

Adaptation of Wayang Mahabharata characters and stories to Islamic da'wah

 Hatta Abdul Malik

Universitas Islam Negeri Walisongo, Indonesia
Email: hattaabdulmalik@walisongo.ac.id

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Abstract

Purpose - This research aims to find out what adaptations in the characters and stories of the Mahabharata wayang towards Islamic da'wah which have unwittingly become the culture of all Indonesian people and not just followers of Islam

Method - The research approach is through a historical approach, namely an approach to investigate, understand, and critically explain the past, considering quite carefully the validity of historical sources and the interpretation of historical information sources.

Result - This research shows that there are two forms of adaptation, namely first, character adaptation from the meaning of the five Pandawa characters, namely Yudhistira, Bima, Arjuna, Nakula, and Sadewa, to the addition of characters with unique characters called Punakawan with Semar, Gareng, Petruk, and Bagong. Second, changing the storyline regarding changing several stories that are contrary to dakwah Islam, namely polyandry, women resembling men, the arrangement of gods, and the addition of stories that do not yet exist.

Implication - The implications of this research can provide insight into the adaptation of the Mahabharata wayang story in Islamic da'wah.

Originality/Value - The adaptation of Wayang Mahabharata characters and stories to Islamic da'wah illustrates a creative synthesis between Javanese cultural heritage and Islamic teachings, enabling the transmission of religious values through familiar narrative forms. This cultural integration not only preserves traditional art forms but also makes Islamic principles more accessible and relatable to the local population.

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***Corresponding author:** Hatta Abdul Malik, hattaabdulmalik@walisongo.ac.id , Faculty of Da'wah and Communication, Universitas Islam Negeri Walisongo, Prof. Dr. Hamka Street, Tambakaji, Ngaliyan, Semarang City, Central Java, Indonesia 50185.

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Kata kunci:
Mahabharata,
adaptasi budaya,
wayang, dakwah.

Abstrak

Tujuan - Penelitian ini bertujuan untuk mengetahui adaptasi karakter dan cerita wayang Mahabharata terhadap dakwah Islam yang secara tidak disadari telah menjadi budaya semua masyarakat Indonesia dan bukan hanya pengikut agama Islam.

Metode - Pendekatan penelitian ini adalah melalui pendekatan sejarah, yaitu pendekatan untuk menyelidiki, memahami, dan menjelaskan masa lalu secara kritis, dengan mempertimbangkan validitas sumber sejarah dan interpretasi sumber informasi sejarah dengan cukup cermat.

Hasil - Penelitian ini menunjukkan bahwa ada dua bentuk adaptasi, yaitu pertama, adaptasi karakter dari makna lima karakter Pandawa, yaitu Yudhisira, Bima, Arjuna, Nakula, dan Sadewa, dengan penambahan karakter unik yang disebut Punakawan dengan Semar, Gareng, Petruk, dan Bagong. Kedua, perubahan alur cerita terkait mengubah beberapa cerita yang bertentangan dengan dakwah Islam, yaitu poliandri, perempuan yang menyerupai laki-laki, tata letak dewa-dewa, dan penambahan cerita yang belum ada.

Implikasi - Implikasi dari penelitian ini dapat memberikan wawasan tentang adaptasi cerita wayang Mahabharata dalam dakwah Islam.

Orisinalitas/Nilai - Adaptasi karakter dan cerita wayang Mahabharata terhadap dakwah Islam menggambarkan sintesis kreatif antara warisan budaya Jawa dan ajaran Islam, yang memungkinkan transmisi nilai-nilai keagamaan melalui bentuk narasi yang sudah akrab. Integrasi budaya ini tidak hanya melestarikan bentuk seni tradisional tetapi juga membuat prinsip-prinsip Islam lebih mudah diakses dan dipahami oleh masyarakat setempat.

Introduction

Mahabharata is a sacred story from Hinduism in India. Mahabharata is a wayang story in Java. The original Mahabharata story from India is certainly not in line with the teachings of Islamic preaching. Adaptation is needed according to Islamic preaching. Therefore, this article discusses how the Mahabharata story was adapted in Javanese wayang by adapting Islamic da'wah. Wayang is a form of art that is attached to Indonesian and Javanese society in particular. There are some people who say that wayang is a culture brought by the Indian people, but there are others who say that wayang is a culture that is native to Indonesia, which was originally based on shadows with stories that highlight the greatness and courage of our ancestors. There are two interesting perceptions for the author regarding the position of wayang in Indonesian society. Wayang is considered something normal, especially for those who understand wayang. On the other hand, wayang is also considered something extraordinary, even something sacred, existing in real life, and the characters are as if they were ancestors, both from myth, legend, and history. (Nugroho 2020). The second assumption is still very attached to traditional societies until now.

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Wayang is a type of Javanese culture that dates back approximately 1500 years. However, when Hinduism entered Java, it had an influence on the previously existing shadow performances, which became known as wayang. Initially, the stories in wayang themselves were about the adventures and heroism of ancestors, but with the introduction of Hinduism, the stories in wayang changed to the stories of the Mahabharata and Ramayana. This is because the Brahmins, apart from bringing the Vedas, also used the Mahabharata and Ramayana to spread their teachings (Bagaskara, Rokhani, and Wahyuningsih 2024). In Hindu belief, the Mahabharata epic is also known as the fifth Veda from Regveda, Samaweda, Yayurweda, and Atharwaweda (Pendit, 2003). The Mahabharata itself contains descriptions of the customs and culture of ancient humans (Pendit 2003). This acculturation is very easily accepted by the community until it becomes a local culture.

The study of the adaptation of the Mahabharata story into Islamic da'wah is an important discussion to ward off accusations that Islam teaches Hindu teachings in the form of the Mahabaratha wayang. So wayang in Indonesia, even though it uses the Mahabaratha story from Hinduism, still contains Islamic da'wah. The arrival of Islam in Indonesia, especially in the 1500s AD, wayang with stories containing Hindu teachings were adapted by Islamic figures. At that time, the most famous Islamic figure in Java was Walisongo. Where the Guardians, especially Sunan Kalijaga, adapted the Mahabharata puppet story to local culture and Islamic teachings, both in terms of storyline and characterization. (Nasif 2018; Siregar and Fathurohman 2020). The Mahabharata epic in wayang kulit stories is one of the means of da'wah used by them in their cultural approach (Hasanah and Anam 2022). It turns out that wayang, which is so popular with the public, has succeeded in attracting people's interest in learning about Islam (Siregar and Fathurohman 2020). Apart from that, the Mahabharata story, which has been adapted to Islamic values, has become a unified culture and given birth to new stories that are different from stories from India. (Hamdiyah 2019). Besides that, this epic is easy for people to remember. Then, the form of adaptation of the characters and stories becomes interesting to research as knowledge and learning for society in the modern era, both in terms of knowledge and in terms of preaching (Sriyanto, Widya, and Hikmawati 2024). The novelty of this article is that it shows the da'wah values of the Mahabaratha story, which were adapted into wayang stories in Java, compared to other

research, which only states that wayang is a medium of da'wah without showing the values of Islamic da'wah.

Research Method

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This research uses a qualitative descriptive approach, type of library research, namely collecting data or scientific papers that are intended as research objects or collecting library data. The technique used in data collection is literary data collection, namely library materials that are coherent with the object of discussion in question (Pratama 2019). Meanwhile, the approach used for this research is to use a historical approach, which means the researcher tries to collect material or sources from historical facts. Then, a study of historical materials or sources will be carried out by looking at their harmony with Islamic preaching.

Results and Discussion

History of Puppetry in Indonesia

Wayang literally means shadow. Wayang is used to display traditional theater arts in Indonesia. There are those who argue that Wayang originates from India (Bagaskara et al. 2024). In 930 AD there was the first recording of wayang there (Pradani et al. 2021). Meanwhile, in Indonesia, according to Sunarto, initially, wayang was related to activities related to the worship of ancestral spirits called hyang. This is done to honor and worship so that they always receive protection, and it is done using shadow performance. This activity continues to be carried out by the community so that it becomes a tradition that is passed down from generation to generation and eventually becomes a community culture (Bagaskara et al. 2024). In another book, it has been explained that wayang itself is a native Indonesian culture that has existed since the time of our ancestors, even before the arrival of other civilizations into Indonesia and before Hindu culture entered (Rentse 1947). At that time, wayang was still relatively simple in the form of fragments of images (Kustopo 2019; Mutiara et al. 2023).

Wayang is a type of Javanese culture that dates back approximately 1500 years (Umeda 2022). However, when Hinduism entered Java, it had an influence on the previously existing shadow performances which became known as wayang (Jaques 2006). In the beginning, the stories in wayang themselves told about the adventures and heroism of their ancestors (Nugroho 2020); however, with the introduction of Hindu teachings, the stories in wayang have changed into the stories of the Mahabharata and Ramayana (Foley 2017). This is because the Brahmins, apart from bringing the Vedas, also used the Mahabharata and Ramayana to spread their teachings (Bagaskara et al., 2023; Rajagopalachari, 2012).

Wayang became very famous during the Kediri Kingdom in the 10th century (Putra 2018). Jayabaya has depicted ancestral spirits in palm leaves and the relief depiction is modeled after the Ramayana story at the Penataran Temple in Blitar (Hariyanto 2023). Because Jayabaya himself is a loyal worshiper of Lord Vishnu and is even known by the public as the incarnation of Batara Vishnu (Kustopo 2019; Marajaya 2023). Then, in the Majapahit era, wayang itself experienced development by being depicted on paper, put together, and rolled into one. So when it is shown, it has to be revealed, and at that time, it is known as Wayang Beber (Lis 2014). Since then, wayang

has become not only a palace art but also an art for society in general (Siringo-Ringo, Siagian, and Wahyuni 2022).

Since the collapse of the Majapahit kingdom or known as Geni Murub Siniram in 1433 Saka year or 1511 AD, the Beber wayang has been brought to Demak (Sumarno and Swastika 2018). However, this has become a controversy between Hindu communities and Muslims. Because wayang is very strongly associated with Hindu teachings, followers of Islam forbid this art (Kustopo 2019). Puppet creations were also carried out, where images that resembled humans, which is one of the problems in Islam and its teachings, were adapted, and Islamic values were included in the wayang stories so that they did not conflict with Islamic teachings. Even then, the puppet changed its function and underwent changes (Wijayanti 2019).

Initially, wayang functioned as a ceremonial tool related to belief (religious magic) such as ruwatan, etc. Then, it was adapted by Islamic figures to become a means of da'wah that is used today. On the other hand, it is now also used as a means of political campaigns, information, and education; it has become a regional art that is even studied in universities (Kustopo 2019; Riyadi & Karim, 2024; Karim et al, 2021).

As time goes by, wayang itself has changed according to the culture of its people, both in terms of function, attributes, and roles. Wayang has been a part of history from generation to generation. Continues to be popular with many groups of people, even foreign people. This proves that wayang has high cultural value for society.

Mahabharata

Mahabharata is one of the epics of ancient literature in Indonesia. The word Mahabharata comes from the word maha, which means "great," and the word Bharata, which means "Bharata nation." The poet Panini called the Mahabharata "the story of the great battle of the Bharata nation". The story of the Mahabharata is written in the holy book Veda. In traditional opinion, the book was written by Bhagawan Wiyasa, who is said to be the compiler of the sacred books Veda, Vedanta, and Purana, which is estimated to date from 300 BC to the 4th century AD. So the time distance is so long, it is difficult to believe that Baghawan Wyasa was the author. -poet of the Mahabharata and also other holy books. Besides that, it has been said that the Purwa book was written by 28 people. The word wyasa means "composer" or "arranger", in this connection, perhaps the composer or author-poet in ancient times was called Baghawan Wyasa. But ancient cultural experts from the West or East have agreed that the author-poet or compiler of the Mahabharata epic was Wyasa or, in full, Krishna Dwaipayana Vyasa (Pendit 2003).

The composition of the Mahabharata epic itself has many different opinions from both Western and Eastern scholars. If estimated from his life, Bhagawan Wyasa lived approximately 3800 years ago, that is when the Vedas were compiled for Hindus. Another opinion says that the time when the Vedas were composed was around 3102 BC. However, other opinions state that the compilation of the Vedas ended in 950 BC or perhaps 250 BC. Then E.W. Hopkins expressed his opinion in his book *The Great Epic of India* which is accepted by ancient literature experts, namely that the development of the Mahabharata epic from the original book to its current form is as follows (Pendit 2003):

1. In 400 BC, there was a story about the origins of the Bharata nation, but the Pandavas were not known at that time.
2. From 400 BC to 200 BC, stories appeared about the Mahabharata, which said that the Pandavas were heroes who played the main role and Krishna was a demigod.
3. Between 300SM-100-200 AD, Krishna was described as a God. There is the addition of new stories of a didactic nature, which aim to heighten the spirit and morals of readers.
4. 200-400 AD, introductory chapters and new material were added.

As time progressed, the Mahabharata epic underwent additional additions from various authors and poets. However, the main core is based on ancient Hindu traditions. The Mahabharata epic now contains various fairy tales, legends (puranas), myths, facts, philosophy, history (itihasa), cosmology, genealogy, geography and so on. Because there are many additions, the Mahabharata epic is also considered a poem containing teachings of virtue written in the Indian meter (kavya), as a saloka containing moral teachings (sastra), or a book containing history, science and other teachings (sruti). Mahabharata can also be considered an encyclopedia (Pendit 2003).

Then, in the X century, the manuscript was found in ancient Javanese. And briefly, it has been compiled in East Java in a form called kakawin. Then the kakawin is visualized in the form of drama/theater or wayang. Where the actor takes from the epics Mahabharata and Ramayana but is equipped with traditional figures, as well as other figures taken from regional Indonesian myths. In development over time, the story continued to develop until it came into contact with Islamic figures such as Walisongo. Then Walisongo, especially Sunan Kalijaga, has adapted many of the storylines and characters to the values of Islamic teachings.

Adaptation of Mahabaratha Puppet Characters to Islamic Values

Initially, wayang was in the form of images of human forms depicted on paper scene by scene. This was forbidden by Sunan Giri, so Sunan Kalijaga made a new creation with a wayang shape that was changed in such a way that it was drawn and carved on ox skin. If, in previous times, one picture was one scene, by creating one painting, it became one wayang. The images shown by Sunan Kalijaga cannot be called human images because they are more like caricatures. This form of wayang is a characteristic of wayang in Java, which was created by Sunan Kalijaga (Riyadi and Karim, 2023). This is one way in which Sunan Kalijaga adapted the wayang to suit the traditions of the Islamic community in Demak at that time. Apart from the form of the wayang, there is also an adaptation of the meaning of the wayang character. One of them is Sunan Kalijogo, who adapted the characters in the Mahabaratha to Islamic values.

The Mahabharata story cannot be separated from the five main characters in the story, known as the Five Pandavas. The Five Pandavas consisted of Yudhistira, Bima, Arjuna, Sadewa and Nakula. In their character they have good character, which society must emulate. If in a drama, they are referred to as a play in the Mahabharata story. Then, how Sunan Kalijaga internalizes Islamic values through this figure is as follows:

1. Yudhishtira as the Sentence of the Creed

Yudhishtira, in the Hindu story, is a king who is wise, patient, honest, and a role model. Yudhistira himself was the oldest brother and leader of the Pandavas, so it was natural that during war he would be the last to advance. However, in the story of the Baratayuda war, he uses his spear to kill someone. However, according to Old Javanese, Yudhistira or Puntodewa possessed the

magical book Kalimahosada, which turned into a flaming sword. Then Sunan Kalijaga adapted it into a Kalimasada amulet in the form of a roll of paper inscribed with two sentences of the creed. (Nariswari 2016).

2. Bima as Salat

The second figure in Pandawa Lima, Bima, also known as Wekudara, is a strong and brave figure. Bima's role was as an enforcer for the Pandavas. Therefore, Sunan Kalijaga created the Bima, which represents the five daily prayers that are a pillar of the Islamic religion that must be upheld. Bima's own power is due to the existence of Aji Pancanaka, which, before Islam, was Kuku Pancakenaka and was then interpreted as five powers that were held firmly. This is an illustration of the five daily prayers which are a source of great strength to overcome both external and internal challenges (Roziqin 2020).

3. Arjuna as Fasting

Third is Arjuna, whose other name is Janaka. Arjuna is described as a figure who is loved by many people because of his good looks. He was always surrounded by many women who liked him. In war, Arjuna is an invincible figure, he is symbolized by the third teaching of Islam, namely fasting. There are many temptations when fasting; if the fasting person does not have a strong defense, he will not resist hunger and thirst as well as lust when fasting, but if he succeeds, then he becomes the winner, as illustrated in the picture of Arjuna (Nasif 2018). The name Arjuna itself means clean and clear, making him a person with a clean heart (Nariswari 2016).

4. Nakula-Sadewa as Zakat and Hajj

The final figures in the Pandavas are the Nakula-Sadewa twins, who are symbolized as zakat and hajj. Both of them were the sons of Pandu Dewanata and Dewi Madrim. They are rarely shown, but without them, the Pandavas are incomplete or meaningless. They are only shown at certain times; they are depicted as figures who always look good, luxurious, and neat, but they are very generous. This makes them representatives of the fourth and fifth pillars of Islam, namely zakat and hajj. In Islam, zakat and hajj are not done every day but only once a year for those who are able to do it and meet the requirements for it (Nasif 2018).

Apart from the main characters of the five Pandavas, there are also adaptations of other characters that are characteristic of wayang in Indonesia, namely Punakawan. From a linguistic perspective, the word "Puna" means "to know" (to know), not just knowing in passing, but knowing to the deepest level. Meanwhile, the word "friend" is a friend, but also not just an ordinary friend, but a friend who has extensive and complete experience and knowledge to a level that is truly certain, or that knowledge itself is used as a companion for life. This symbolizes that life without knowledge is like resin without light (Roziqin 2020).

The Punakawan character is a typical wayang character in Indonesia, especially in Java. Punakawan have a unique character and can carry out various roles, such as caregivers and advisors to knights, critics, entertainers, comedians and even as speakers of truth and virtue. The Punakawan characters in wayang stories consist of Semar, Nala Gareng, Petruk and Bagong. In fact, these characters are not found in Wayang stories that originate from India. The Punakawan characters are made in such a way that they approach the diverse conditions of Javanese society (Solikin, Syaiful, and Wakidi 2013).

In order to attract interest and offer Islamic teachings, Sunan Kalijaga included the concept of clowns in every pakeliran. Pakeliran is a Hindu moral and ethical teaching. So Sunan Kalijaga completes it with reason, moral teachings, and Islamic manners through the figure of the clown. This aims to attract people's interest in knowing, understanding, accepting, and believing in Islam peacefully (S. S. Nugroho 2020). There are those who believe that Sunan Kalijaga, as the creator of the clown figure, was an effort to spread Islam in Java, so he used the essence implied in it in carrying out these activities so that his mission could be carried out as well as possible. Of course, the character's name should be linked to the purpose and character concerned (Juwariyah 2017).

The Punakawan character adequately represents Walisongo's aspirations regarding the personality of a Muslim in all his positions. A Muslim must behave wisely, have a strong personality, rely on God, socialize well, eradicate evil, have high social awareness, and so on. In principle, a Muslim must be able to build good relationships with fellow humans, God, and the universe (Nariswari 2016).

The names of the clowns are one unit as they present the characteristics of the ideal Muslim personality, namely as follows (Nugroho 2020):

1. Semar

Semar is not an advisor but is often asked for his opinion. Considered weak but, at critical times, appears as a savior. Smart instead of stupid, brave instead of weak. Even though he is just an ordinary person living in a village with lower-class people, people think of him only as a servant or servant in a respectable family. In essence, semar is a symbol of *mutmainnah* lust.

Semar is a symbol of initiative and a symbol of people's sovereignty. Meanwhile, Islamic experts interpret semar as a "nail" (Ismar: Arabic), which means that the truth of Islam is firm, as strong as a nail stuck in (Simaruddunya) (Roziqin 2020). Another source says Semar comes from the Arabic word, namely Simaar or Ismarun, which means nail. A nail is a tool for attaching an item so that it is upright, strong, and does not wobble. Semar also has another name, namely Ismaya, which comes from the word asma-ku or a symbol of stability and steadfastness. Therefore, the efforts made must be based on strong beliefs so that the efforts stick until they take root (Juwariyah 2017).

Semar comes from the word Ismar, which means someone who has physical and psychological strength (Nugroho 2020). Semar is described as a wise man who is rich in knowledge, both visible and unseen and has made a great contribution to his employers through the advice he conveys, although sometimes in a joking manner. He was respected by friends and foes alike. Semar is a respected figure, but remains humble, honest, not arrogant, and still loves others. Full of advantages, but don't forget yourself because of the advantages you have. The philosophy of Semar is to use the index finger as if pointing, symbolizing KARSA / a strong desire to create something. Squinted eyes also symbolize precision and seriousness in creating (Juwariyah 2017).

2. Nala Gareng

Nala Gareng comes from the word Nala Qarin, which means someone who has many friends. He is a representation of a person who is sociable, unselfish, and has a pleasant personality, so he has many friends (S. S. Nugroho 2020). Nala Gareng comes from the word *Nala khairan* (obtaining goodness). Nala Gareng is not good at talking. The character symbolized by a disabled leg depicts that humans must be careful in living their lives. The disabled hand illustrates that humans can try, but God determines the final result. Deformed eyes show that humans must understand the realities

of life. Gareng is a character who is incapable of speaking even though he actually has extraordinary thoughts and is clever and intelligent. As a result, Gareng often becomes a behind-the-scenes figure with his ideas carried out by other people. Nala Gareng's philosophy is that the first child of Semar, with deformed hands, betel nut legs, and crossed eyes, symbolizes CIPTA, that which creates something and is not perfect. We must not give up, no matter how hard we try. Whatever the result, leave it to Him (Juwariyah 2017).

3. Petruk

In Arabic, petruk is the origin of "*Fat-ruk*" which means "Leave" (Roziqin 2020). Petruk is an abbreviation for the phrase "Fatruk Masiwa Allah," which means someone who is oriented in all his actions towards God. The word "Fa" is usually pronounced by Javanese people as "Pa". He presents people who have high social concentration based on the love of God (Nugroho 2020). Petruk has the character of a character who has no other advantages apart from talking a lot (Juwariyah 2017). Petruk's philosophy is that Semar's second son, from the failure to create Gareng, Petruk was born. With long arms and legs, a tall, slim body, a sharp nose, and a form of CIPTA, which is then given RASA, it looks more beautiful with so many advantages (Juwariyah 2017).

4. Bagong

Bagong comes from the word Baghiyang, which means rejecting everything that is bad or evil, whether within oneself or in society. The word "Bagha" is too difficult for Javanese to pronounce, so it has become Bagong (Nugroho 2020). Bagong is more in the shadow of Semar, intelligent in conveying criticism through humor. Bagong's philosophy is that Semar's third child, the embodiment of WORK, is the one who is considered a real human being. Even though Petruk is complete with beauty and perfection, it is Bagong who is considered a complete human being. Because he has flaws, don't be afraid or embarrassed because of our shortcomings; flaws are what make us fully human. What we need to think about now is how to minimize our shortcomings and maximize our strengths because no matter what, we cannot throw away or eliminate these advantages and disadvantages (Juwariyah 2017).

Adaptation of the Mahabaratha Puppet Story to Islamic Values

Adapting the Mahabharata story to Javanese wayang is done not only on the characters but also on the story or plot of the story. Initially, the story of the wayang itself was based on the Mahabharata and Ramayana stories, which contained Hindu teachings. However, the story has been adapted to local Indonesian values, especially Islamic teachings. The adaptation of the Mahabaratha story to Islamic values in wayang stories is as follows:

1. Story about Draupadi's polyandry

One of the Mahabharata stories that is not appropriate in Islamic teachings is the polyandry that happened to the Pandavas and Draupadi, namely the daughter of King Drupada from the Pancala kingdom. At the beginning of the story, when the Pandavas were disguised as priests to beg, Bima and Arjuna took part in a competition held by King Drupada. King Drupada gave his daughter Draupadi's hand in marriage as a prize for the winner of the archery competition. And Bima and Arjuna won, so they brought Draupadi to her mother, who was cooking, to tell her that they had brought the results of begging. Their mother, Dewi Kunti, without turning around, told them to share the results of their begging equally among their siblings. So Kunti was shocked when she

found out that the result her sons brought was not money, but a woman. Because his mother's words were spoken sacredly, the Pandavas finally married Draupadi (Nugroho 2020).

JID | 194 Then Sunan Kalijaga changed the story because it was contrary to Islamic teachings, which do not allow polyandry. So, this version is changed to show that Draupadi was the wife of Yudhistira, Pandu's eldest son. This marriage occurred because Bima took part in the competition as a representative of his older brother Yudhistira and succeeded in defeating Drupadi's uncle, Gandamana, and then brought Drupadi home to marry his older brother. From this marriage, he had a son named Pancawala. Pancawala himself is a figure created by Sunan Kalijaga to represent Draupadi's five sons from her marriage to the Pandavas (Nariswari 2016). However, this figure is basically not as famous as other Pandava children, such as Abimanyu and Gatotkaca.

2. Srikandi

The Srikandi figure in another version is a woman who was born from sacred fire because of a woman's revenge for being rejected by love. Srikandi was born, a woman who was full of revenge against Bhishma, the son of the Goddess Gangga, and became the grandfather of the Pandavas and Kurawas or their grandfather's half-brother. He swore he would never marry for the rest of his life, which hurt the heart of a woman who loved him and chose to reincarnate by swearing and burning herself in a holy fire. In her rebirth, Srikandi changed her gender from female to male with Stunakarna to take revenge on Bhishma by killing him (Nariswari 2016).

Sunan Kalijaga changed this story into a wayang story in Java. Because the value of changing gender is not in accordance with Islamic teachings, which violates human nature. In the story, it is said that Srikandi was a beautiful, intelligent woman who was skilled in soldiering and became Arjuna's wife (Nariswari 2016).

3. Durna is a negative figure

Durna is described as a highly respected figure and a powerful priest figure with the soul of an officer in the Hindu Mahabharata story, so he is believed to be the teacher of the Kauravas and Pandavas. Durna loved Arjuna very much, even saying that she loved Aswatama as her son more than her son. But he was blind to the grudges in his past. He asked his students to take revenge on Drapada (Sucipta 2010).

Then Kalijaga was transformed into a priest who had an evil soul or spirit. It is said that when he was young, Durna had a handsome face and an ideal body, but then Durna was beaten by Gandamana until his whole body was damaged. As a result, Durna is arrogant about his advantages, even though this characteristic is prohibited by Allah (Nariswari 2016).

4. God's Lineage in Islam

Hinduism believed in three gods at its peak, namely God Brahma, God Vishnu, and God Shiva, or Trimurti. Basically, changing this requires being careful so that no group is offended. So here, Sunan Kalijaga is also very careful in modifying Javanese wayang stories regarding the lineage of this god in Islam.

In terms of genealogy (nasab) in wayang, Sang Hyang Wenang is placed as a descendant of the Prophet in the lineage of Prophet Adam, namely through the line of Prophet Sis. The following is the genealogy of the wayang (Hidayatullah 2017). Placing Shiva as a descendant of Sang Hyang Wenang and then under the lineage of Prophet Adam was actually a process constructed by Walisongo, who wanted to take action to humanize "Shiva," who, in fact, was a god worshiped by

the Javanese people at that time. This means that if in Hinduism, Brahman is the God of the universe, he does not place Shiva as a hierarchical order (top-down) but rather as a manifestation of his form (parallel), then in wayang God is placed in the top-bottom, high-low, first-last position, old-new, under the first man named Adam. In other words, Shiva in his new form (Batara Guru) is experiencing a reduction because he is automatically a creature born from humans; of course, he is also a human, whatever his name.

5. Islamic Teachings in New Plays

Dewa Ruci is basically about the harmonious relationship between students and teachers or the relationship between students and teachers. Teacher Durna, who was a teacher from the Kauravas and Pandavas, was asked by the Kurawas. In the play or story, Dewaruci tells the story of Bima as the "enforcer" of the Pandavas in search of the holy Irta Pawitra Mahening which aims to find his identity or search for a path to the contemplation of sangkan parenting dumadi or the origin and purpose of human life or to uncover the longing for God and the spiritual journey to achieve makrifatullah (manunggaling kawula Gusti) (Setiawan 2017).

Another version of the Dewa Ruci story tells that Bima was one of the Pandavas who had undergone the process of manunggaling kawula gusti by coming into Dewa Ruci's body, and the Hindu version was derived from the story of Nawa Ruci. In the first version, Bima studied with Drona and was ordered to get the water of life. Then he left the Oya Gajah Country to go to the Durangga well. After he found out who he was looking for at the Durangga Well, Bima finally went to the sea and met Nawa Ruci there, where he received a lot of advice. After that, he brought water to Durna, but Durna still insulted Bima. Finally, Nawa Ruci cursed Drona and threw him into the sea. In another version, Durna ordered him to look for the tirta perwitasari, but this water was never there. Durna just wanted to insult Bima. However, Bima still had a strong desire to find it, then he met Dewaruci (Nasif 2018) and got some advice or advice about the four kinds of lust, namely *ammarah*, *lawwamah*, *sufiah*, and *muthmainnah*.

The passion for anger is depicted by the giant Joyorekso or Bayu Anras. Red is a symbol of destructive tendencies, burning the heart and mind. Lawwamah lust is depicted with the figure Begawan Maenoko, who symbolizes Bayu Langgeng with a black character, the color of bile. Then, Sufiah's lust is depicted through Gajah Satubondo or Bayu Kanitra with a yellow character. Yellow is a symbol of tendencies that make pious people weak and forgetful. Lastly, Muthmainnah's lust is described as the sage Hanoman or Bayu Kirana, with a white character, purifying, guiding, and leading (Zarkazi 1996). Dewaruci's story itself is very well known among the public. So, until now, it is still used as a method of preaching and to develop the characters of children and teenagers.

The story of the Kalimasada amulet is basically a technique or way of including Islamic values in the Mahabharata story, which was mentioned previously, namely that the Kalimasada amulet is an adoption of the Kalimausada amulet (with nuances of Hindu theology), which is an heirloom owned by Yudhistira. If previously the amulet was manifested in the form of an heirloom object, then when it was changed or created by Sunan Kalijaga it became a belief about the power and belief in belief in Allah and His Messenger. The Kalimasada amulet itself means the Kalimah Shahadah amulet, which means a person's statement that there is no God but Allah and the Prophet Muhammad is the messenger of Allah (Nariswari 2016).

The story of Dewi Mustakaweni was originally that of a daughter whose father died at the hands of Arjuna. So Mustikaweni had a grudge against Arjuna for killing him, but Prabu Bumiloka did not allow this. Dewi Mustikaweni still disguised herself as Gathotkaca. Instead of killing Arjuna, he fell in love with Bambang Priyambada, Arjuna's son (Sucipta 2010).

Then, it was created by Sunan Kalijaga by telling the story that at that time, the Pandavas were busy building a temple to worship the spirits of their ancestors, so they lost the Kalimasada amulet heirloom. This happened because the construction of the Saaptargo temple was an act of shirk because the temple was a place of worship for ancestral spirits, so the Kalimasada amulet was stolen by Mustakaweni (Nariswari 2016). This means that monotheism will be lost when committing shirk. But in the end, the amulet returned to Yudhistira's hands.

Basically, this story is outside the Mahabaratha story, but only the use of characters is a play on the Mahabharata story. Apart from that, this story becomes interesting if it is related to the method of Islamic propagation through puppetry. Petruk Dadi Ratu tells the story of anyone who adheres to the creed eating will be a success. Describes that whatever is desired, thanks to Allah's grace and guidance, will be achieved. Thus, Petruk, who kept the Kalimasada Amulet, could become an invincible king (Nariswari, 2016). The story of Petruk Dadi Ratu can be concluded that no matter how despicable someone like Petruk is if he holds the Kalimasada (Islamic) amulet, he will become magical and gain happiness in this world and the hereafter. The implications of adapting the Mahabharata story into Islamic preaching are to ward off accusations that Islam teaches Hindu teachings in the form of Mahabaratha puppets. So, the wayang in Indonesia, even though it uses the Mahabaratha story from Hinduism, still contains Islamic preaching.

Conclusions

The history of wayang or sei shadow itself existed before the arrival of Hindu civilization into Java, even though it was in the form of panda images and told stories about ancestors. As time progressed, the entry of Hinduism influenced existing stories with its teachings, especially the Mahabharata and Ramayana stories. Wayang became increasingly well-known and even became the king's favorite. However, when Majapahit collapsed, the wayang was taken to Demak. This helmet became controversial among Islamic communities, so Sunan Kalijaga created this wayang, which started from human figures rolled up in paper, becoming like a caricature that did not resemble humans.

Mahabharata is one of the epics written in the Hindu holy book, namely the Vedas. This story is the work of Beghawan Wyasa, an author and writer of other holy books in Hinduism. However, according to several figures, the writing of the book did not occur in one century, but rather several centuries with stages of writing. Periodic developments also influenced the story until it arrived in Indonesia and East Java, where it was shown in Wayang. Wayang, which is very popular with the public, makes it easier for the public to like the story. Then, the wayang with its story would be brought to Demak, but because of the incompatibility of the story and the wayang form practiced by the Islamic community in Demak at that time, Walisongo and Sunan Kalijaga in particular changed the plot and inserted the characters and characters in the Mahabharata story with Islamic values.

Wayang is one of the media for Sunan Kalijaga's da'wah by internalizing Islamic values in the wayang stories. Starting from the characters in the Mahabharata story, namely the Five Pandavas as a symbol of the pillars of Islam, namely Yudhistira as the somnol creed, Bima as a symbol of prayer, Arjuna as a symbol of fasting and Sadewa-Nakula as a symbol of fasting and pilgrimage. Apart from that, there are also Punakawan figures who are an adaptation of local culture. Where Punakawan describes the state of society and the government at that time. Punakawan has a unique character and meaning. Semar, which means physical and psychological strength; Gareng, which means someone who has many friends; Petruk, which means someone who is oriented in all his actions to God; and Bagong, which means rejecting everything that is bad or evil, both within oneself and within. In society.

Apart from that, there are also changes in the story about Draupadi, who experienced polyandry; Srikandi, who transformed herself into a man; Durna, the order of the Gods as well as stories such as Dewaruci, the Kalimasada amulet, Dewi Mustakaweni, and Petruk Dadi Ratu. The adaptation of these characters and stories has been accepted by society so that it has become a characteristic of Mabharata wayang and stories from those in India.

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