

Javanese Culture-based Islamic Education Model at the Yogyakarta Wayang Kekayon Khalifah Performance

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ABSTRACT

This research is motivated by the lack of a study of the Javanese culture-based Islamic education model in the community. One of the severity of the existing problems is the fading of *molimo teachings* in Javanese society, such as the prohibition of drunkenness, adultery, consuming illegal drugs, stealing, and gambling. The purpose of this study is to analyze how Islamic education is based on Javanese culture, as well as to analyze the internalization and adaptation of the cultural value of the art of Wayang Kekayon Khalifah in the performance of Wayang Kekayon Khalifah. This research method uses a qualitative type of case study, in order to systematically organize the flow of this research, so as to answer the formulation of the problem. The results of this study include the formulation of a Javanese culture-based Islamic education model in the performance of Wayang Kekayon Khalifah including adaptive to local wisdom, dialogue on Javanese culture and Islamic religion, transforming towards Islamic living rules, and communicative in answering local community issues. So that the formulation of the model can be an alternative in overcoming the shift in the character of Javanese society.

I. INTRODUCTION

This research is motivated by the lack of an assessment of the Javanese culture-based Islamic education model. Basically, there are *molimo teachings*, consisting of *moh main* (not gambling), *moh ngombe* (not getting drunk), *moh maling* (not stealing), *moh madat* (not smoking opium or drugs), and *moh madon* (not committing adultery) [1]. Although the community already understands the teachings of *molimo*, the fact is that the phenomenon of community diseases is still concerning, such as the case of a raid on cockfighting gambling in Jambean Hamlet, Triwidadi Village, Kapanewon Pajangan, Bantul, Saturday (23/7/2022), thirty-five people were arrested at that time [2]. Still in the Bantul area, it was recorded that in 2022 three lives were lost due to oplosan liquor [3]. Head of the National Narcotics Agency of the Special Region of Yogyakarta (BNN DIY) Deputy Chief Prosecutor Susanto, S.H., M.H., gave a statement that in 2022 Yogyakarta was ranked sixth in Indonesia for drug abuse [4]. Various other cases such as corruption have also colored the existing problems, as in Yogyakarta in 2023 a corruption case against the Mandala Krida Stadium has been revealed by the former Head of Special Education of the DIY Disdikpora Edy Wahyudi, the President Director of PT Asigraphi Sughiarto, and the President Director of PT PNN and PT DMI Heri Sukanto [5]. Even in Yogyakarta, there has been prostitution in Pasar Kembang or what can be called sarkem for a long time, until there has been normalization and coexistence with the general public [6]. To restore the character of the Javanese people in practicing the teachings of *molimo*, a suitable approach is needed. The approach

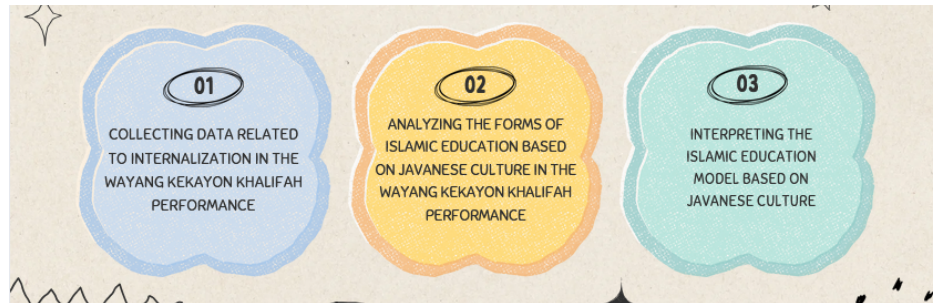
that can be done is Islamic Education, where the role of Islamic Education must be able to alleviate various kinds of problems that exist among the people [7].

The Javanese culture-based Islamic education model has actually existed since ancient times, such as the story of Sunan Bonang who dialogued Javanese culture with Islam in his time [8]. It's just that the current contemporary era needs to actualize the Javanese culture-based Islamic education model in accordance with the dynamism of the times. As with the dynamism of puppet culture which is also adapted to the development of the times [9]. Several types of puppets include Wayang Gethuk, Wayang Kulit Or Purwa, Wayang Beber, Wayang Golek, and there are still various types [10]. Until now, the art of puppetry has emerged from Yogyakarta, one of which is used as a medium for Islamic education for the Javanese people, called Wayang Kekayon Khalifah. For this reason, the study of the Islamic Education model of the art of Wayang Kekayon Khalifah needs to be further reviewed. In order to find novelty and bridge this research with previous research, several literature reviews are presented as follows: *first*, research by Kun Hidayat and Betty Mauli Rosa Bustam on the axiology of the art of Wayang Kekayon Khalifah and its relationship to the Javanese people [11], while this study examines the Islamic education model; *second*, research by Lutfianto on the use of the art of Wayang Kekayon Khalifah as an innovation in learning Javanese language and literature in the school environment [12], while this study examines its application model in non-academic Islamic Education; *Third*, still from the same author by Lutfianto about translating verses of the Qur'an using the words macapat in the art of Wayang Kekayon Khalifah [13], while this study examines more deeply related to the use of the translation of verses of the Qur'an with the word macapat as a medium for Islamic education of the Javanese people. For this reason, this research literature review is a bridge to previous research in continuing the scope of the next study, as well as bridging the novelty of this research, so the direction of this research is more about studying in depth the model of Islamic Education in Javanese society based on Javanese culture using the art of Wayang Kekayon Khalifah.

The purpose of this study is to examine how the performance of Wayang Kekayon Khalifah takes place at the Padokan Da'wah Mosque in Bantul Yogyakarta, as well as how to empower the indigenous people [14]. Furthermore, it aims to analyze more deeply what values the art of Wayang Kekayon Khalifah wants to convey at the Padokan Da'wah Mosque Bantul Yogyakarta, as well as examine what is the ideal to be achieved from this art [15]. Next, this research aims to examine how this art socializes itself as part of the social system of its cultural existence [16]. Finally, this study aims to analyze the adaptation of cultural values, about how this art collaborates with the intended community, to examine what the community at the Padokan Da'wah Mosque Bantul Yogyakarta has obtained for the performance of the Wayang Kekayon Khalifah art [17].

II. METHODS

In order to answer the formulation of the problem and regulate the research so that it does not widen, a systematic research methodology is needed. For this reason, this study uses a qualitative type to study phenomena narratively when interpreting data [18]. Therefore, the form of the art performance of Wayang Kekayon Khalifah at the Padokan Da'wah Mosque is studied narratively, its interpretation of the Javanese culture-based Islamic education model. Furthermore, this study uses a case study approach to answer the problem based on the initial determination of research objectives on the study of the activities of the Wayang Kekayon Khalifah performance, so that it can become a model of Islamic education based on Javanese culture [19]. Primary data sources were obtained from data collection techniques for interviews, observations, and documentation of the puppeteer of Wayang Kekayon Khalifah, takmir of the Padokan Da'wah Mosque, and a worshipper who participated in his performance activities. Secondary data is obtained from data attached to the performance of Wayang Kekayon Khalifah, as well as *several* plays that he performs. The validity of this research data is tested by comparing data from interviews, observations, and documentation, such as confirming cultural value data from the results of interviews, observations, and documentation, so that data integration is obtained. The final part uses data analysis content analysis, which is used to analyze data from valid data sources and those that have been narrated, where the final presentation uses manifest interpretation is also latent [20].



Picture 1. Research stages

The procedure in this study begins by collecting data based on basic theoretical assumptions, including theory Indigenous Learning, internalization, cultural values, and intercultural adaptation. Data was collected through interviews, observations, and documentation. After the data was collected, it was analyzed about how the form of Javanese culture-based education in the art performance of Wayang Kekayon Khalifah. The form of Javanese culture-based education in the performance of Wayang Kekayon Khalifah which has been analyzed as a role model that is interpreted for Islamic educational institutions that are interested in optimizing cultural intelligence.

III. RESULTS AND DISCUSSION

The results of research and development from the analysis stage based on observations and interviews concluded that there is a need for media that helps teachers to observe students' spiritual attitudes and social attitudes. This is intended to fulfill the core competency values of spiritual attitudes and social attitudes contained in the 2013 Curriculum which applies at SMP N 1 Bantul. This is not only as one of the fulfillment of student competency values but also as a means for students to improve values in their spiritual and social lives. In accordance with the statement that education does not solely transfer knowledge to students, but also transfers moral values and human values that are comprehensive [21]. Therefore, there is a need for an innovative assessment media that can be used as a means to transfer spiritual and social values. The product is in the form of a book *mutabaah* spiritual and social attitudes in PAI subjects in grade VIII of junior high school.

1. Wayang reviewed from various perspectives

The art of puppetry has existed for a long time. The types of Wayang art itself have a wide variety, such as Wayang Golek, Wayang Beber, Wayang Suket, Wayang Gethuk, and many more. Based on their meaning and contribution to Islamic Education, they have their own orientations. Wayang Kulit which is made of buffalo or cow skin, the form of the performance itself uses shadow theater as a medium to connect puppet stories. Based on Islamic values by using puppets, at least it can be an auxiliary medium for Islamic Education to teach its teachings in its plays [22][23]. Furthermore, Wayang Golek, which is made of wood-based materials that are sculpted so that it becomes puppet puppets, is commonly used in telling the local wisdom of Sundanese culture [24], this art also contains Islamic values as a learning medium for the local community [25]. Furthermore, Wayang Beber is a type of puppet made of a stretch of cloth with carvings of various stories, natural phenomena and history [26], its application in Islamic Education is used as a means of learning Indonesian history and culture related to the Islamic values contained in it [27]. Finally, Wayang Klitik, which is made of carvings on thin wooden boards in puppet theater performances, is used as a means of conveying the stories of the land of Java [28]. Therefore, the art of puppetry has existed for a long time and is used as a medium to convey the teachings of Islamic Education to the Javanese community [29].

2. Wayang Kekayon Khalifah

Wayang is part of an art, art itself is beauty and I am attracted to it [30]. Initially, the art of puppetry in general was in the form of two-dimensional puppets and shadows, originating from the acculturation of Hinduism and Javanese culture [31]. Based on the most famous trend, namely Wayang Purwa/leather, it is estimated to have existed since the eighteenth century (1794-1829 AD) [32]. The use of this art was initially as a means of connecting the Javanese people who are still alive with the spirits of their ancestors, so that it has a dynamism animist pattern [33]. However, as the life of the Javanese people developed, the art of puppetry began to be used as a medium of Islamic education for the Javanese people, which Islamized many layers of Javanese

society, as the approach taken by Sunan Kalijaga in his time [29]. Wayang as a guide has an orientation value regarding where humans are created, what humans are created for, and where humans will go after death [34].

Culture itself is dynamic, therefore it develops with the times, but according to S. Schwartz for a culture that is not absolute, it is judged from the most dominant socio-cultural system and values [35]. The art of puppetry that continues to develop without eliminating the essence of the parent culture gave birth to the art of Wayang Kekayon Khalifah. Because visually and in the form of the Caliph Puppet itself is Wayang Kulit, with cow and buffalo leather as the basic material [36]. Furthermore, in visual form, this art has a bank with an "S" arch on both sides conical upwards to form a mountain [37][38]. Wayang Kekayon Khalifah uses the art of calligraphy inlays in describing each of his artistic plays.

Wayang Kekayon Khalifah is an art that was originally made by Ki Lutfi Caritagama. The characters and stories in this art are usually taken from Islamic literature, such as from the books of Babad Demak and Sirah Nabawiyah. This art still maintains the parent culture in puppetry, it's just that in its caution the art of Wayang Kekayon Khalifah does not use musical elements and the embodiment of physical characters. It tends to be done in a monologue reading poetry in Javanese or *geguritan*, whose pronunciation uses the word *macapat* [12]. Basically, the art of puppetry itself has three properties that should be attached to it, *first*, the art of puppetry as a spectacle or its cultural existence in the realm of ontology, *second*, puppetry as a guide oriented on how its scientific guidelines become normative reference standards in epistemological studies, *third*. The art of puppetry as an order that emphasizes puppetry as a habit of the community's life system [39].

3. Islamic education of Javanese society

Islam as a Samawi religion teaches humans to become caliphs on Earth, with full servitude to Allah SWT in worship [40]. Islam expressly emphasizes its adherents to obey each of its commands and prohibitions [8]. So for Islamic Education, at least it has a scope consisting of morals, *aqidah*, *fiqh*, and history [41]. Furthermore, dimensionally, Islamic Education includes its implementation, institutions, and thinking [42]. Therefore, Islamic Education is no longer oriented to the continuity of life in this world, but also in the hereafter [43].

Culture is an easier approach for the Javanese people in the transfer of knowledge in Islamic Education [44]. As well as the art of puppetry as a medium for *da'wah* for the Javanese people [45]. However, the form of Islamic education that is conveyed must be able to dialogue and connect religion with culture, not even crash it with the contradictions that exist between the two. The harmony between the two includes the values of kindness, morality, and ethics [46]. As the harmony between the two is contained in the assumption of the theory of intercultural adaptation by Utami, related to cultural harmony is closely related to the collaboration of the overall cultural elements and the acceptance of culture towards a community [17]. The sustainability of culture-

based education in Islamic Education can be internalized through the Indigenous Learning method regarding how culture is conveyed through a learning session and also empowering indigenous peoples in a social community, the segmentation is in line with the Indigenous Learning model for adults by Assefa and friends [14].

A social community is synonymous with local culture [11]. Therefore, culture-based education needs to adapt the local cultural richness of the social community of the intended community [47]. The approach of local wisdom is the most logical because it adjusts to the conditions of social reality [48]. Education based on local wisdom of each targeted regional community is expected to be able to be a means of adding literature on a national and even global scale to the existence of local culture that is published, so that it becomes a conservative nature of local culture [14]. This is justified in the internalization theory by Berger and Luckmann that a culture needs to convey and fuse its existence in the social community of the intended community [16]. Furthermore, the concept of cultural connection is also explained in the Qur'an surah Al Hujurat verse 13.

يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا ۚ إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَىٰكُمْ ۚ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ

"O man! Truly, We have created you from a man and a woman, and We have made you into nations and tribes so that you may know one another. Indeed, the most noble among you in the sight of Allah is the most righteous. Indeed, Allah is All-Knowing, All-Knowing, All-Conscientious"

The legal basis of Javanese culture-based education is also illustrated in the Provincial Regulation of the Special Region of Yogyakarta Number 5 of 2011 concerning the Management and Implementation of Culture-Based Education and also the Regulation of the Governor of the Special Region of Yogyakarta Number 66 of 2013. It is explained in the Regional Regulation and Governor's Regulation that in achieving the ideals of national education standards, it is necessary and optimized to take a regional approach based on local culture [49][50]. So that culture-based education is able to conservatively, revitalize, and construct the values and character of the true Javanese cultural identity. Koentjaraningrat said in his theory of cultural values that in bringing a culture there must be values that it fights for and achieves [15].

The form of Javanese culture in Islam is also included in the field of urf work [51], as long as it does not contradict the teachings and norms in Islam [52]. One example of Javanese culture with uncontradictory Islamic teachings is the concept of *Idrak Sillah Billah* and *sankan paraning dumadi*, where both emphasize the relationship with His Lord, discussing where man comes from, what he was born for, and where he will go after death. The guardians in the land of Java, like the Wali Songo, teach Islamic da'wah with a culturally adapted approach. The construction between Islamic education and Javanese culture can be concluded that as long as the two do not contradict each other, it can be done because it is a dialogue between Islam and Javanese culture. Until a meaningful educational order is formed.

4. Wayang Kekayon Khalifah as Islamic Education

Based on the results of observations in the performance of Wayang Kekayon Khalifah at the Padokan Da'wah Mosque in Bantul, the art of Wayang Kekayon Khalifah is presented with an adaptive approach, as an initial introduction to the puppeteer as the main art actor in performing the performance begins by introducing the types and a series of aspects inherent in the art of Wayang Kekayon Khalifah so that the audience better understands the course of the performance, including the elements of art and acting [53]. This is in line with what Dimas revealed as a community at the Padokan Da'wah Mosque in Bantul who followed the course of the performance, that the puppeteer conveyed the art in detail so as to open up insights for the audience first regarding the art he brought [54].



Picture 2. The puppeteer gave an introduction to the art of Wayang Kekayon Khalifah

The art of Wayang Kekayon Khalifah when performed at the Padokan Da'wah Mosque performs the play or story "*Jumenenging Kanjeng Nabi in Medina*" tells a series of stories of the Prophet's companions when doing da'wah in the city of Medina as sending Mush'ab bin 'Umair as an intermediary of da'wah from the Messenger. Furthermore, the play is performed through the method of reading poetry in Javanese or through geguritan and with the tone of tembang macapat [55]. The existence of the art of Wayang Kekayon Khalifah in its performance, according to Humum, has value in dialogue between Islam and Javanese culture, where there are no conflicting elements between the two [56]. It can be seen in the performance of Wayang Keakayon Khalifah that the local community is enthusiastic about the performance, this is due to the ability of the puppeteer to create a communicative atmosphere for the surrounding community, so that the surrounding community is also easier to accept the values conveyed during the performance [53].

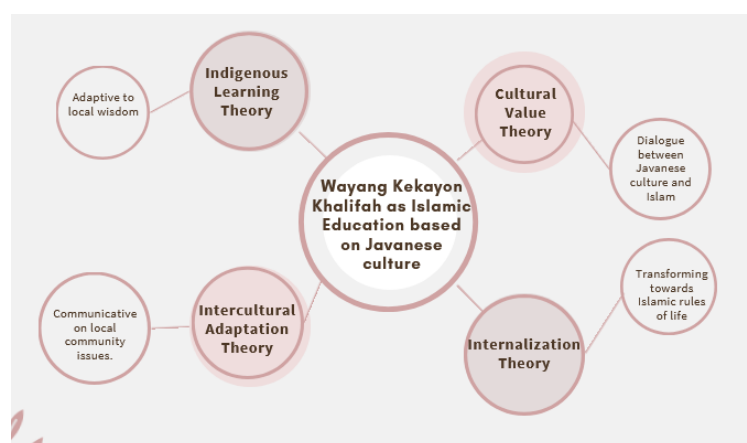


Picture 3. Puppet Performance of the Caliph's Jumenenging Plays for the Prophet in Medina

A series of forms of the Caliph's Wayang Kekayon performance bring ideals in transforming the true Islamic life [55]. Things that are usually taken for granted, such as the distance between men and women, are also considered in this art by providing a barrier between the two, and a series of other cautious attitudes inherent in art provide Islamic education to the Javanese people.

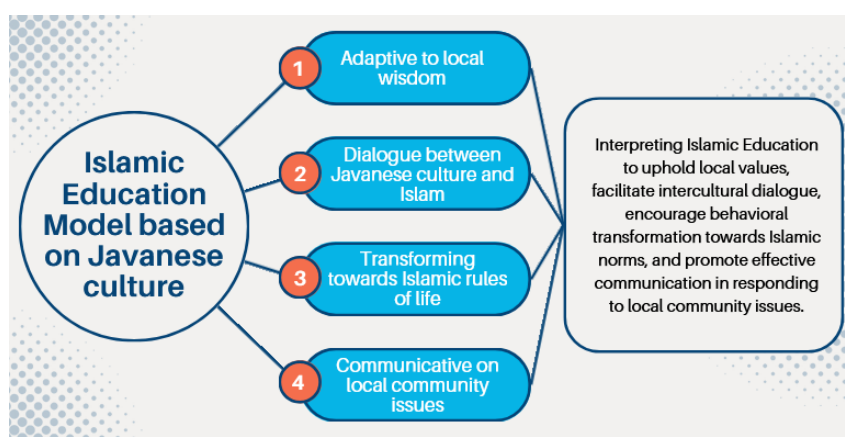
Islamic education based on Javanese culture at the Kekayon Khalifah Wayang Performance

The shift in character among the Javanese people is an issue that must be immediately sought to solve the main core of the problem. One of the approaches that is responsible for the revitalization of the character of Javanese society is Islamic Education. Only the form of Islamic education that is brought in a certain community should be adjusted to local wisdom. Because Javanese culture fundamentally has many aspects that do not contradict each other's Islamic teachings and tend to strengthen them. The art of Wayang Kekayon Khalifah as a product of culture provides a role model as well as the study of a series of theories including indigenous learning theory, cultural value theory, internalization theory, and intercultural adaptation theory in its role in revitalizing the character of Javanese society.



Picture 4. Wayang Kekayon Khalifah as Islamic Education in Javanese Society

Adaptation to local arts as a form of performance that adjusts to the social system in the surrounding community, the majority of whom are worshippers of the Padokan Da'wah Mosque. Forms of adaptation such as starting the performance with a workshop together with the surrounding community, conveying personal information to the demographics of the community. After connecting with the surrounding community, the art of Wayang Kekayon Khalifah began to bridge the dialogue between Javanese culture and Islam. conveying information adaptively related to Islamic values from Islamic history such as the stories of the Prophet's companions, which are wrapped with the input of local wisdom of the Javanese people such as the approach of Javanese poetry or geguritan and the use of tones or lyrics from the words of the macapat. Islamic values in the framework of Javanese culture are not only sufficiently conveyed, but in the course of the art performance of Wayang Kekayon Khalifah fuses himself into society in order to carry out Islamic rules, such as the restrictions between male and female audiences and the prudence of the puppeteer in making artistic designs not to use elements that are contrary to Islam. During the course of the arts, it was able to revitalize the character of the Javanese people because the interaction between art actors and the community was communicative in answering the issues faced by the community. The whole weave restores the essence of the art of puppetry not only as a spectacle, but has also transformed the art of puppetry as a guide and order.



Picture 5. Javanese culture-based Islamic Education Model

Based on the model of Islamic Education based on Javanese culture in the art of Wayang Kekayon Khalifah, he provides a model formulation for institutions or anyone involved in Islamic Education to carry the values of local wisdom that dialogue between Javanese culture and Islam, to connect, not to contradict each other. Providing rules and displaying Islamic Education so that they can blend in with the surrounding community but still be able to comply with Islamic law with great caution. The most important thing in the Javanese culture-based Islamic education model must be able to make the course of interaction communicative and answer the issues of the local community. From this formulation, it

can be an alternative for Islamic education to overcome various problems of shifting the character of Javanese society, such as behavior against *the teachings of molimo*.

IV. CONCLUSION

Javanese people who are beginning to fade their identity character as a disease of society in violating the teachings of *molimo* must be overcome. The formulation of an Islamic education model based on Javanese culture is important to be studied more deeply on the revitalization of the character of the Javanese people. The art of Wayang Kekayon Khalifah is at least able to provide a role model that is based on how to teach it, what values it must convey, how to socialize its existence to the surrounding community, and how to establish relationships in the learning process. For him, the shape of the model can be seen when the art of Wayang Kekayon Khalifah performs a puppet show. When the performance of Wayang Kekayon Khalifah is performed in the local community of the Padokan Da'wah Mosque in Bantul Yogyakarta, at least it is able to provide a model of Islamic education based on Javanese culture based on the basic assumptions studied earlier. The models of Islamic education based on Javanese culture include the concept of adaptive to local wisdom, dialogue Javanese culture and Islamic religion, transforming towards the rules of Islamic life, and communicative in answering local community issues.

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