



Values of Islamic Character in the Story of Punakawan

Muthoifin Muthoifin¹(✉), Sabar Narimo², Sudarno Shobron³, and Anisa Mubarakah⁴

¹ Master in Islamic Studies, Universitas Muhammadiyah Surakarta, Surakarta, Indonesia
mut122@ums.ac.id

² Faculty of Education and Teacher Training, Universitas Muhammadiyah Surakarta, Surakarta, Indonesia

³ Master in Islamic Education, Universitas Muhammadiyah Surakarta, Surakarta, Indonesia

⁴ Master in Islamic Religious, Universitas Muhammadiyah Surakarta, Surakarta, Indonesia

Abstract. This study attempts to describe the symbolic importance of Punakawan in a Javanese Wayang Purwa version and the educational values of mass religious devotion played by figures of Punakawan in the Javanese Wayang Purwa version. The method used in this research is a literature study with a qualitative paradigm and with an approach to content analysis and historiography and character studies. The research results showed that Semar (a symbolic) not with my/the true faith admit this. Remembrance of the abode of either spatial tolerance attitude to the religious, the responsibility of discipline, confident hitting the ball pengayom, pamong, mentor and memahayuning bawano, and Work hard. Gareng always concerned or focused mainly their interests in his tirakat batin to Allah. Gareng was capable of making their own of personality which lithe, dynamic, all it is a friendly/communicative, love in the way of robbers were not at peace, curiosity, hard work, did not want to take the property of another, careful in acting, did not grusa-grusu, and gareng spurn and set at naught/greedy for the base gain craving of satan should know that when it came to worldly so that gareng got a lot of our house of a friend. Petruk, this figure taught the teachings of Islam, especially about tashawuf. He also had the nature of funny, friendly, honest and was as he was, rarely talked but once talking he made people laugh, surrender with dzikir and practice of the world to come.

Keywords: Value · Islamic character · Punakawan · Puppet

1 Introduction

The essence of education is to develop the potentials brought by humans from birth, both religious, intellectual, social, aesthetic, and biological potentials. The potential is fully developed (kaffah) and balanced (tawazun), both in physical and spiritual aspects. Islamic education aims to “humanize humanity” so that the creation of a Muslim personality is the formation of a noble human being and becoming a perfect human being. The purpose of education is the purpose of human life as the role and position of humans as khalifah on earth to be close to Allah (taqarrubu ila Allah) and get happiness in the

world and the hereafter. In the current era of globalization, the benefits of education will be felt, because people will know, understand, and distinguish right from wrong. Education makes humans know to protect themselves from negative things that can damage themselves and can maximize the positive things that can be achieved. Those are some of the reasons why education is so important that it makes every individual want to take the highest education if possible. Education in Islam has a central meaning and means the process of intelligence as a whole to achieve world happiness and the hereafter or material and spiritual balance [1].

In Javanese customs and traditions, especially in the Punakawan puppetry (hereafter, wayang), it is the same as examining the micro and macro life of the Javanese. It is because Javanese customs and traditions cannot be separated from their lives and are Javanese identity. As in the case of Islam which conceptualizes its teachings as 'rahmatan lil alamin' which means to give mercy to all nature. Puppet culture also conceptualizes norms and values as a concept of making humans personalities, virtuous, and moral mercy [2].

Islamic education teaches humans to obey the commands of Allah the Almighty, respect others, and preserve the environment and nature. It is as manifested in the principles of *hablu minallah*, *hablu minannas*, and *hablu minal alam*. If one of these aspects is left behind, there will be an imbalance in life. Javanese culture and values do not recognize the boundaries of religion and ethnicity. Islam and this culture cannot be separated, even Islam embraces this culture to convey its teachings [3].

This is where the nature of culture and Islam; because of embracing culture, Islam is better and more readily accepted in the society. Culture can be used for the missionary endeavor method, namely the wayang Punakawan which was used by Sunan Kalijaga to spread Islam, as long as it did not conflict with Islamic values. This is as the word of God in QS al-Baqarah verse 42 which means: "And do not confuse the right with the false and do not hide the right, you know."

The Qur'an contains educational concepts and values that cannot be practiced and lived unless they have to go through an educational process. Islamic education is not only practical and formal, but also non-formal institutions. The process of Islamic education is not only in the school and family environment but also in society through a steadily and continuous process.

In the era of globalization, competencies are needed in various sectors of formal and non-formal activities, so educational institutions are required to be able to offer various advantages that are beneficial for positive progress for students. To realize the goals of education, in carrying out any form of education, including formal and non-formal activities, there must be a process of transfer of knowledge and the process of cultivating positive values, especially religious values [4].

Therefore, apart from formal educational institutions, puppet education is very suitable to be made as a good alternative. In puppet education in Javanese society, a puppet is a spectacle which at the same time guides as part of a life story that can be extracted from the teachings of *memayu hayuning bawono* (make fellow lives prosperous for the world and the hereafter). It also instills the value of Islamic education to form virtuous, disciplined, and not easily discouraged humans in facing every life's increasingly complex problems. In addition, education in puppetry also teaches the teachings of the

philosophy of character imbued with Punokawan puppet values including piety, responsiveness, toughness, wagon (firm), and trengginas (having excellent physical aspect). Those are the values that must be owned and lived correctly and well and consistently implemented. The appreciation of the noble values of Punokawan puppet figures as a whole is the duty of the community in maintaining and preserving puppets from various aspects which are now being eroded by the times [5].

In Indonesia, many puppets have grown and to date, one of them is Wayang Punokawan, whose name is familiar among Indonesian people, especially Javanese. Javanese people are very strong in holding principles to what they instill in their future generations, while they do not know the meaning of that culture even though they practice it. If related to Wayang Punokawan, this becomes very important considering that Wayang Punokawan contains elements of Islamic educational values. It can be seen that the dimensions of Islamic values that emphasize the balance and harmony of worldly life-ukhrowi become the ideal foundation that will be developed or instilled in the human person. Wayang can give a picture of the story of human life with all its problems. In the world of wayang stored values of Javanese worldview in facing and overcoming all challenges and difficulties of life. Wayang as a meeting point of Javanese and Islamic cultural values is a very valuable momentum for the development of Javanese cultural treasures.

The values contained in Wayang Punokawan are divinity/monotheism, philosophy seeking the nature of truth, characters, and morals to distinguish good and bad, heroism by defending truth, the ideals of life to achieve the happiness of the afterlife, having enormous benefits in shaping individuals who are tough and ready to face everything in social, national, and state life and religion. Puppet shows can be accepted by all levels. The existing aspects are expected to help someone to get a social life, while the spiritual aspects can improve religiosity, so every aspect contained in puppet science is important to help shape human character [6].

However, the reality shows that many people do not understand the philosophy of Wayang Punokawan. In addition, there are still some people who underestimate the education taught in the Wayang Punokawan and some even consider it haram (forbidden). They also assume that there is no teaching by Islamic education in Wayang Punokawan. Whereas in Wayang Punokawan, Wali Songo introduced Islamic teachings (aqidah or belief, worship, and morality) through stories that were built based on Punakawan's behavior. Punakawan is an embodiment of various forms of human disposition. In addition, in the puppetry of Sunan Kalijaga, the names of Punakawan were born from the essence of the Qur'an. Punakawan's role determines the success of life. Semar is a description of the implementation of the Divine who take part in the process of human life and is a symbol of creativity, taste, intention, and work. Therefore, given the importance of values in education, it is necessary to have educational development facilities oriented to the values of Islamic education through the Wayang Punokawan [7]. Existing values include the value of I'tiqodiyah (faith), khuluqiyah (morals), and amaliyah (moral) values. The public must be educated to think logically and professionally to make Wayang Punokawan as a means of activities to increase devotion to Allah the Almighty. According to Islam the most noble people are those who are pious by performing ghairu mahdhah (public worship) and muamalah (relationships among humans) [7].

2 Literature Review

The value of religious education (i'tiqodiyah) is not related to the procedures of charity, such as i'tiqod (trust) towards Rububiyah Allah and the obligation to worship Him, also giving i'tiqod to the pillars of faith. Etymologically, aqidah is rooted from the word 'aqada - ya'qidu - 'aqdan - 'aqidatan. 'Aqdan has several meanings including the knot, sturdy, binding, and agreement. Then the word aqdan is formed into aqidah meaning belief. The link between the meaning of the words aqdan and aqidah is a belief that is firmly held in the heart is binding and contains agreement. Aqidah is something that someone believes. The word worship is Arabic, meaning devotion, worship, humble self, or prayer, while in terms of worship is an act carried out by someone to connect and draw closer to God as a God who is worshiped. This education contains the relationship between humans and God, such as prayer, fasting, zakat (the obligatory alms tax), and nadzar (sacrifice) which aims to actualize the values of 'ubudiyah (reliance on Allah) [8].

According to Sudarno Shobron, etymologically akhlak comes from the word khuluqun which means event, creation, invention. So akhlak is the ethics, temperament, or behavior of the system created. The word aqidah comes from Arabic, which is aqada-ya'qidu, 'aqdan which means to collect or strengthen. Then Endang Syafruddin Anshari said that aqidah is a belief in life in a special sense, namely a profession that departs from the heart. The word akhlak comes from the Arabic language jama' from khuluqun, which means character, temperament, behavior, or character. So, it can be understood that akhlak is related to human activities in relation with himself and others and the surrounding environment [9].

Nurcholis Madjid explains from the linguistic point of view, "worship" (Arabic: 'ibadah, mufrad; worship, plural) means devotion (similar to the Arabic word abd, meaning servant or slave), that is devotion (from the word "servant", abd) or self-servitude to Allah the Almighty. Therefore, in a broader sense, worship includes all human activities in life in this world, including daily "worldly" activities, if they are carried out with an inner attitude and intentions of devotion and self-servitude to God, namely as moral acts.

Wayang according to R.T. Josowidagdo is a form of ayang-ayang (shadow), in addition to the shadow of imagination, which is any form of wayang by the customary behavior of the characters imagined in dreams. Meanwhile, according to Piqued, it is a puppet shown, the show in various forms that contain lessons (discourses), the show is delivered regularly by gamelan (instruments).

Sabar Narimo in a study entitled "Values of Character Education in Punakawan Face Makeup of Sriwedari Surakarta Puppet People", explained that the clown character could be seen from the symbolic meaning of the clown face shape, by looking at the characteristics of the face on the eyebrows, eyes, nose, and mouth or lips. The strength of this research is to examine the meaning of facial characters in the clowns as a whole.

Elly Herlyana, in a journal entitled "Wayang Purwa Performance as a Media for Planting Islamic Religious Values, in Javanese society" examined the human disposition depicted through wayang. This puppet art in its development has also become an effective means of spreading Islam in Java, heavily influenced by Hinduism and animism, modified in such a way by Wali Songo as a form of performance that is full of Islamic religious

values. The strength of this research is to examine the values of Islam in Javanese society as a whole.

Therefore, this research was conducted to examine and describe the symbolic meanings in the Javanese wayang version of the Punakawan story and to find the educational values contained in the perspective of Islamic studies.

3 Research Method

This research is a library research, so the paradigm used in this research is a qualitative paradigm, by collecting data through the literature relating to the discussion and research problems. Data collection was carried out through documentation that is reading references in the form of books and articles so that previous research results are relevant to the focus of this study [10].

Documents used as data in this research are sourced from primary data that is authentic data or data that comes from the main source. Data sources include books on Islamic Elements in Wayang, Indonesian Wayang Encyclopedia, Punakawan: Symbols of Javanese Humility, and Wayang: Origins: Philosophy and Its Future. Secondary data is supplementary data from primary data that can enrich and clarify research. This data could be found in the book entitled "Summary of Puppet Knowledge" written by Dwijo Carita and "Appreciation of Puppet" written by Marwanto [2].

Data analysis method used was content analysis by trying to contextually reveal the purpose of the text and documentation that will be examined and seek answers to the formulation of the problem in the research. This research is a qualitative research. The data that has been collected was then analyzed descriptively qualitatively, meaning that it was described by expressing words [11].

4 Results and Discussion

4.1 Islamic Education Values in Punakawan

Punakawan in Javanese wayang consisted of Semar, Gareng, Petruk and Bagong. In the wayang story, this group was more as a spiritual advisor, greeting, sometimes also played a role as a friend to chat with, and entertain when having difficulties. In short, Semar and his children were tasked with inviting the knights of his care to always do good or *karepin rahsa* (*nafsu al-mutmainah*), in Islamic terms meaning *amarra'ruf*. Islam, in this case, contained three meanings: the first was faith; the second was doing good, becoming an example for others to do good deeds and having the ability to see that the truth would win; the third was keeping away from evil, becoming an example to others to avoid evil and being able to see that sleaze and tyranny would lose. That was as described by the Punakawan figures who had good character and always did well to anyone. This is a concept of global ethics, a kindness that can be enjoyed by all human beings [12].

The Punakawan group was described as a group of people who were honest, simple, sincere, did something selflessly, but also had very broad knowledge, smart, and had very sharp inner eyes. Based on the results of the study, it can be seen that the background of Punakawan's story in the wayang kulit art stemmed from Walisongo's desire to spread

the religion of Islam in Indonesia. Punakawan’s name was associated and adjusted with the character of Punakawan. The name Semar was derived from the Arabic word ismarun which means it had strong determination. Gareng came from the Arabic language qarin which means many friends. Petruk comes from the Arabic language Fatruk which means leave evil. Bagong came from the Arabic language baqha which means to distinguish between good and bad [13].

For people who like to watch and pay close attention to wayang stories, they can reap teaching contained in the contents of the story because every puppet play has a different character and in each character can make a lesson for human life now and future lives. In the scene that talked about the journey of human life, there was a scene in the goro-goro or when Punakawan appeared at the scene and in this scene comes the clerk figure who became pammong (official) knights. In addition, the Punakawan also taught that in life we must always uphold goodness and prevented evil because Punakawan had Semar figure who could provide coolness and peace of life without indulgence in lust. Gareng, who was not easily dazzled by the progress of other nations, may need to be concerned about tightening his belt according to his natural abilities. Petruk who was always patient and not gratuitous thought wisely. Bagong was always stoic and simple [6].

4.2 Islamic Education Values Played by Punakawan Figures

Examining deeper about the values of Islamic education played by the figures of Punakawan in the Javanese wayang purwa, could be done through synergizing and exploring the values of Islamic teachings. As explained in the previous chapter, there were many symbols in the world of wayang in which the requirement for philosophy was also demonstrated by the creation of the name of Punakawan by Sunan Kalijaga [14].

The values of Islamic education played by Punakawan figures in Javanese wayang purwa according to Abdul Mujib and Jusuf Mudzakkir, were I’tiqodiyah, khuluqiyyah, and Amaliyah educational values. This study would discuss the forms of Islamic educational values played by the figures of punakawan in Javanese wayang purwa (Table 1).

4.2.1 Semar

The educational value of belief in this character contained an element of Islamic teachings namely Semar came from the Arabic language from the word Ismar which means

Table 1. Names of Punakawan in wayang

No	Punakawan	Role Function
1	Semar	Spiritual advisors, friends to mingle with, entertainers in times of trouble, and invite kindness
2	Gareng	
3	Petruk	
4	Bagong	

nails. It referred to maqolah al-Isaamu samaru ad-dunya which means that Islam is a strengthening of world salvation. This figure was made as a reinforcer of all the truth in seeking the truth of all problems. Nails here could also function as a way of life, to strengthen human life, which was none other than religion, so Semar was not a figure to be worshiped, but Semar creation was only the creation of symbolization of religion as the principle of life of every religious community. Seno Sastraamijaya gave an opinion about Semar. He gave a statement saying that: "It is easy to understand that the relationship between Semar and the Pandavas more or less symbolizes the understanding or ideas of Kawula (humanity) and Gusti (God Almighty)." Semar walks facing up to its meaning: "in the journey of the human child, its manifestation provides an example to always look above (the Khaliq), the Most Gracious and Merciful of the People" [15].

Judging from its shape, this character was not easy to guess. His face was the face of a man, but his body was completely round, big breasts, liked a woman. White hair and wrinkles on his face showed that Semar was old, but his hair was cut off like a child. His lips smirked but the eyes always shed tears (ndrejes). Eyes seepage always cried/was surrender themselves to God. Semar had the name Nayataka: starch caterpillar which means his face was like a corpse, or a dead person, because when looking up he looked lonely (without feeling) and when looking down he was quiet which means wis mulat marang klebating pati (people who have seen the world of death). Semar had a symbolic meaning that is one must remember death where he will return to the creator.

The value of character education (akhlak) from the character of Semar was having a constructive nature and carrying out the commands of God in the field of human well-being. Draw the motif of Parangku Sumorojo, which was the embodiment of Dewongowantah or to guide humans to memahayuning bawono, that is to uphold justice and truth on earth. Semar figure on earth provided a good advice for the nobles (patron, guardian, mentor) towards the path of truth that upholds the primacy of life. Semar deserved an example in the character of his life [16].

The puppet character of Semar had a unique form and was full of implicit meaning in the shape of his body, such as Semar's lips widen to the side (mingkem) or slightly perceive the symbolic meaning was the mouth of the old form, did not talk much, was good at keeping secrets. The value of character education was religious, responsibility, discipline, and confidence. Semar portrayed a figure who was patient, sincere, loving, caring for the good, preserving the truth, and avoiding dur-angkara (despotic) actions. Semar was also nicknamed Bodronoyo or Badranaya; badra meant the moon, the face. Another name was Nayantaka; naya was defined as a face and taka meant pale. Both symbolized that semar had a moon character (in Pustaka Hasta Brata) and a figure who had a pale face, meaning that Semar did not indulge in lust. Semar came from the word Ismaya which came from my asthma or is called a symbol of the stability and determination of an Islamic educator. His Islamic education, Semar, was a great teacher that should be respected by all people with their behavior and morals. Semar had a very unique physical form as if it was a symbol of the depiction of the universe. Its round body was a symbol of the earth where humans and other creatures live. Semar always smiled but had swollen eyes because it was described as a symbol of the joys and sorrows of life. His face was old, but his hairstyle was in a childlike style as a symbol of old and young. He was androgynous men but have breasts like women as a symbol of men and

women. He was the incarnation of a God, but his life was as a commoner as a symbol of superiors and subordinates. Semar was one of the clown leaders who was very loving to their children and the Pandavas. Another meaning was that it can be vaguely adapted to all circles from the servant to the ruler. The philosophy of Semar was that it was not permissible to see anything only from the physical but from the heart [17].

The value of practical education (Amaliyah) from Semar or Badranaya figures would be described in this paragraph. Semar or Badranaya came from the word bebadra meaning to build facilities from the base, while naya or nayaka meant messenger. It had the nature of building and carrying out God's commands for human welfare. Semar had a haircut similar to Tintin's character in Javanese kuncung model, and this haircut had a meaning as someone who had a serving personality. Semar was the servant of the people without having any tendency to carry out worship practices according to the commands of Allah the Almighty. Semar had unique characteristic that was everything he did was in accordance with the teachings of Islam and in his life, he always did good and beneficial to others; this quality that should be imitated by humans until now. Good works would be discussed by God with other goodness. In Semar's life, all that he did of his own volition, the goodness that he instilled one day would bear fruit. If analyzed and traced, there will be found a close connection between these meanings and religious teachings, that is humans are God's creatures mandated by God to protect the earth and everything in it.

4.2.2 Gareng

The educational value of belief could be got from Gareng or Nolo Gareng. Nolo is a heart and Gareng (crisp) means dry, or thin, which meant suffering. Nala Gareng meant a suffering heart. The meaning is symbolic behavior of concerned, but Gareng was also translated as determination. In the Wedhatama Fiber it was mentioned that the gumolong a golong-gilig. It meant a unanimous determination that directed every action not for the sake of anything, but only for the nature of God's nature. Nolo Gareng was a symbol of grief or nelongso. Defective hands described humans only tried but God decided the ultimate outcome.

Crooked or ceko arms symbolized that human would not be able to do anything if it was not in God's nature or will. The eyes were crossed, left eye pointing up and side meaning that Gareng always focused his mind on God. Nala Gareng meant a suffering heart. The meaning was the symbol of "behavior" concerned or penance. Gareng was a crippled legged Punakawan. This was a sanepa (symbol) of Gareng's character as a servant who was always careful in acting. Be careful was definitively recollected, frugal, and alert. Be careful in acting was a trait that must be possessed by humans in carrying out all activities of life. Be careful was an absolute requirement that must be had if you want to be safe in carrying out activities. Not only that, be careful was not only for the safety of the world, but the safety of the world and the hereafter. According to other sources, Gareng's handicapped hand illustrated that humans could try, but God decided the end result. Another philosophical interpretation from Gareng was that humans must accept all of God's needs, such as tsunamis, landslides, floods and so on. However, human attitudes must be balanced with prayer and efforts to be saved from the disaster, which was one of them by asking God [18].

The value of character education would be described here. Nolo Gareng actually came from the word Naala Qorin which meant to get a lot of friends or expand friendship. His crooked hands also symbolized that he did not want to take other people's property. Nolo Gareng was a person who was not good at talking. The symbolized character was a leg defect which depicts humans having to be careful in living life, that is, being careful in acting. If something was not done, it was thoughtfully thought out and did not violate religious teachings/religious prohibitions. In addition, the other physical handicap of Gareng was the ciker's hand or broken hand. This was a sign that Gareng disliked to take the rights of others; left eye pointing up and side. A squinting eye (always glances) reminded you that you might not glance or envy what others had. Curved brows like a crescent moon showed that Gareng had a flexible and dynamic personality. Gareng's eyebrow had a friendly/communicative character; loved peace. The small nose of Gareng had a symbolic meaning that is Gareng could smell the evil intentions of others; Gareng's nose valued his character's curiosity education and hardworking [19].

The practical education values (Amaliyah) of Gareng's character according to the version composed by Sunan Kalijaga was adapted from the naala qariin words. In the pronunciation of Javanese tongue then the word becomes Nala Gareng, which has the meaning of many friends. While spreading the truth, the aulia (preachers) certainly hoped to get as many friends (people) to follow the path of truth with an attitude of wisdom and noble intentions. This was what Walisanga did in spreading Islam in Indonesia. What was done by Walisongo, Gareng should be an example for people who wanted to improve the situation of the people in Indonesia, that is by assuming the accused as a friend. Nala Gareng came from the word naala qarín which meant to get many friends or expand the friendship around him, that it was in accordance with the mission of the saints in getting friends (people) as much as possible to return to the path of Allah the Almighty with a wise attitude and good wishes. His Islamic education, which was to be an educator; he could not give up on what he was pursuing and must try not to give up. It is in accordance with the mission of the saints in getting friends (people) as much as possible to return to the way of Allah the Almighty with good attitude and hope [20].

4.2.3 Petruk

The educational value is belief. Petruk was a symbol of the teachings of Islam that taught the value of tashawuf which pronounced fatruk Shiva Allahi which meant leave the others unless Allah. This value was basically more theological teaching that taught about monotheism. The figure of Petruk was adapted from the word fatruk; this word is the root word of a wejangan (advice) tashawuf pronounced: Fatruk kulla maa siwallaahi, which meant leave all apart from God. Like the word of God in Surah al-Luqman verse 13 it was said that Petruk, a Punakawan who could become a powerful king only by mastering one weapon, namely in the form of the weapons of Jamus Kalimasada. Even his power could not be matched by any kings. This Kalimasada in Islam is an embodiment of syahada sentence (There is no God but Allah) [21].

The value of character education (akhlak) Petruk could be seen from his smiling face. Even when he was grieving, he always showed a friendly face and smiled with sincerity. The principles of Petruk's life were truth, honesty, and innocence in living life. With all the members of the Punakawan, Petruk helped the Pandawa Lima knights

(especially Arjuna) in his struggle to uphold truth and justice. Many things can be learned from the figure of Petruk and his life principles. Petruk taught humans to be happy to give to others, especially to people. The social norm of helping reflected the values of harmony in order to maintain community harmony. Petruk Kanthong Bolong illustrated that Petruk had a very broad patience, his heart was like an ocean, the heart was loose, plong and his feelings were nothing to hide, did not like to grumble or ngedumel Dawala, Petruk was not grusa-grusuh (rash) in acting, he would count in nothing. careful profit and loss, or the risk of a plan and improvement to be made [19].

Petruk Kanthong Bolong always smiled, even when he was grieving, he always showed a friendly and smiling face with full sincerity. Petruk was able to hide his own sadness in front of his warrior knights. The principles of “behavior” of Petruk’s life were truth, honesty, and innocence in living life. Petruk’s figure was depicted with a long form that symbolized thinking must be long. It meant to live a human life must think in a long way (not grudgingly) and be patient. If you do not think, usually you will regret at the end.

Petruk had long arms and legs, a tall slim body, sharp nose manifested from creation, which was then given a taste, so it looked more beautiful with so many advantages. In the teachings of Islam, beauty was something loved by God. In the world of work, a neat appearance, looked beautiful, and had many advantages were ones of the absolute requirements that must be had by job applicants to be easily accepted. The beauty was not only manifested by appearance, but with attitude and behavior and a lot of learning in order to have many advantages compared to others. Petruk taught us to be humans. As a Punakawan, Petruk always entertained his master when the tribulation received adversity, reminded when he forgot, defended when he was persecuted. That meant that people had to be able to be momong (take care of), momot (accommodate various opinion), momor (unite and live together), murzid (teacher) and murakabi (helpful) [22].

This is about educational values of practice (Amaliyah). Petruk which was also called kanthong bolong meant hollow hole. The meaning was that every human being must be willing to give charity and surrender his body and soul to Allah the Almighty unconditionally. The lesson that we can take from the figure of Petruk which was often called the Kanthong Bolong means a hollow bag. The meaning of this understanding was that every human being must tithes his wealth and surrender his body and soul to Allah, sincerely. Petruk taught humans to be happy to give to others generously, especially to people. In Indonesian context, helping was the social norms of society as the word of God in Q.S. an-Nur verse 56 [23].

4.2.4 Bagong

The value was about belief. Bagong came from the word baghaa which meant to rebel, that is to rebel against sleaze and arrogance. In another version, bagong meant baqa, which meant eternal, in other words humans would only live after the next life. Bagong was a crippled legged Punakawan, this was a sanepa (satir) of Gareng’s nature as a servant who was always careful in acting. Baqa’ meant permanence or eternity, where every human being was in the hereafter and the world was a place to mampir ngombe (a place for a mere drink ride).

Bagong resembled Semar with a bloated stomach, pug nose, and large buttocks. Bagong with a broad face symbolized that he was not a bad-tempered person, instead he was a friendly figure. His thick lips described the honesty of the soul and were as they were. Bagong also had a childish nature, funny, rarely talk but once talking made people laugh. Bagong was a sharp and difficult critic of wayang characters who acted improperly, and the audience also had their respective fans towards the figures of Punakawan. The people had different views and thoughts in assessing the characters of Semar, Bagong, Gareng, and Petruk and they judged them when they appeared on the scene. With this awareness, it is hoped that humans will realize their weaknesses and realize their surrender to the Creator. In Islam, wayang also absorbed complete values about how humans should live. According to Islam, humans were born to be representatives of God on earth with special tasks or missions to set the order of life in the world. So, humans must carry out all the commands of God and stay away from all His prohibitions [24].

Bagong as Semar’s shadow was an innocent and extremely simple human character but had extraordinary fortitude. He could bear the shame, was afflicted by sadness and was not easily shocked and surprised when faced with a situation that was both precarious and pleasant. The appearance and attitude of the Lurah Bagong was like a fool. Nevertheless, Bagong was a formidable figure, always fortunate and loved by his masters. Then Bagong included a respected, trusted Punawan, and had a place in the hearts of the knights. Dear employer and God. Fat body, large round eyes, mouth was no less wide and had a character who liked to joke or jealous, that was Bagong. In the story of this puppet character was Semar’s third child after Gareng, Petruk. It is said that Bagong was a shadow of Semar who was revealed in the world to accompany Semar in charge of fostering the knights. Through a unique and funny picture, Bagong was portrayed as an honest, patient figure. His honesty was seen when speaking bluntly even though he did not seem to know good manners, besides that he had powerful patience. When under pressure he preferred to be quiet and never angry over the pressure that befell him. Bagong

Table 2. Philosophical values of education in Punokawan

No	Punokawan	Philosophical Values
1	Semar	The value of faith, religious, responsibility, discipline, confidence, patron, guardian, work hard, and guide
2	Gareng	Always concerned or centered his mind on God, had a flexible personality, dynamic, friendly/communicative, love peace, curiosity, hardworking, did not like to take the property of others, be careful in acting, not in a hurry
3	Petruk	Akhhlak values: morals, patience that was very broad, his heart liked an ocean, his heart was loose, friendly, honest, love peace, responsibility, devoted to parents, democratic, and do good deeds with sincerity
4	Bagong	Believed in the hereafter, always be careful in acting, rebel against ignorance and arrogance, funny, friendly, honest and were what they were, rarely talked but once talking made people laugh and surrender themselves with dzikir (glorify) and practice for the hereafter

traits that often became the laughingstock of opponents and friends was in a hurry or rashly take an action or decision [25] (Table 2).

5 Conclusion

This research saw the values of Islamic education played by the figures of Punakawan in Javanese wayang purwa. Semar figure had the value of monotheism/faith, religious, responsibility, discipline, self-confidence, guardian, hardworking, mentoring and memahayuning bawano. Then the values of Islamic education from Gareng were it must always be concerned or penance to focus its mind on God, having a flexible personality, dynamic, friendly/communicative, love peace, curiosity, hardworking, do not like to take the rights of others, be careful in act, not in a hurry (grusa-grusu), and Gareng rejected temptations/worldly greedy so that Gareng got many friends. For the values of Islamic education from Petruk's figure were Islamic teachings on tashawuf, shahadat, Petruk Kanthong Bolong meaning that very broad patience, his heart was like a samodra, his heart was loose or plong, friendly, honest, love for peace, responsibility, devotion to parents, democratic, momong, momot, momor, murzid and murakabi, Petruk kanthong Bolong perforated charity. The value of Islamic Education in Bagong figure was to believe in the hereafter so that they were always careful in acting and rebelling against ignorance and arrogance, funny, friendly, honest and nature, rarely talk but once speaking made people brave to surrender themselves with dzikir and practice to practice hereafter.

References

1. Sukardi, I. (2016). Character education based on religious values: an Islamic perspective. *Ta'dib*, 21(1), 41.
2. Muffih, A. (2014). Leadership evolution of salafiyah boarding school leader at Lirboyo Kediri. *International Journal of Business and Management Invention*, 3(3), 34–50.
3. Pigeaud, T. (1967). Literature of Java: Catalogue Raisonne of Javanese manuscripts in The Library of The University of Leiden and other public collections in The Netherlands. *Archipel*, 1(1), 195–197.
4. Arps, B. (1996). *Javanese Language, Literature and Theatre*. London
5. Anderson, B. (1996). *Mythology and the tolerance of the Javanese*. Cornell.
6. Mulyono, N. (2017). Relevansi Ajaran Hidup Sastra Wulangreh Pada Etnis Jawa Mataram Kepanjen Kabupaten Malang. *Paradigma Jurnal Filsafat Sains Teknologi dan Sosial Budaya*, 23(1), 81–86.
7. Faozata Adzkia, S. (2018). Analisis Bentuk Musik atas Kesenian Laras Madya dan Resistensinya dalam Budaya Jawa. *Promusika*, 4(1), 1–12.
8. Majid, L. A., Hussin, H., Ismail, A. M., Stapa, Z., Nazri, M. A., Sabri, M., & Shah, A. F. (2012). The contribution of Islamic Education in strengthening Malay identity. *Journal of Applied Sciences Research*, 8(8), 4322–4327.
9. Muthoifin, B. P. (2020). Readiness Towards Halal Tourism in Indonesia Perspective of Reality and Religion. *International Journal of Advanced Science and Technology*, 29(8), 862–870.
10. Muthoifin, M. (2021). The performance of sharia financing amid the COVID-19 pandemic in Indonesia. *Universal Journal of Accounting and Finance*, 9(4), 757–763.

11. Muthoifin, M. (2019). Shariah hotel and mission religion in Surakarta Indonesia. *Humanities & Social Sciences Reviews*, 7(4), 973–979.
12. Sahin, A. (2018). Critical issues in islamic education studies: Rethinking islamic and western liberal secular values of education. *Religions*, 9(11).
13. Nuha, M., & Shobron, S. (2020). Education and leadership in Indonesia: A trilogy concept in Islamic perspective. *Universal Journal of Educational Research*, 8(9), 4282–4286.
14. Putri, P. (2021). Social level parameters of Banjar society in the tradition of Jujuran Islamic law perspective. In *ICONETOS 2020* (Vol. 529, pp. 87–90).
15. Maarif, A. S. (2018). *Islam, humanity, and the indonesian identity: reflections on history* (p. 289). Leiden University Press.
16. Shobron, S., & Anshori, A. (2020). Method for developing soft skills education for students. *Universal Journal of Educational Research*, 8(7), 3155–3159.
17. Abdullah, M. A. (2017). Islamic studies in higher education in Indonesia: Challenges, impact and prospects for the world community. *Al-Jami'ah*, 55(2), 391–426.
18. Wibawa, S. (2013). Moral philosophy in Serat Centhini: Its contribution for character education in Indonesia. *Asian Journal of Social Sciences & Humanities*, 2(4), 173–184.
19. Fenton, A. J. (2016). Faith, intolerance, violence and bigotry: Legal and constitutional issues of freedom of religion in Indonesia. *Journal of Indonesian Islam*, 10(2), 181–212. <https://doi.org/10.15642/JIIS.2016.10.2.181-212>
20. Shobron, S., & Rahman, S. A. (2019). Humanist Islam in Indonesia Ahmad Syafii Maarif perspective. *Humanities & Social Sciences Reviews*, 7(6), 780–786.
21. Wolly, Y. K. (2017). The internalization of R. A Kartini' s heroism values in social science learning to the students of junior high school department of historical education. *American International Journal of Social Science*, 6(2), 66–70.
22. Day, A. (2016). *Religion, and the individual: Belief, practice, identity*.
23. Hai, K. A. (2017). The Islamic education methods in Al-Quran. *Ta'dib: Journal of Islamic Education*, 22(1), 48–57.
24. Daulay, H. P. (2017). Islamic education in Indonesia: A historical analysis of development and dynamics. In *ASEAN @2017: 4th international conference on community development* (Vol. 13, no. 2, pp. 291–307).
25. Suhaimi, A. (2017). Sociological orientation of islamic education perspective of the Quran Ahmad. *Journal of Qur'an and Hadith Studies*, 6(2), 91–116.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

