

## Representation of Islamic Education Values in the Wayang Kekayon Khalifah Lakon Pandanarang Malik Grembyang

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### ABSTRACT

Islamic education as part of society's value system cannot be separated from cultural elements. Therefore, the relationship between Islamic education and culture can be an appropriate collaboration in overcoming shifts in values among society. The aim of this research is to represent the values of Islamic education in the Wayang Kekayon Khalifah play Pandanarang Malik Grembyang, which also looks at the implementation of its value content on the social system. This research uses the hermeneutic phenomenology method to study the play text textually and contextually. The results of the research show that the play contains the essence of the dangers of life that defies the world or the despicable behavior of one's culture. So, the Pandanarang play in the Wayang Kekayon Khalifah art becomes relevant when it is presented to a community that is starting to experience a shift in values. The implications of this research reflect a cultural approach as optimizing Islamic education in society.

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## Introduction

This research is motivated by the phenomenon of shifting character values among Javanese society, as the teachings of "molim" are often violated. Molimo's teachings have shifted, such as prohibitions on gambling, drinking alcohol, stealing what is not rightfully theirs, consuming illegal drugs, and committing adultery (Enam, 2020). Because shifts in character values due to many factors occur, resulting in shifts in standards of good and bad values (Kasanah et al., 2022) (Sutarman et al., 2022) (Sutarman et al., 2024). The standards of goodness and truth should be based on reason and revelation, because judgments outside of this are only limited to human feelings, often carried away by mere lust (Sholihah & Maulida, 2020). Changes in standards of good and bad norms among society are also caused by a lack of awareness and

references in religion that facilitate it, resulting in a lack of platforms as media for Islamic education for Javanese society (Murjani, 2022).

The novelty of this research lies in the study of a play in wayang to find out the location of the values of Islamic education, which, when viewed from the perspective of Islamic epistemology, whether it has a suitability that can be accounted for, both religiously, scientifically and artistically, which implications are brought to society at that time. watch the play in its performance. As there is some conformity with previous research. First, research with the title "Pendidikan Agama Islam berbasis budaya Lokal (Studi Nilai-Nilai PAI dalam Wayang Kekayon Khalifah Lakon Mulabukaning Dakwah Rasul Karya Ki Lutfi Caritagama)" (Khalifah, 2019). The research conducted by Tatik Khalifah indicated the finding of Islamic Education values in one of the plays in the Wayang Kekayon Khalifah art, however this research examines the values of Islamic Education in other plays, which are found in the Wayang Kekayon Khalifah art. The second research is entitled "Cerminan Nilai-nilai Pendidikan Karakter Tokoh Yudhistira dalam Lakon Sungut Dadi Raja Oleh Dalam I Made Sija" (Sujayantara et al., 2021). In the research conducted by I Nyoman Adi Sujayantara, the aim was to study the character education values of wayang characters, while this research also studied the characters in wayang plays, only more focused on studying the characters' Islamic beliefs. The three studies were conducted by Rudy Al-Hana and M. Yusuf with the title "Nilai-Nilai Sufistik Tokoh Wayang Semar dan Implikasinya terhadap Pendidikan Islam" (Al-Hana & Yusuf, 2021). This research also refers to the study of wayang characters, viewed from the Sufistic realm, while this research also examines the values contained in the play Wayang Kekayon Khalifah when viewed from the Sufistic realm.

The aim of this research is to represent the values of Islamic education in the Wayang Kekayon Khalifah play Pandanarang Malik Grembyang, which also looks at the implementation of its value content on the social system. This goal takes into account the urgency of the lack of Islamic education forums among Javanese society, making the existence of a suitable forum for delivering Islamic Education in society very important as an alternative to alleviating all forms of problems faced by Islamic Education (Syamsul Huda, Devy Habibi Muhammad, 2022). The reference standards for Islamic education among society tend to be tied to the social norms of the system. The direction of Islamic education in Javanese society must be clear, including references to Islamic education in Javanese society which must refer to reason and also the Qur'an, Sunnah. Islamic education in society should also have an influence on the norms of a society that is progressive, has Islamic morals, is spiritually and intellectually intelligent (Charis & Nuryansah, 2015). Therefore, Islamic education for society is very important in order to shape the life of civil society (Charis & Nuryansah, 2015).

The selection of research subjects is in line with the study of Islamic education which is not only limited to the academic field, such as the idea of the concept of independent learning, which can access education from many platforms widely (Irawani Lubis, 2021). Tri pusat pendidikan also emphasize the world of education to harmonize all the elements of education that accompany it, including schools, families and communities (Ramadan et al., 2022). Contextualization of Islamic education with freedom to learn prioritizes aspects of independence in determining the direction of learning, cognitively intelligent, and most importantly having morals and akhlakul karimah, as in the project to develop the Pancasila student profile (Darise, 2021). The Islamic education platform among the Javanese community itself tends to be more suitable if it uses a cultural approach to local artistic wisdom (Febriyanti & Ayundasari, 2021).

Community life when Islamic education is presented tends to have its own strength, especially when it intersects with local wisdom, such as wayang art in Javanese society. The presence of wayang art has been around for a long time, such as the history of the Islamization of Javanese society by Sunan Bonang using adaptive wayang art (Febriyanti & Ayundasari, 2021). The types of wayang art are many and varied, as they change with the times (Maliki, 2021). One form of change in the world of wayang is a form of change and upgrade that is acculturated more into the field of Islamic work, namely a new form in the world of wayang is the art of Wayang Kekayon Khalifah. In contrast to conventional wayang, which has a pandom in the world of wayang specifically, the art of Wayang Kekayon Khalifah tends to be more detailed and pays attention to Islamic sharia rules which must not be violated. This is similar to the character of the puppet master of Wayang Kekayon Khalifah, namely Ki Lutfi Caritagama. One of the forms of caution in the art of Wayang Kekayon Khalifah is depicted in the visualization of the wayang puppets which are in the form of kekayon or gunungan in Javanese.



**Fig 1.** Wayang Kekayon Khalifah lakon Kiyai Pandanarang

Due to changes in values and norms in the way of life of Javanese society, the presence of solutions to alleviate these problems has become important. The existence of Islamic education such as Wayang Kekayon Khalifah with its plays has noble aims, one of which is to restore the existing shift in values. The study of the play Wayang Kekayon Khalifah is aimed at finding out and analyzing the credibility of the values contained in it as a means of correcting the increasingly deteriorating shift in values. The play Pandanarang Malik Grembyang is one of the many plays in the Wayang Kekayon Khalifah art, so that it can be studied more deeply textually and contextually, regarding the values of Islamic education contained in it.

## **Method**

This research uses a hermeneutic phenomenological research method, which is intended to examine historical narrative texts so that they are easier to study and understand. The research direction reviews various linguistic points of view, and various theories of the narrative phenomena they convey (Suddick et al., 2020). From this research method, aspects of Islamic education values contained in the Wayang Kekayon Khalifah play Pandanarang Malik Grembyang, from various linguistic perspectives and relevant theories contained therein, are studied.

The primary data source for this research comes from the text of the puppeteer's handbook for the play Pandanarang Malik Grembyang, also sourced from the edited translation of the puppeteer's narrative which originates from the puppeteer's thesis research. Secondary data was obtained from various interviews that were relevant to the viewpoint of the audience of the Wayang Kekayon Khalifah art play Pandanarang Malik Grembyang, as well as from literature that was relevant to the research.

## **Results and Discussion**

Islam is part of the heavenly religion apart from the Zabur, Torah and Gospel, which were revealed to the last Prophet Muhammad SAW. Islam commands its adherents to always worship Allah SWT (Nuraisyah & Hudaidah, 2021). Meanwhile, Islamic education is also in accordance with the basic principles of Islamic teachings, namely in order to form a truly Islamic society (Zulfahmi et al., 2022). Directing Islamic Education as its field of work leads humans to happiness in this world and the afterlife, covering all the teachings contained in Islam (Andreas Putra et al., 2020).

Initially, wayang art existed since the time of the Hindu kingdoms, as a form of acculturation with Javanese culture. At that time, wayang was used as a link with the spirits of ancestors in the beliefs they adhered to, because at that time wayang was considered sacred and had magical powers (Pratama, 2021). Basically, wayang art has a noble goal related to *sangkan*

paraning dumadi, which teaches about the nature of human life starting before creation, life, and where it will go after death (Anggoro, 2018).

As time goes by, wayang art begins to lose popularity with new cultures that are emerging, resulting in wayang art experiencing a lack of enthusiasts, indicating that the majority is only enjoyed by the older generation (Ika & Nugroho, 2018). The dynamism of wayang art has also experienced various developments over time, giving birth to various types of wayang art products, some of which include wayang beber, wayang golek, wayang kulit, and various other types (Susetya, 2012). From the beginning of art in the form of belief in the power of spirits and objects, until it became a means of preaching for the spreaders of Islam (Resa et al., 2020), now it has also given birth to a new type of wayang art, namely the art of Wayang Kekayon Khalifah, originating from from Yogyakarta.

The art of Wayang Kekayon Khalifah is made from cow and buffalo leather, therefore the art of Wayang Kekayon Khalifah can also be called ringgit or leather wayang (Khalifah, 2019). The visual form of the Wayang Kekayon Khalifah art has an upward conical shape, which means it is shaped like a mountain. The shape of the mountains corresponds to the name of the art, kekayon, which means mountains, in Javanese (Musman, 2017). Complete with an S-shaped edge of the wayang display (Kurniati, 2018).

The plays in the Wayang Kekayon Khalifah art are unique with influential figures in Islamic history, the puppeteer artist and creator of the Wayang Kekayon Khalifah, Ki Lutfi Caritagama, takes references for his wayang plays from books such as Sirah Nabawiyah and Babad Demak. When plays are performed in performances, this art is different from other arts because it does not use sinden or gamelan musicians. The plays or stories that are sung during performances use the characteristic macapat rhythm, such as reciting geguritan or poetry terms in Javanese (Lutfianto, 2020).

### **Lakon Pandanarang Malik Grembyang: From Text to Context**

This research looks at, analyzes and understands one of the plays by Pandanarang Malik Grembyang, which is in the Wayang Kekayon Khalifah art, regarding the values of Islamic education contained in it. The form of the play Pandanarang Malik Grembyang, when presented in the text, translation and analysis, is as follows:

#### **Scene 1: Narrative of Pandanarang's Life Story**

*"Kacarios Kyai Ageng Pandanarang/ sawijining bupati Semarang ingkang sregep nyambut damel/ Garwa lan putra-putane kathah/ Sugih bandha donya/ bandhane mboten saged dipunetang/ Tiyang-tiyang dagang ing peken sami utang sedaya/ Piyambakipun mboten remen nganggur/ Kados-kados donyane inggih bandha/ Barang-barang ingkang mirah dipundhut/ Menawi ngepasi awis age-age disade/"* (Lutfianto, 2022).

(As for what was told again by Kyai Ageng Semarang, he was diligent in his work. He had many wives and childrens, his possessions were so rich they couldn't be counted. People who traded owed everything to him. (He) didn't want to just stand idly by. He did everything he could every day and tireless. His life is a treasure of wealth. He buys whatever is cheap. If it is expensive, he immediately sells it) (Lutfianto, 2018).

### **Scene 2: Sunan Kalijaga Tests the Arrogant Pandanarang**

*"Mboten kraos sampun sugih mblegedhu/ Sinaosa dados bupati/ nanging saben dinten tindak peken/ saperlu mborongi dagangan/ Kacariyos ugi Sunan Kalijaga ingkang sampun mangertos/ menawi Kyai Ageng Pandanarang badhe dados mukmin saestu/ Dereng kabikak manahipun lan ilmunipun/ Kyai Ageng Pandanarang badhe dipun dakwahi/ Sunan Kalijaga mindha kawula/ sadayan kambengan-alang-alang-/ Ing sajroning alang-alang diwenahi arta selawe ketheng/"* (Lutfianto, 2022).

(It didn't feel like Pandanarang had become very rich. His job was buying merchandise at the market every day. Kanjeng Sunan was told. Sunan Kalijaga already knew about Pananarang's situation. If you want to be a true Muslim, you should not reveal your knowledge. Ki Ageng Pandanarang then tried it. Kanjeng Sunan disguised himself became a commoner. Wanted to sell reeds. Only in the reeds were bundles of selawe ketheng in total) (Lutfianto, 2018).

### **Scene 3: Pandanarang opens his heart to learn from the Yogi at Mount Jabalkat Klaten, then gives a message and says goodbye to his family**

*"Kanthi dakwahipun Sunan Kalijaga/ Pandanarang saged kabikak manahipun/ Gage sowan gurunipun ing gunung Jabalkat Klaten/ inggih sowan dhateng Sunan Kalijaga/ Kyai Ageng Pandanarang pamit marang para garwanipun/ sarta para putra wayah/ Rajabrana winaris sedaya/ sarwa paring wekas supados para garwa putra nindakaken zakat dhateng tiyang kesrakat/ Inkang rumeksa kabupaten dipasrahaken ingkang putra ingkang sepuh/ Garwa ingkang sepuh piyambak ingkang kepingin nderek/ amargi mboten purun tinilar/"* (Lutfianto, 2022).

(With Sunan Kalijaga's preaching, Pandanarang's heart was opened. He immediately went to his teacher Sunan Kalijaga on Mount Jabalkat Klaten. Then Kyai Ageng Pandanarang said goodbye to his wives and children and grandchildren. Many of his possessions were inherited by his children and grandchildren. And he gave a message to his wives and grandchildren. their children to pay zakat to the poor. For office holders in the Regency, power is delegated to the oldest child. The oldest wife wants to accompany her husband on his journey because he doesn't want to be left behind) (Lutfianto, 2018).

### **Scene 4: Pandanarang and his wife were robbed on their way, then the robbers were cursed to become goats**

*"Kawarnaa Nyai Ageng Pandanarang ingkang lumaku nututi garwane/ Wis adoh olehe kacandhak/ Nyai Ageng nangis ngaruara rinampok dening para durjana/ sambate melas-asih/ wonten durjana malih/ inggih Sambangdalan ingkang kepingin nerak paugeran/ nututi*



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*lan ngrebut tekene Pandanarang/ Pandanarang nyupata Sambangdalan/” (Lutfianto, 2022).*

(It is said that Nyai Ageng Pandanarang walked after her husband. She had already traveled a long way. Nyai Ageng immediately ran crying following her husband because he was robbed by bad-hearted people. Until Nyai Pandanarang groaned pitifully. Another robber came, namely Sambangdalan, who wanted to break the rules. Followed Pandanarang and snatched his stick. Until Pandanarang cursed Sambangdalan) (Lutfianto, 2018)

*“Andalarung sira iki/ Kaya wedhus patrapmu iku/ Ki Sambangdalan malih warni/ ora rumangsa warna domba/wedhus ageng inggil/ Kyai ageng pandanarang aningali/ yen kang begal malih warni/ Langkung ajrih nuli gage lumampah/ Inkgang domba anututi/ ora ngerti yen malih warna/ Taksih saged ngucap kados dene manungsa/ Saksana anyabrang kali/ ora bisa ngidak banyu/ weruh wayangane/ Krasa yen malih warni/ Nangis seru Ki Sambangdalan/ Pasrah tobat lajeng nututi Kyai Ageng Pandanarang/ Ngetutke mburine Kyai Ageng Pandanarang/ Samarga-marga anangis/ Kyai Ageng Pandanarang kawratan/ Mboten sanes kesesa enggal-enggal kepanggih Sunan Kalijaga/” (Lutfianto, 2022).*

(Ki Ageng said loudly, "You're impudent, Ki. Your character is like a goat." Sambangdalan changed color. Sambangdalan didn't feel like he had changed into the form of a big goat. Ki Dipati noticed that the robber had changed shape. He was more afraid, then walked. The goat followed him, and didn't know if he had changed form. Still speaking like a human. Next he crossed the river but couldn't step on the water, by looking at his reflection he felt that he had changed form. Wept loudly. Ki Sambangdalan surrendered, repented then followed Ki Ageng Pandanarang. Wept along the road. Ki Ageng Semarang had more reservations in his heart, none other than because his heart's desire was only to meet Kanjeng Sunan Kalijaga) (Lutfianto, 2018).

#### **Scene 5: Sambangdalan the robber begs to have his curse lifted**

*“Kyai Ageng Pandanarang anggenipun lumaku sampun dumugi tlatah Tembayat/ Lajeng minggah wukir Jabalkat/ Manggihi padasan satunggil datan ana toyanira/ lan manggihi masjid alit/ Ing ngriku denya dedhukuh/ ing wukir tan ana warih/ Sambangdalan angawula/ nyuwun luware kang warni domba/ Kyai Ageng ndhawuhi ngiseni padasan kanthi boten dipun tutupi/” (Lutfianto, 2022).*

(Ki Ageng then walked to the Tembayat area, climbed Mount Jabalkat and found a padasan with no water and also a small mosque. There he lived on the mountain, there was no water. Sambangdalan served, begging to leave his form. Sambangdalan was told to fill the padasan without covering it) (Lutfianto, 2018).

*“Lamun tan kalilan turu yen dereng kebak kang warih/ Padasan enceh agengnya tigang prangkuling jalmi/ lan sapanggayuh inggilira/ Rina wengi den iseni/ Ki Sambangdalan yen mendhet toya ngangge kronjot/ tumurun ing kali/ Saking awrate medal saking ukuman/ Sambangdalan anglampahi/ ajrih dhateng ukuman/ Saben dinten anggone munggah mudhun gunung/ ngebaki padasan tanpa turu/” (Lutfianto, 2022).*

(Don't fall asleep, if it's not full of water. Padasan enceh is the size of the tigang prangkuling jalmi, the sapanggayuh is high, day and night it is filled. When Ki Sambangdalan fetches water, he uses a kronjot by going down to the river. It's so hard to get out of punishment. Sambangdalan still lives it in fear of punishment. Every time he spent days going up and down mountains without sleeping) (Lutfianto, 2018).

#### **Scene 6: The arrival of Sunan Kalijaga lifts the curse of Sambangdalan.**

*"Sawijining dina Sambangdalan kariipan/ kekeselen, keturon/ Padasan ora bisa kebak/ Banyune mancur dhewe/ Nuli Sunan Kalijaga rawuh/ Lenggah gigilang bancik/ Kyai Ageng Pandanarang lan garwa caos urmat/ Sambangdalan angabekti/ Sedaya saged kelampahan kanthi sae/ Sambangdalan pulih dados manungsa malih/ Pandanarang ugi sampun siaga nampi wejangan Sunan Kalijaga/ Sunan Kalijaga paring wejangan dhateng Kyai Ageng Pandanarang/ bab ilmu sejati lan sejatine ilmu/ Kyai ageng Pandanarang nggatosaken sanget/"* (Lutfianto, 2022).

(One day Sambangdalan was so tired that he fell asleep, so the padasan couldn't be full. Until the water gushed out by itself, along with the presence of Sunan Kalijaga while sitting on the Gilang stone. Kyai Ageng Pandanarang and his wife paid their respects, Sambangdalan was devoted. Everything went well. Sambangdalan returned his human form. Pandanarang is ready to get advice from Sunan Kalijaga. Sunan Kalijaga gives advice to Kyai Ageng Pandanarang about true knowledge. Kiyai Ageng Pandanarang is very attentive) (Lutfianto, 2018).

#### **Scene 7: Sunan Kalijaga's discourse about life in the world**

*"Urip neng donya iku tan lami/ Upamane kowe menyang pasar/ Ora terus-terusan ana pasar wae/ Ora wurung bali ing ngomah/ minangka sangkan paraning laku/ Ing mangke aja samar/ sangkane mau/ Yen ora eling mangkono mau/ bakal kesasar ambelasar/ Yen nganti kesasar sajroning pati/ uripe bakal tambah kesasar/ Tanpa pencokan sukmane/ dadi saparan-paran/ Kaya dene mega katiyup angina/ Wusanane dadi udan/ mulih sajroning wujud banyu/ Bali nuting wadhag/ Suksma tan kenging pati/ langgeng donya dumugi ngakerat/"* (Lutfianto, 2022).

(Life in this world is not long, it's like going to the market and not staying at the market all the time, in the end you will return home. Later, don't doubt, where you came from first. If you don't know your origin first, your life will go astray. Don't until he gets lost in death, becomes dead, his life is lost. There is no anchor for his soul. He drifts away, like a cloud blown by the wind. Finally, it becomes rain, it returns to water. It becomes again like its container in duty. The soul cannot die, it is eternal in the afterlife) (Lutfianto, 2018).

#### **Scene 8: Kyai Ageng Pandanarang Diwejang About Heaven**

*"Lamun sira wus tekan janji/ iya sakaratul maut/ Aja kendhat anggone dhikir/ Den awas rupane dhewe/ Wekas ingsun ilmu sejati/ sejatine ilmu/ iya ilmu sufi dipun mangertosi/ Abot banget nalika sekarat/ Akeh kang njedhul katingal/ ana rupa sedulur-sedulure/ rupa bapa-biyung kang arep njarah iman/ Ana rerupan suwarga/ ana kang ngaku malaikat nggawa*



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widadari kang warnane ayu/” (Lutfianto, 2022)

(When you have reached the certainty of death, don't stop reciting the dhikr. Remember each of us. If you remember my message, Sufi knowledge will be known. It feels heavy, I'm confused about how much I see. There is a form of maintaining brotherhood, there is a form of father, mother, teacher and others. Almighty because he wants to take away faith. There are those who are lulled by a greater heaven. There are those who claim to be angels. Send angels, their colors are beautiful) (Lutfianto, 2018)

*“Nuli sira bakal ningali masjid gumantung ing ngawang-awang/ tanpa cinanthel/ Warnane endah merak ati/ Masjid kadamel saking emas/ lawang gedhah inebe sakawan/ bisa menga minep dhewe/ Yen minep katon gilap kadi wulan purnama sidi/”* (Lutfianto, 2022)

(Then you see the mosque hanging in the sky. Without a link, it's very beautiful. The mosque is made of gold, has four large doors, can open and close itself. When closed it looks like it radiates like a full moon) (Lutfianto, 2018)

#### **Scene 9: Kyai Ageng Pandanarang diwejang about death**

*“(lagu sekar dhandhanggula)”*

*“Lamun ana kadulu ing pati/ warna rupa iku cakra bawa/ pandulu nira jatine/ cahyanira satuhu/ ingkang dadya puputran gadhing/ cahya mancur kumilat/ aneja ngunguwung/ iku paesaning suksma/ kang kuwasa masesa sarira iki/ iku tunggal pinangka//”* (Lutfianto, 2022).

(If there is something visible in death. The colors and shapes that are created by your gaze are actually light, in fact what becomes light that radiates shiny like radiating light is like a soul that has the power to control us. It all becomes one) (Lutfianto, 2018).

#### **Scene 10: Kyai Ageng Pandanarang talks about Allah and His Creatures**

*“(lagu sekar dhandhanggula)”*

*“lamun sira wayangane kaki/ waspadakna sirnane wayangan/ marang ing ngendi parane/ awasena satuhu/ aja kongsi samar ing jati/ yen sira wus karasa/ saben-saben waktu/ den caremna ing satmata/ yen tan bisa saben waktu sira panggih/ panggihhe saben condra//”* (Lutfianto, 2022).

(If you see a shadow, pay attention to where the shadow disappears. Pay close attention, don't miss it. If you feel it all the time, pay attention to it in your vision. If you can't find it every time, meet it every month) (Lutfianto, 2018)

#### **Scene 11: Kyai Pandanarang is given the task of preaching by Sunan Kalijaga**

*“Pandanarang ngaturaken panuwun dhateng Kanjeng Sunan Kalijaga. Wus kacakup apadhang sumilak, tan ana walang sangkere. Nuli Sunan Kalijaga murca. Kyai Ageng Pandanarang gantos nama dados Pangeran Tembayat. Rumaos resik lan angsal ilmu sejati sejatine ilmu wedharan saking Sunan Kalijaga. Mekaten ugi Syeh Domba sampun winejang,*

*dados kadang taruna. Wenang dados guru. Nuli sami tedhak ing desa-desa sakiwa tengen Tembayat, memulang Agama Islam. Kalebet keluarga Ki Tasik.” (Lutfianto, 2022)*

(Pandanarang expressed his thanks to Sunan Kalijaga. It was already covered in bright light and there were no more obstacles. Then Sunan Kalijaga left. Kyai Ageng Pandanarang changed his name to Pangeran Tembayat. He felt that he had lost the dirt in his heart and had gained true knowledge from Sunan Kalijaga's stories. Likewise, Sheikh The sheep have been taught, become young brothers. Have the right to become teachers like Kanjeng Pangeran (Tembayat), then go to villages, teach Islam, including Ki Tasik's family) (Lutfianto, 2018).

### **Scene 12: Kyai Ageng Pandanarang's achievements**

*“Tan winarna lamine sang pangeran tembayat anggone dhekah ana ing tembayat. saya agemah dadi prajane. wong Semarang akeh kang rawuh. Putra wayah samya kapanggih. kathah dherek wisma kang brongta ing ngelmu, samya nderek dhedhekah” (Lutfianto, 2022)*

(He didn't mention how long the Yogi had been in Tembayat. This was the cause of his prosperity. Many Semarang people came. Children and grandchildren met together. Many built houses, who had a strong desire to study) (Lutfianto, 2018).

## **Representation of Islamic Education Values in the lakon Pandanarang Malik Grembyang**

The analysis of the play Pandanarang Maliik Grembyang is by reviewing various linguistic style perspectives contained in it, along with relevant theories in the analysis. Therefore, the analysis of the values of Islamic Education in the play Pandanarang Malik Grembyang is as follows:

### **Scene 1**

Starting the story with a narrative about Pandanarang's greed in life, this is characterized by his life of chasing worldly treasures. So that Pandanarang's life is very closely related to the life system of capitalist society, which claims as many rights as possible, and also regulates the running of the market economy (Mujiatun, 2020).

### **Scene 2**

The emergence of religious education by Sunan Kalijaga to Pandanarang, by way of Sunan Kalijaga testing Pandanarang for the wealth he has

### **Scene 3**

Pandanarang began to open his heart and received guidance from the intermediary of Sunan Kalijaga's preaching. Because basically guidance does not come by itself, and requires intermediaries and efforts to receive it (Arifin et al., 2021).

### **Scene 4**

Pandanarang and his wife's istiqomah character during the hijrah journey. This was marked by Pandanarang's steadfastness when facing various trials during the hijrah process.

#### Scene 5

The reflection of guidance behavior can be transmitted to other people, as Sambangdalan followed in the footsteps of Pandanarang's migration in the context of the repentance of Nasuha from Sambangdalan, who at first acted evilly.

#### Scene 6

Sambangdalan's repentance was accepted by Allah SWT as the nature of Al Ghofur from Allah SWT, through the intermediary of Sunan Kalijaga, marked by Sambangdalan returning to his human form.

#### Scene 7

Contains the first sermon from Sunan Kalijaga to understand the nature of temporary worldly life, so that it requires preparation of provisions for deeds of worship in the Hereafter.

#### Scene 8

Contains advice from Sunan Kalijaga regarding religious beliefs, readiness to face death, and the vision of heaven that humans go to.

#### Scene 9

When humans experience death, they will see a reflection of themselves reflected during their life on earth, the personality attached to them.

#### Scene 10

It is closely related to the theory of the emanation of God which is reflected in His glorious creation. Like the wayang teachings which contain sangkan paraning dumadi and the term idrak sillah billah in Islam, which can be interpreted as a manifestation of full awareness of the Creator in every human being.

#### Scene 11

After receiving all the teachings from Sunan Kalijaga, everyone who listened to him had their hearts clean again, so they could continue the preaching of their spiritual teacher, especially Pandanarang, whose name had been changed to Pangeran Tembayat.

#### Scene 12

From the hijrah, all the characters in this play bring prosperity to a country which is marked by the large number of Javanese people, especially those who emigrate in droves, such as Pandanarang who has become Prince Tembayat and his colleagues continuing the preaching of Sunan Kalijaga.

### Implications and actualization of the play Pandanarang Mailk Grembyang in people's lives

The implications of Malik Grembyang's play Pandanarang also mean that when this play is presented to society, it brings real change. Correcting the social life of capital which is rooted in the local community's value system when watching the performance at the At-Taqwa Sawahan Mosque, Sleman, when the play Pandanarang Malik Grembyang was performed, some of the audience presents were real perpetrators of ribawi and capitalists. Therefore, the play presented provides advice to the local community in the form of prohibitions and warnings to stay away from the ribawi system. Making people aware of the dangers of excessive love for the world (Adi, 2022).

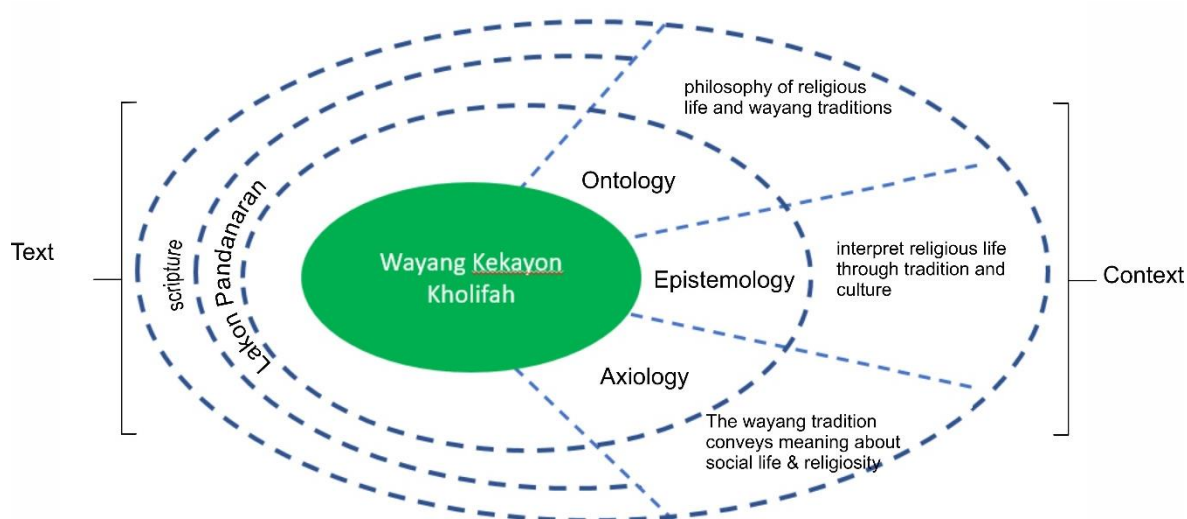


Fig 2. The concept of Wayang Kekayon Khalifah lakon Kiyai Pandanarang in the philosophy of life

So, from the implications of Malik Grembyang's play Pandanarang, the actualization of a better way of life for the local community who witnessed the play performed in his wayang performances, became a fresh stream of change in the order of social values which has now experienced a shift in values. The play Pandanarang Malik Grembyang in the art of Wayang Kekayon Khalifah needs to be put more emphasis on groups or communities that have been infected by excessive behavior in worldly life. Plays can also be presented to communities that have not yet been infected by excessive sexual relations diseases, in the sense of being a preventive measure. The development of art can be further strengthened so that the textual and contextual meaning of the play can be fully conveyed to every community that witnesses the performance.

## Conclusion

The puppet *kekayon Khalifah* in the play *Pandanarang Malik Grembyang* emphasizes the values of Islamic education contained in it. The values of Islamic education contained in the play are as well as warnings about the dangers of capitalist behavior which results in the destruction of the order of life. Regarding *hijrah*, it indicates that guidance must be pursued and *istiqomah* in carrying out the process, meaning being patient in facing all forms of trials. Understanding the nature of life, as per the philosophy of *sangkan paraning dumadi* and *idrak sillah Billah*, to understand where humans come from and the nature of their life in the world, until death, which is closely related to the relationship to the Creator, the implication is to believe in supernatural things. Because of everything surrounding the journey of life in the world, it is necessary to prepare for death which will come at any time. Using the nature of Allah who is most forgiving, to repent truly in order to obtain Allah's forgiveness for all the sins that humans commit. The peak is to return to pure human nature and want to carry out *da'wah* so that it is never interrupted and continues to spread goodness to others. Likewise, the axiological implications of the play *Pandanarang Malik Grembyang* make the community aware of the dangers of excessive worldly behavior. The development of the play needs to be more adapted to the community so that it is more easily accepted and becomes an appropriate means of Islamic education in overcoming the shift in values among society which is increasingly worrying.

## Declarations

- Author contribution** : Kun Hidayat was responsible for the entire research project. He also led the writing of the manuscript and the collaboration with the another authors, Arif Rahman, Islahuddin, and Yazida Ichsan participated in the data collection, transcription and analysis. He also revised the manuscript. Both authors approved the final manuscript.
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