

# Moral Education In Puppet Art

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**Submission date:** 17-Nov-2022 01:34AM (UTC-0600)

**Submission ID:** 1956610118

**File name:** 23\_Naskah\_Jurnal.pdf (375.42K)

**Word count:** 8448

**Character count:** 44030

# ANDRAGOGI 4 (1), 2022, 140-156.

P-ISSN: 2716-098X, E-ISSN: 2716-0971

**Article Type** : Research Article  
**Date Received** : 13.02.2022  
**Date Accepted** : 18.11.2022  
**Date Published** : 30.05.2022  
**DOI** : doi.org/10.36671/andragogi.vii3.66



## MORAL EDUCATION IN PUPPET ART

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<b>Kata Kunci:</b>	<b>Abstrak</b>
Pendidikan, Wayang, Akhlak	Tulisan ini menyimpulkan bahwa terdapat nilai-nilai pendidikan dalam tradisi wayang yang bertujuan sebagai sarana untuk menanamkan akhlak yang dalam terminologi nusantara disebut <i>toto kromo</i> . Penelitian ini bertujuan menganalisis dan mendeskripsikan nilai-nilai yang terdapat dalam tradisi wayang serta relevansinya dengan pendidikan Islam. Hasil penelitian ini diharapkan dapat menambah wawasan dan keilmuan dalam pendidikan akhlak. Penelitian ini menggunakan metode ( <i>library research</i> ). Analisis data yang digunakan adalah teknik analisis isi ( <i>content analysis</i> ). Adapun nilai-nilai pendidikan dalam tradisi wayang antara lain; rendah hati; teguh pendirian; <i>Istiqomah</i> ; berprasangka baik; hormat kepada yang lebih dewasa; kasih sayang. Dalam tradisi wayang bukan hanya mengajarkan tentang nilai-nilai pendidikan akhlak, tetapi terdapat pelajaran bagaimana cara berhubungan baik kepada Allah, dimana nilai pendidikan ini terangkum pada nilai-nilai ketauhidan. Adapun nilai pendidikan lain dalam tradisi wayang adalah nilai sosial (berhubungan dengan manusia), yaitu belas budi. Penelitian ini memang kurang sempurna, maka dari itu perlu diadakan penelitian lanjutan. Paling tidak melalui penelitian ini memberikan gambaran terhadap adanya nilai-nilai pendidikan akhlak dalam kebudayaan, khususnya yaitu tradisi wayang yang sudah melegenda di Indonesia.

<b>Keywords:</b>	<b>Abstract</b>
Education, Puppetry, Moral	This paper concludes that there are educational values in the puppet tradition that aim as means to instill morals which in archipelago terminology is called <i>toto kromo</i> . This research aims to analyze and describe the values contained in the puppet tradition and its relevance to Islamic education. The results of this study are expected to add insight and knowledge in moral education. Penelitian this uses methods ( <i>library research</i> ). Data analysis used is a content analysis technique. As for the values of education in the puppet tradition is humble; establishment; <i>Istiqomah</i> ; feeling good; respect to the more mature; affection. In the tradition of puppetry not only teaches about the values of moral education, but there are lessons on how to relate well to God, where the value of this education is summarized in the values of divinity. As for the value of other education in the puppet tradition is social value (related to humans), i.e., mercy. This research is indeed not perfect; therefore, it is necessary to conduct further research. At least through this research provides an overview of the existence of moral education values in culture, especially the tradition of puppetry that has become legendary in Indonesia.

## A. INTRODUCTION

Education in Indonesia is indeed facing problems to the point that character education also follows Western theories about character, which is difficult because there is no evidence of the results of western character education. Therefore, realized or not so far, the educational thoughts of eastern culture have received less attention even though the thoughts of eastern culture such as formulated Ki Hajar Dewantara, Kyai H. Ahmad Dahlan, Muhammad Syafei, Then Kyai H. Imam Zarkasih, or others are actually quite good even there is a fresh breeze lately UNESCO actually began to use thoughts as once stuttered by Ki Hajar Dewantara. For this reason, the values developed in education, in addition to the values should be integrated in the curriculum, should synergize and encourage traits that do not conflict with the values of *local wisdom (local wisdom)* or character traits desired by the community. In Indonesia, Wayang *Golek* serves as a *grand narrative*, and as an Indonesian nation has a responsibility to preserve this *grand narrative*.

Puppetry in Javanese culture is thought to have existed before Islamic teachings developed in the archipelago, which is since around the 15th century. Setyo<sup>1</sup> Budi called wayang kulit as an art that features a puppet shadow drama scene made of animal skin, formed flat, colored and dated. Therefore, in<sup>2</sup> puppets are known puppeteers (actors who play puppets) and plays (characters played). Research on pre-Islamic puppet culture and the post-presence of Islam in the archipelago has been widely done. The literature that the author found has not been specifically studied about the correlation of puppetry with Islamic education. Where history has recorded that Sunan Kalijaga was the one who acculturated the puppet culture. The art of puppetry is an art that has grown and developed in Java since prehistoric times. The existence of puppets in Java until now shows that it remains popular in the midst of its supporting communities.

The ability of puppets to survive from generation to generation is an achievement that deserves appreciation. The ability of puppets still exists amid the onslaught of modernization. Sociocultural wayang adjusts to developments in society. In the puppetry is given "color" as found today, namely: jokes, mixes, until dangdut. This is to keep pace with changes in society. Traditionality in puppetry does not make the art of puppetry dim and uprooted. It is undeniable that with the progress of many younger generations who do not understand puppets and do not even want to watch puppets. Psychologically puppets stick strongly in people's minds that are not easily erased from memory. In order to explore the values in puppetry needs to be discussed *comprehensively*, one of which is by studying puppets from the side of puppet history. The history of puppets needs to be understood not fragmentarily but into a whole unit. The study of puppets from the historical side, has a function, among others, conveying cultural messages explicitly or implicitly to instill cultural values.<sup>3</sup>

Wayang kulit is a traditional art of the Indonesian people that is able to survive and can be recognized for its existence beyond cross-ages and continents. If you look at the history of Javanese culture, wayang kulit has developed since the 15th century and until now there are still many fans even from certain circles. Wayang kulit is a form of art that features a puppet shadow drama scene made of animal skin, flattened, colored

<sup>1</sup> Sena Wangi, *Indonesian Puppet Encyclopedia*, volume VI (Jakarta: Seni Wangi, 1999), 1648-1653.

<sup>2</sup> Setyo Budi, *Surakarta Catholic Puppets Specifications and Characteristics* (Bandung: Higher Education Research Project directorate general of higher education National Department, 2002), 2.

<sup>3</sup> R. Hardjowirogo, *Sedjarah Wayang Purwa* (Jakarta: Balai Pustaka, 1953), 20-25.

and dated. Played by a puppeteer by presenting classic stories or stories such as Ramayana and Mahabarata. Which is thick with Hindu-Indian culture adapted to Javanese culture. In the art of shadow puppetry there are two important entities that are always dynamic to keep up with the changing times and issues in the community, namely *the figure of Dalang* and *Lakon* (the character played).

Puppeteer as an actor who plays a puppet by directing the audience to a story that wants to go to. A great puppeteer, not only capable of telling stories and playing puppets, but also able to direct the flow of doctriation towards the audience. So that the staging of shadow puppets is not only limited to people's entertainment. <sup>4</sup> Art is one part or one element of the culture of a nation or a society and the relationship between art and other elements in a culture and with that culture in its entirety is a network of very complex relationships. Art is one of the most important aspects of human life. Art is one form of mindset and habits that develop in society. Many traditional arts were born and developed in Indonesian society. Traditional arts that develop in Indonesian society is a form of creativity resulting from people's mindset.<sup>12</sup> This is in line with that expressed by Kayam, who posited that<sup>5</sup>, theechelon will never be separated from society as an important part of culture, art is an expression of creativi<sup>30</sup> from culture itself, a society that supports culture and so does art, create, provide opportunities to move, maintain, transmit, develop to then create a new culture again. <sup>21</sup>

Wayang is one of the traditional media, namely communication media that uses traditional performing arts, which was born and developed in rural communities. As one of the traditional media, puppetry is also a work of art that must be able to carry out its own function as a means of entertainment. Art is one of the important cultures for the Indonesian nation that must be maintained and preserved. There are many types of art in Indonesia, especially in Java such as traditional tarling, reog, ronggeng Bugis and many others. If you pay attention to the vitality of traditional art today is very concerning, on the one hand the work of the ancestors must be preserved and developed, but on the other hand the community as its heirs lately has become less concerned. Therefore, from such conditions, art is increasingly helpless. Its existence is increasingly immersed in the eroded products of foreign cultures that are currently increasingly rushing to the corners of people's living spaces. In such a context it is not surprising that traditional art is difficult to maintain. So, the impact of such conditions, of the many traditional Javanese arts, among which are in the process of extinction, some are even completely extinct. In Cirebon itself traditionally that still survives a very little cause is the number of foreign cultures that enter and replace the indigenou culture of the region, another factor is that there is no serious improvement from the local government and many others. Traditional arts, especially in Indonesia, are very many kinds and varieties, one of which is the art of wayang kulit performance. <sup>6</sup>

Puppets whose literal meaning is the same as shadows, more broadly contain the understanding of moving from one place to another or moving around, not fixed or <sup>26</sup>attered from the actual substance. The types and varieties of puppets are as follows: wayang kulit, wayang wong, wayang purwo, wayang beber, wayang golek, wayang

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<sup>4</sup> Poespaningrat, R.M.P. *Watch Puppets from Various Pakeliran* (Yogyakarta: People's Sovereignty, 2005), 5.

<sup>5</sup> Poespaningrat, R.M.P. *Watch Puppets from Various Pakeliran*, 6.

<sup>6</sup> Cirebon Cultural and Tourism Sports Youth Office, *Compilation of Traditional Arts* (Cirebon: Disporabudpar, 2013), 6.

klithik, wayang suluh, wayang krucil and many others. In addition to the types of puppets in Indonesia that are so many, shadow puppets from each region also have their own style or *gagrak*. *Gagrak* or *Gagrag*.<sup>10</sup> *Gagrak* differences are influenced by the social, cultural, and geographical conditions of each region although still in one Java Island. For example, Surakarta with *Gagrak* Surakartanya which further develops traditions, Yogyakarta with *Gagrak* Yogyakarta which more maintains tradition. There are also *Gagrak* Banyumas, *Gagrak* Pesisiran and many others but the more popular among the community are the *gagrak* yogyakarta and Surakarta.

Based on the background above, the author considers that there needs to be research on the values of Islamic education in the puppet art, because there is a lot of ignorance of the Indonesian people about the value of Islamic education contained in culture, especially in the art of puppetry. In this case, to realize this, researchers conducted a study with the title "Reason for Islamic Education in Puppet Arts".

## A. METHOD

Research is a thought or activity to collect, record, analyze, a problem that is done systematically. While the research method itself is generally interpreted as a scientific way to obtain data with a specific purpose and usefulness.<sup>7</sup> While the way taken to do this research is as follows;

### 1. Types of Research

Research conducted by researchers including a type of literature research (*Library Research*), is a study that seeks to collect data from the treasures of literature and make the text world as the main object of analysis. Library research aims to collect data and information from books, magazines, documents, notes, and other historical stories.<sup>8</sup>

### 2. Research Approach

The approach used in this study is the approach used by Abrams, otherwise known as Abram's theory. In this theory contained the main critical approach to literary works, as follows;

- a. Objective approach, which is an approach that focuses on the literary work itself.
- b. Expressive approach, which is an approach that focuses on the author of literary works.
- c. Mimetic approach, which is an approach that focuses on the relationship of literary works with reality,
- d. Pragmatic approach, which is an approach that focuses on readers of literary works.<sup>9</sup>

Of the four approaches above, researchers use the first approach and the fourth approach, namely the objective approach and pragmatic approach. An objective approach is used by researchers, because the research carried out is indeed centered on the literary work itself. While the pragmatic approach is used by researchers to support in studying literary works in terms of extrinsic. The pragmatic approach favors the role of the reader in performing the meaning of literary work.<sup>38</sup> This approach is used by researchers to understand the messages contained in the object of research that is of Islamic education value.

<sup>7</sup> Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R & D* (Bandung: ALFABETA, 2007), 11

<sup>8</sup> Jurdalis, *Sastra dan Ilmu Sastra* (Jakarta: PT. Bumi Aksara, 2004), 28

<sup>9</sup> A. Teeuw, *Sastra dan Ilmu Sastra* (Bandung: PT. Dunia Pustaka Jaya, 1984), 41

### 3. Data Source

The data sources used in this study are: 1) Primary data sources. Primary data sources are the beginning of data, where the data directly provides to the data seeker.<sup>10</sup> Departing from this the researcher uses the primary data source of several books; 2) Secondary data source. Data sources from the collection of information or data obtained from books and writings from related disciplines. Namely books on wayang kulit, philosophy, and Javanese culture in an effort to build harmony, and websites about the values of Islamic education in the art of puppetry.

### 4. Data Collection Methods

In this research the method used in data collection using documentation methods, which is a record of events that have passed, can be in the form of writings, drawings, or monumental works of a person.<sup>11</sup> The way documentation is done because this type of research is literature research (*Library Research*), and is used to explore the values of Islamic education in the art of puppetry.

### 5. Data Analysis Methods

The technique used by the authors in this study is the technique of *content analysis* (*content analysis*). This analysis technique is an attempt to draw the right conclusions from a book or document, it is also a technique for finding the characteristics of messages whose cultivation is carried out objectively and systematically.<sup>12</sup>

## B. RESULTS AND DISCUSSIONS

Basically, the plays that are staged in the story of the puppet, in general give an overview, example, and queen of the tauladan. About human life where the phases of each show are the same: In the first phase of the meeting between royal authorities to discuss the welfare and tranquility of a State. Then followed by the dispatch of troops and the war failed. Then continued with the flower war, which is a battle between knights and giants won by the knight (the right party), then stepped on the core of the story and ended by the emergence of *golek* (from Javanese *digoleki*) meaning sought the content or values of the story staged. Likewise with the story of Dewa Ruci, if it is considered to contain islamic educational values that lead to the formation of akhlaqul karimah. As said by Prof. K.H.R. Muhammad Adnan, in the book "*Schools of Belief and Diversity in Indonesia*", that the play of Dewa Ruci is very good for humans to be used as an example because it contains knowledge from the story journey that produces good causes, including the following.

### Moral Education Value

Morals are the character or nature of a person, that is, the state of the soul that has been trained, as much as in the soul has really been attached to the traits that give birth to actions easily and spontaneously, without thinking and in wishful thinking first.<sup>13</sup> Morals can also be referred to as a force and will in which combining brings a

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<sup>10</sup> Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R & D*, 117.

<sup>11</sup> Djam'an Satori dan Aan Komariah, *Metodologi Penelitian Kualitatif* (Bandung: Alfabeta, 2009), 148.

<sup>12</sup> Sugiyono, *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R & D*, 244.

<sup>13</sup> Didick Ahmad Supardie, *Pengantar Studi Islam* (Jakarta: Raja Grafindo Persada, 2012), 217.

tenden<sup>9</sup> towards the selection of the right party or the wrong party.<sup>14</sup> Broadly speaking, morals are divided into two categories, namely moral *mahmudah* (commendable) and moral *mazmumah* (despicable). After conducting research on the play of Dewa Ruci fiber puppets, researchers found moral values in it. Morals in the puppet play fiber Dewa Ruci will be divided into two, namely, commendable morals (*mahmudah*) and morals *tecela* (*mazmumah*). Among them are:

### Commendable Morals (*mahmudah*)

#### a. Humble

Humility is a humble attitude before Allah SWT with a polite manner towards sesame. Every believer should always be humble, submit to the command of Allah SWT, and his degrees will be lifted up by Allah SWT and placed with Him. The Prophet PBUH said: *No one humbles himself before Allah SWT, unless Allah SWT raises his degree.* (H.R. Muslim).<sup>15</sup> During his life, the Prophet was always humble, affectionate, meek, and tolerant. Even against small children. He always greeted the children, was sweet-faced to them, and took the time just to please them. As for the humble attitude in the fiber story of Lord Ruci, it is as follows: *Sena matur pukulan yen makatena, kawula anawung sih, sakingtan uninga, puruhitaning badan, sasat seto wana inggih, tan mantra-mantra, waspadeng badan suci. Langkung muda punggung cinacad ing jagad kesiesi ing bumi, angganing riga, ulun datanpa wrangka, wacana kang tanpa siring, ya ta ngandika, manis sang Dewa Ruci. Lah ta mara Werkudara aglis, umanjinga guwa garbaningwang, kagyat miyarsa wuwuse. Werkudara gumuyu, sarwi ngguguk aturireki, dene paduka bajang, kawula geng luhur, nglangkungi saking birawa, saking pundi margane kawula manjing jenthik masa sedhenga. Dewa Ruci mesem ngandikaris. gedhe endi sira lawan jagad, kabeh iki seisine, alas myang gunungipun, samodra lan isine sami, tan sesak lumebuwa, ing jro garbaningsun, Werkudara duk miyarsa, esmu ajrih kummel sandika turneki, mengleng Sang Ruci Dewa.*<sup>16</sup> "Sena said if so, I want to ask for love, and guidance for not knowing, this self-devotion is the same as a forest animal, not how vigilant to the sacred body. More stupid and full of flaws in the world, laughed at everywhere, like growing a dagger without a skeleton, infinite words, say sweetly the God Ruci. Come here Werkudara, go into my body, surprised to hear his words. Werkudara laughed, with a burst of laughter, he said this master is a small body, I am a big body, where my way comes in, even the pinky cannot possibly enter. God Ruci smiled and said softly, how big are you with this world, all the contents of the world, the forest with the mountains, the ocean with its contents, not loaded into my body. Werkudara after hearing, somewhat afraid to declare want, turned away the God Ruci."

The scene depicts the humility and wisdom of Lord Ruci. Werkudara who wanted to gain knowledge by asking him, was received with courtesy. Although Werkudara laughed a little and seemed to tease God Ruci when told to enter his body. However, Lord Ruci only smiled and understood it, because Werkudara did not have any knowledge of it. After that Dewa Ruci taught various knowledge to Werkudara with wisdom and courtesy.

<sup>14</sup> Ahmad Musthofa, *Akhlaq Tasawuf* (Bandung: Pustaka Setia, 1997), 14.

<sup>15</sup> Muhammad Ali Hasyimi, *Apakah Anda Berkepribadian Muslim?* 85.

<sup>16</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 47.

b. Establish (*istiqamah*)

Istiqamah means a firm attitude to the establishment and consequent in action. In a broad sense, istiqamah is a firm attitude in doing good, defending and maintaining faith and Islam, despite facing various challenges and temptations. A person who has the nature of istiqamah is like a rock in the middle of the ocean that is not shifted in the slightest, even though it is hit by a very large wave. Istiqamah is realized because of the belief in the truth and is ready to bear risks. Including the virtue of istiqamah is that a true Muslim always appears in one face (not plin plan), not easily faltering and not easily changed, as the liars did, which the Prophet declared as "as evil as man is."<sup>17</sup> Allah Swt Said:

إِنَّ الَّذِينَ قَالُوا رَبُّنَا اللَّهُ ثُمَّ اسْتَقَامُوا فَلَا خَوْفٌ عَلَيْهِمْ وَلَا هُمْ يَحْزَنُونَ

Indeed, those who say our Lord is Allah, and then are virtuous, there is no fear in them, nor do they grieve. (QS.Al-ahqaf: 13)

In the puppet play fiber Dewa Ruci can be taken one example of istiqamah attitude, namely in the following story fragments: *Sena matur, pituduhe Dhang Hyang Druna, angulati Banyu Urip, nggone neng theleng samodra, iku arsa sun ulati. Matur kang para ari duh kakangmas sampun-sampun, punika dede lampah kang pantes dipun lampahi, duh miyarsa njethung Prabu Judistira. Wusana alon turira, mring raka Sri Harimurti, paran ing karsa paduka, pun Sena aturireki, tan kenging den palangi, Sri Kresna kendel tan muwus, langkung pangugunira, bunek ing tyas tan nauri, ing atune kang rayi Sri Judistira. Sigra prabu Yudistira Darmaputra, tumengkul marang kang rayi, Parta Nangkula Sadewa nungkemi padha anangis, Dyan Pancawala tuwin, Sumbadra Srikandi miyun, samya nggubel aturnya, miwah Prabu Harimurti, andrewili pitutu ing Arya Sena. Sena tan kena ingampah, tan keguh ginubel tangis, Dananjaya nyepeng asta, ari kalih, pan sarwi lara nangis, Sri Kresna tansah pitutur. Srikandi lan Sembadra, kang samya nggubel nangisi, kinapatken sedaya sami kaplesat. Meksa mberot Werkudara, datan kena den gujengi, ngithar lampaha wus tebah, kadya tinilar ngemasi, parta lan ari kalih, arsa sumusul tutu pungkur, ajrih pangampihira, kang raka Sri Harimurti, dadya kendel sedaya wayang-wuyungan.*<sup>18</sup> "Sena said, Dhang Hyang Druna's clues to find a livelihood in the center of the ocean, I will look for. So, say Sena's younger brothers, duh kakanda do not do, it is not a task, it does not need to be carried out, while Prabu Yudistira is silent. Then he said quietly to Sri Harimurti, as the will of the idol so the will of Sena, could not be hindered, Sri Krishna silently could not say anything, very surprised him, confused in his heart could not answer the question of the Yudistira. Soon the Prabu Yudistira turned to adinda, Parta, Nakula, and Sadewa worshipped and kissed the feet while crying. Raden Pancawala, Sumbadra, and Srikandi cried as well. All asked forcefully and Prabu Harimurti still gave advice to Arya Sena. Sena couldn't be held back anymore, unsteady being confined by tears. Dananjaya held hands, two other younger siblings held both legs while crying bitterly. Sri Krishna was still advising, Srikandi and Subadra who were still crying and blocking were shaken and all thrown away. Werkudara cannot be held, quickly the steps are far away, which is left sad like being left to die, parta and his two younger siblings will follow behind him. They were afraid

<sup>17</sup> Muhammad Ali Hasyimi, *Apakah Anda Berkepribadian Muslim?* 124.

<sup>18</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 31.



that her brother would encounter obstacles. Sri Harimurti was silent and all the confusion"

In the story, Werkudara showed his attitude as a person with a firm opinion or *istiqamah*. Werkudara has given the ability to Resi Druna to search for Prawitasari water or Kamandanu water. Werkudara's ability to gambling Druna Receipt has been known by his brothers in ngamarta country, and Werkudara does not cover it. Werkudara said as he was and said goodbye to all his brothers in ngamarta country that his determination had been unanimous in wanting to go in search of the holy water of Prawitasari. Because of the fear of the Werkudara brothers towards him, Werkudara was prevented from continuing his determination. However, because he had promised Resi Durna, Werkudara remained firmly established and remained determined to continue the journey of finding Prawitasari water.<sup>19</sup>

### c. Prejudiced

There are two terms that we often hear, namely *husnudzan* and *su'udzan*. *Dzan* itself is often also interpreted as doubtful, because it contains elements of doubt, uncertainty, true bias. Prejudice is right bias can be wrong. Prejudice is called *husnudzan* while prejudice is called *su'udzan*. *Husnudzan* means to be kind or other words do not quickly hunt for thought before the case becomes clear. In everyday life humans will interact with others in a relationship. This is because humans are social creatures who need each other a harmonious association needs to be fostered a kind attitude between human beings. Allah swt said in surat Al-Hujurat: 12

يَا أَيُّهَا الَّذِينَ ءَامَنُوا اجْتَنِبُوا كَثِيرًا مِّنَ الظَّنِّ إِنَّ بَعْضَ الظَّنِّ إِثْمٌ ۖ وَلَا تَجَسَّسُوا وَلَا يَغْتَب بَّعْضُكُم بَعْضًا أَيُحِبُّ أَحَدُكُمْ أَن يَأْكُلَ لَئْمَ يَأْكُلَ لَحْمَ أَخِيهِ مَيْتًا ۚ فَكَرِهْتُمُوهُ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ تَوَّابٌ رَّحِيمٌ

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O you who have believed, avoid many prejudices, indeed some of them are sins, and do not seek the faults of others, and let not one of you sway others. Do any of you like to eat the flesh of his dead brother / Surely you are disgusted? And fear Allah, for Allah is the accepting of repentance, the Most Merciful. (QS. Al-Hujurat: 1).

The verse contains a ban on prejudice. Prejudice is a despicable behavior that must be avoided. On the contrary, believers are commanded by Allah Swt to be prejudiced, be it prejudiced to God, themselves, or others. One of the good morals of a student is to be kind to his teacher. It is not appropriate for a student to hunt for the teacher, because the teacher knows his secrets better. Like the story of the prophet Moses who thought to his teacher Khidir. *Why did you punch a hole in the boat that resulted in drowning its passengers/ Surely you have made the greatest mistake?* According to Moses, the act of lobbling the ship was wrong. So, Moses blamed his teacher Al-Khidir for his actions. After Khidir explained the meaning of his deeds, Moses then justified the actions of his teacher. One should remember that he is guilty of blaming his teacher by relying on his birth eye. Know that the teacher knows the secrets. In the puppet play Of Dewa Ruci fiber, the character of Sena or Bima is an example of a person who is prejudiced to his teacher. Can be seen in the following story: *runskarana ing wukir-wukir, jroning guwo ing kono, anggonira, tirta nirmala yektine, ing nguni-uni*

<sup>19</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 30

*durung, ana kang wruh nggone toya di, Arya Bima trustheng ty, pamit awot santun, amring Druna myang Suyudana, Prabu ing Ngastino, angandika Yaya Mas den prayana, Bok kasasar nggoniro ngulati, saking ewuhe pangonanira, Arya Sena lon wuwuse, nora peka ingsun, anglakoni tuduh sang yogi, Bima gya pamit medal, lajeng lampahanipun, kang maksih neng jro pura, samyan mesem nateng Mandraka nglingnya ris, saya paran solahnya.*<sup>20</sup> "Look in the mountains, in the caves, that's where they are, the real holy water, in the past no one knew the place. Arya Bima rejoiced in her heart, begging herself while worshipping, to Druna and Suyudana, Prabu in Ngastina, said quietly, be careful of my sister. Do not get lost in your search, by the difficulty of the location of the holy water, Arya Sena replied quietly, I will have no difficulty, in carrying out the teacher's instructions. Bima immediately begs himself to go out, continue the journey, who is still living in the palace, all smiles, king Mandaraka said softly, how did he get the water"

Sena or Bima is an example of a person who is prejudiced against druna his teacher. When Druna told Sena to go looking for a tirtaprawitasari, there was no doubt for Sena to run it. Sena did not refute it; Sena was only kind to his teacher's orders. Because of Sena's good attitude towards his teacher, Sena got the result in the form of his meeting with Lord Ruci. It was from Dewa Ruci that Sena gained the knowledge of the essence of abundant life. Plus, the knowledge from his experience when traveling. Teacher Druna did keep a secret behind her orders to Sena.

d. Respect to the More Mature

Hidayah Islam teaches Muslims to respect others. Especially to those who deserve it, namely more mature people, alim people, and people who are the main in morals.<sup>21</sup> To ignore this is to bury the goodness and glory of Muslims. As for the hadith of the Prophet as follows: *It is not among my people that do not appreciate the more mature, and do not love the smaller.* (H.R. Thabrani). There are several examples of respect for the more mature in the fiber puppet play Dewa Ruci, including in the following story piece.: *Kagyat obah kang sanya alinggih, Prabu Druyudana lon ngandika, yaya den kepareng kene, Dyan Werkudara njujug Dhang Hyang Druna sigra ngabekti, rinangkul jangganira, bobo suteng ulun, sira sida ngulatana, tirta ening dadi sucining ngurip, yen niku katemua.*<sup>22</sup> "Surprised by everyone present, Prabu Druyudhana said quietly, my sister come here, Raden Werkudara directly faced Dang Hyang Durna immediately worshiped, embraced or hugged his neck. O my son, you go find clear water to purify yourself?

The story describes the respect of Werkudara or Sena to Druna. The younger Werkudara respects Druna who is older than him. Werkudara's tribute to Druna is depicted by worshipping (touching the feet) when meeting. Other examples of respect for older people are: *Lagyega imbal wacana, para kasar Sena praptarinerki, prabu kalih sigra ngrangkul, langkung trusthaning driya, Dananjaya lan Nangkula Sadewaku, Dyan Pancawala Sumbrada, Retno Drupadi Srikandi, putra ri ngabekti samya.*<sup>23</sup> "While chatting, suddenly surprised by the arrival of Sena, the two kings immediately hugged Sena, their hearts were very happy, Dananjaya and Nakula Sadewa, Raden Pancawala and Sumbadra, Retno Drupadi with Srikandi. His sons and sisters offered all their

<sup>20</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 11.

<sup>21</sup> Muhammad Ali Hasyimi, *Apakah Anda Berkepribadian Muslim?* 88.

<sup>22</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 10-11.

<sup>23</sup> Muhammad Ali Hasyimi, *Apakah Anda Berkepribadian Muslim?* 28.

blessings." When Werkudara or Sena came to Ngamarta, his younger siblings and children arranged a tribute to Werkudara. The scene depicts that Werkudara's younger siblings have great respect for him as an older person. While Yudistira showed affection for Werkudara by hugging him. In the way of respect for older people so much taught. Not only found in the puppet play fiber of Dewa Ruci only.

e. Compassion

Love is one of perfection in human habits. Compassion makes people feel sad about the suffering of fellow creatures and tries to eliminate them or alleviate them.<sup>24</sup> Without compassion man will decline his position on par with animals and will disappear what is best in him, namely the feeling that is alive and that always squirms love. Even animals themselves still have feelings of affection for their offspring. Affection at the highest level and its absolute breadth is one of the natures of Allah Swt. The grace of Allah Swt. The grace of Allah Swt and the affection of Allah Swt cover the whole realm of form and are evenly distributed to the entire malakut realm. When the rays of His knowledge that cover all things radiate, radiate at the grace of His affection. Affection in the play of God Ruci's fiber puppet illustrated in the following story: *Matur iraka Ngamarta, kuneng Werkudara lampah prapti, ya ta wau kang minuwus, nenggih nagari Ngamarta, saangkate Werkudara kesahip, dene tan kena ingampah, marmanya dhahat prihatin. Sira Prabu Damarputra, miwah Dananjaya lan ari kalih saputra sagarwanipun, prihatin tyas sumelang, dadya rembag atur uninga puniku, saking sungkawaning driya, marang Prabu Harimurti.*<sup>25</sup> "Report to the king of Ngamarta. Instead of being told, Werkudara has reached its destination, that is what is rumored to ngamarta country after the death of Werkudara which cannot be prevented so as to cause deep sadness. Prabu Darmaputra, and the Dananjaya with his sister both and his wife's children are concerned and his heart is worried. Make a conversation that explains it, by the sorrow of his heart, to the prabu Harimurti"

The sadness and anxiety of all people in ngamarta country over the departure of Sena or Werkudara, illustrated in the story. Anxiety and sadness over a person's departure is a sign that the person has affection. So, the beloved Werkudara left ngamarta country and took the danger to find the holy water prawitasari, all the families felt anxious and worried. This will not happen if the entire Ngamarta family does not have affection for Werkudara. The story has similarities with the story of the Prophet contained in the following hadith: *Surely, I am about to enter prayer, and I want to extend it. Suddenly I heard the cry of a baby, so I speeded up my prayers considering how restless the mother was because of the crying of the baby.* (H.R. Bukhari dan Muslim). Prophet Muhammad is the best example of practicing the morals of compassion. When he heard the cry of a baby, he was doing prayers. So, he speeded up his prayers. He felt anxious and worried about the baby and also the baby's mother. Anxiety and worry are proof of the Prophet's affection for others.

<sup>24</sup> Abu Laila dan Muhammad Tohir, *Akhlak Seorang Muslim* (Bandung: Al-Ma'arif, 1995), 388.

<sup>25</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 27.

### Reprehensible Morals (*madzmumah*)

#### a. Wine

According to the Great Dictionary of Indonesian (KBBI), a spree is the attitude of wasting treasure for the purpose of having fun. Squandering property for things that are useless to themselves and others, and can even damage themselves and others is a despicable act. Allah swt is very disliked the act of squandering property for personal pleasure. Even Allah Swt forbids a person to make a spree or waste his wealth. As in the following words of Allah Swt:

وَأَاتِ ذَا الْقُرْبَىٰ حَقَّهُ، وَالْمَسْكِينِ وَالْأَسْبِيلِ وَلَا تُبَذِّرْ تَبْذِيرًا

*And give his rights to close relatives, also to the poor and the on the way; and do not squander (your treasures) extravagantly. (QS. Al-Isra': 26).*

In this verse Allah swt forbids the attitude of squandering property and recommends using property to give to close relatives, the poor, and people who are on the way. While in the play of wayang serat Dewa Ruci there are examples of despicable acts in the form of sprees. This example is found in the following story: *Nateng Mandraka ngingnya ris, samya paran solahnya, gunung Candradimuka guwaneki, dene kanggonan reksasa krura, kagiri-giri gedhene, pasthi yen lebur tumpur, ditya kalih pangawak wukir, tan ana wani ngambah, sedaya gemuyu, ngrasantuk upayenira, sukan-sukan boga andrawina menuhi, kuning wau kocapa.*<sup>26</sup> "King Manduraka said softly, how to obtain the water, Candramuka mountain and the cave, there remains a very scary giant is very big, it will certainly be completely destroyed, two mountain-like giants, taka da who dare to resist, all laughed, felt successful in his ruse, reveled in the feast of drinking to his satisfaction."

The scene took place in Ngastina when all the people who were in Ngastina felt successful in deceiving Werkudara. They felt successful in deceiving Werkudara by forcing Resi Druna to order Werkudara to go in search of holy water in a dangerous place. After they felt successful in making the trickery, then they celebrated by partying. Of course, this behavior is not justified and even forbidden in Islam. The Word of Allah Swt:

إِنَّ الْمُبَذِّرِينَ كَانُوا إِخْوَانَ الشَّيْطَانِ وَكَانَ الشَّيْطَانُ لِرَبِّهِ كَفُورًا

*Indeed, the squanderers are the brothers of Satan, and Satan is ungrateful to his Lord. (QS. Al-Isra': 27).*

Then in the verse Allah Swt declares baha spenders or people who like to have a spree are the brothers of satan. People who get used to following a rule and a race or following in his footsteps, are called brothers of that people. So those who waste their wealth mean that they follow in the footsteps of satan. And what the spenders mean in this verse are those who waste their property for the act of maximalism and of course the deeds that Allah Swt. In the world they are tempted by satan, and in the afterlife they will be put into the neaka Jahannam with the devil as well.

<sup>26</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 12.

b. Making a Trick

A trick is a dishonest act or word (lie, false, etc.) with the intention of misleading, outsmarting, or seeking profit. A trick can be done by a person or a group of people who dislike or are hostile to someone else's person or group, to mislead and seek profit. The trick was once done by the infidels and the envious hypocrites when they saw the Muslims united. As explained by Allah SWT in al-Imran's letter: the following 120:

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إِن تَمَسَّكُمْ حَسَنَةٌ تَسُؤْهُمْ وَإِن تُصِيبْكُمْ سَيِّئَةٌ يَفْرَحُوا بِهَا وَإِن تَصْبِرُوا وَتَتَّقُوا لَا يَضُرُّكُمْ كَيْدُهُمْ شَيْئًا إِنَّ اللَّهَ بِمَا يَعْمَلُونَ مُحِيطٌ ۝ ١٢٠

*If you get good, they will be sad, but if you have a disaster, they rejoice because of it. If you are patient and fearful, their deceitfulness will not bring you the slightest resurgence. Allah knows all that they do. (QS. Al-Imran: 120)*

This verse describes the evil hearts of the unbelievers and the great spiteful nature in their chests. They do not like it if Muslims experience unity and joy. So, they made a trickery to prevent the unity of the Muslims and mislead it. Therefore, Allah Swt commanded Muslims in the face of the cunning and evil intentions of the infidels to always be patient and takwa and full of tawakal to Him. Thus, their cunning will not harm in the slightest. Allah Almighty knows all the actions of their horns. In the puppet play of Dewa Ruci's fiber there is an example where a group of people feel jealous of others, so they make a trick to harm him. Trickery was carried out by Korawa who wanted to harm Werkudara. This can be seen in the following story: *Nateng Mandraka ngingnya ris, Samya paran solahnya, gunung Candradimuka guwaneki, dene kanggonan reksasa krura, kagiri-giri gedhene, pasthi yen lebur tumpur, ditya kalih pangawak wukir, tan ana wani ngambah, sedaya gemuyu, ngraantuk upayanira.*<sup>27</sup> "King Manduraka said softly, how to obtain the water, mount Candramuka and his cave, there lived a giant that was very scary and very large, would certainly be destroyed, two giants similar to the mountain, taka da who dared to resist, all laughed, felt successful in his ruse".

Korawa has always been jealous of the Pandavas who have always been compact and strong. Ngamarta country led by Pandavas is so peaceful and peaceful. One of the strengths possessed by the Pandavas is Werkudara. Therefore, korawa planned a trickery so that Werkudara was wretched. Korawa's way of harming Werkudara was by forcing Resi Durna to order Werkudara to travel in search of Prawitasari water. Resi Durna ordered Werkudara to search for Prawitasari water to candramuka mountain inhabited by two giants. In the hope that Werkudara died eaten by the two giants. As Muslims we do not need to worry in the face of deceit from those who do not like us. In the letter of Ali Imran verse 120 it is explained that we are enough to face cunning and deceit with patience and tawakal. Because human deceit will not be able to defeat the destiny and greatness of Allah Swt. So, Allah Swt said in surah Al-Imran: 54

وَمَكَرُوا وَمَكَرَ اللَّهُ وَاللَّهُ خَيْرُ الْمَكْرِينَ

*Those who disbelieve invent a deceit, and Allah will recompense them for their deceit. And Allah is the best of the transgressors. (QS. Al-Imran: 5).*

<sup>27</sup> Pujangga Surakarta, *Serat Dewa Ruci*, 11-12.

Based on the puppet play fiber of Dewa Ruci above, it turns out that it is not to be watched as a puppet show only, because the theme is philosophical and contains many abstract *events*. The whole play is a symbol of a pasemon about seeking *the efficacy of ngurip* (perfect life) symbolized by Bima looking for holy water called tirta pawitra. Philosophizing means thinking deeply scientifically and responsibly. And the science of philosophy is basically the science of how people should behave in life and the science is also widely displayed on puppets, because puppets take their teachings from the source of belief systems, life must be based on truth.<sup>28</sup> While in the story of Dewa Ruci, in terms of philosophy there are three periods that are very memorable, namely.

The *first* episode, when Bima enters the Double cave where (*Durangga*) is in the form of a well and can kill the incarnation dragon of Dewi Maheswari, the daughter of Sang Hyang Dawaheswara. Here can be found a qiyas that indicates that the duronggo well symbolizes darkness, mortality, falsehood or self-destruction. While the dragon snake symbolizes the evil of deception and selfishness, so in the first episode Durna requests that Bima do introspection or self-awareness so that life is mortal' or born deepest so that there is a so-called homon homoni lupus.

The *second* episode, when Bima is at the top of Mount Candradimuka or wukir rebabu can defeat two giants named Rukmuka and Rukmakala, the incarnation of Batara Indra and Batara Bayu. This is where there can be found a qiyas that shows that ascending to the top of Candradimuka mountain is a symbol of nobleness of character, honesty and decency, while the two giants symbolize human lust, stupidity or falsehood. Thus, the intent contained in the second episode is bima's success in subduing the animal lust that is in his personal self. Bima is required to obey and live the law of susila.

Episode *kethree*, and this last one, Bima is ordered to enter the ocean telenging, in the Milky Sea defeating the dragon snakes Nemburnama and Rajanupala. Telenging the ocean symbolizes the forms of the mind, the mixing of worldly or mortal consciousness', with divine consciousness or *baqa'*. Thoughts based on human beliefs with thoughts based on spiritual understanding. While the dragon snake is lambing perverted thoughts, deceptive thoughts and false beliefs. As for the purpose contained in the third episode, Bima is able to understand the nature of Gusti or the creator and *Kawula* or creation and the existence of an essential relationship between the creator and His creation. In other words, Bima has understood the philosophy of Jumbuhing kawulo Gusti, so that Bima is able to find his identity in a small or infant form, and still pure (holy).<sup>29</sup> As for the words of Lord Ruci to Bima pioneered five aspects, namely:

1. *Pancamaya* (five shadows) can be interpreted as a shadow obtained because of the five senses and kept in the unconsciousness of everything from the surrounding realm he is encouraged by lust.
2. *Macrocosmus* is the universe and its entirety that can be responded to by the five human senses, thus the contents of the universe are found in humans even if only as a shadow.
3. *Pramana* shows the understanding of heart rate, as long as the heart is still beating, then during that time the human body is still alive. When the human body dies, it will still live continuously in the infinite realm of time.

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<sup>28</sup> S. Haryanto, *Bayang-bayang Adhiluhung Filsafat Simbolis dan Mistik Dalam Islam* (Semarang: Dahara Prize, 1992), 126.

<sup>29</sup> S. Haryanto, *Bayang-bayang Adhiluhung Filsafat Simbolis dan Mistik Dalam Islam*, 122.

4. The science of release (the science of facing death) which includes about death and the handle of life, it is said that the dead are rough bodies or bodies that go back to their origin, namely the soil. While the soul or sukma does not experience death, back to its origin is the root tining Bawana (The Supreme Creator of the universe).
5. Tentang live in death and death in life. *This wejangan* emphasizes that during the life of lust that encourages a person to commit bad or evil acts, should be extinguished so that only the desire to do good deeds.

#### **D. CONCLUSION**

This study concluded that there are educational values in the puppet tradition that aim to instill morals which in archipelago terminology is called *toto kromo* or good character. As for the values of moral education in the puppet tradition that influence the formation of akhlakul karimah, among others; 1) Humble; 2) Firm stance or *Istiqomah*; 3) Prejudiced; 4) Respect to the more mature; 7) Affection; In the tradition of puppetry not only teaches about the values of moral education, but there are lessons on how to relate well to Allah Swt, to humans, and to the universe. The value of this education is summarized in the value of tawhid, among others; 1) Tawhid uluhiyyah; 2) Tawhid rububiyah; and 3) Tawhid ubudiyah. As for the value of education or mountainous ordinances to fellow humans or social values, namely *balas budi*. While the ordinance relates well to the universe, it is shown by not damaging the environment by always continuing to preserve it. Some of these values, taken from the Qur'an and Hadith of the Prophet Muhammad Saw, are all associated with the faith of a Muslim or Muslim woman to Allah Swt Swt Swt, and values born from the practice of perfect faith such as, work ethic, obedience to worship, patience, gratitude and other good values.

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