not solely due to changes by the Islamic world, but because of tolerance from Islam to acculturate the existing culture. History has said that the acculturation that encouraged the development of Islam in Java was Wayang.

The punakawan characters also function as pamomong (caretakers) for other wayang characters. In principle, every human being needs something called pamomong, considering the weakness of humans. Pamomong can also be interpreted as protector. Every human being should always ask Allah SWT for protection, as an attitude of introspection regarding all weaknesses in himself

#### The Value of Islamic Education in Punakawan Character

##### 1. Semar

Semar comes from the word Ismaya which comes from asthma-ku or is called a symbol of stability and steadfastness from an Islamic educator. And his Islamic education, namely Semar, was a great teacher who should be respected by everyone with his behavior and morals.

Semar describes an figure who is patient, sincere, loving, maintains goodness, maintains the truth, and avoids evil deeds. Semar is also nicknamed Badranaya, meaning badra is the moon, naya face. Or nayantaka, naya is face, taka means pale, both means symbolizing that Semar has the character of the moon (in the Hasta Brata Library) and a figure has a pale face, meaning that Semar does not indulge in lust.

2. Nala Gareng

Nala Gareng comes from the word Naala Qarin, namely making many friends or expanding friendships around you. which means getting lots of friends, where the meaning is in accordance with the preaching of the saints in getting as many friends (people) as possible. many to return to the path of Allah SWT with a wise attitude and good hope.

And Islamic education means that as an educator you must not give up to achieve what you are pursuing and you must try and never give up. In accordance with the preaching of the saints in getting as many friends (people) as possible to return to the path of Allah SWT with a good attitude and hope

3. Petruk

Petuk comes from the word fat-ruk Fatruk which is taken from the Sufism sentence Fat-ruk kulla maa siwallahi, namely leave, what is meant by leave is, leave the bad things that one is experiencing and leave everything apart from Allah. The value of Islamic education is that being an educator must be sincere, selfless, like a hole in a pocket without any barriers. This kind of advice or advice was the character of the saints and missionaries at that time.

4. Bagong

Bagong comes from the word bagha, namely consideration of meaning and taste. What is meant by meaning and taste is that educators must be able to differentiate between good and bad. rebelling against despotism and tyranny, which in other versions is rooted in the word *remained* which means eternity or immortality, where every human being's place is in the afterlife and the world is a place to hang out and drink.

## CONCLUSION

From the discussion above, several conclusions can be drawn related to the Analysis of the Values of Islamic Education in Punakawan which includes the Punkawan character and Islamic education in Punakwan wayang.

1. Semar

With the index finger as if pointing, symbolizing KARSA / a strong desire to create something. Squinted eyes also symbolize thoroughness and seriousness in creating.

- a. Respected by friends and opponents
- b. Semar is a respected figure, but remains humble
- c. Not arrogant
- d. Be honest and always love others

1. Nala Gareng

Semar's first child, with deformed hands, betel nut legs, crossed eyes, symbolizes CIPTA, that which creates something, and is not perfect. We must not give up, no matter how hard we try. Whatever the outcome, surrender it to Him. A person who is not good at talking, what he says is sometimes wrong but he is very funny and ridiculous



2. Petruk

Semar's second child, from the failure to create Gareng, was born Petruk. With long arms and legs, tall slim body, sharp nose, the form of CIPTA, which is then given RASA, so it looks more beautiful with so many advantages.

- a. Naughty and smart
- b. Sweet face with a charming smile
- c. Good at talking
- d. Very funny
- e. He likes to insinuate untruths with his jokes

3. Bagong

Bagong in the character of punakawan puppet is

- a. Likes to joke even when facing very serious problems
- b. Sassy
- c. Likes to act stupid
- d. Very funny

Islamic Education in Punakawan

1. Semar

Semar comes from the word Ismaya which comes from asthma-ku or is called a symbol of stability and steadfastness from an Islamic educator. And his Islamic education, namely Semar, was a great teacher who should be respected by everyone with his behavior and morals.

2. Nala Gareng

Nala Gareng comes from the word Naala Qarin, namely making many friends or expanding friendships around you. which means getting lots of friends, where the meaning is in accordance with the preaching of the saints in getting as many friends (ummah) as possible to return to the path of Allah SWT with a wise attitude and good hope.

3. Petruk

Petruk comes from the word fat-ruk Fatruk which is taken from the Sufism sentence Fat-ruk kulla maa siwallahi, namely leave, what is meant by leave is, leave the bad things that one is experiencing and leave everything apart from Allah. The value of Islamic education is that being an educator must be sincere, selfless, like a hole in a pocket without any barriers.

4. Bagong

Bagong comes from the word bagha, namely consideration of meaning and taste. What is meant by meaning and taste is that educators must be able to differentiate between good and bad. rebelling against cruelty and tyranny, which in other versions is rooted in the word *remained* which means eternity or immortality, where every human being's place is in the afterlife and the world is a place to hang out and drink.

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