

**THE SYMBOLIC MEANING OF PUNAKAWAN IN PUPPET
AND ITS RELEVANCE TO ISLAMIC ETHICS**



THESIS

**Submitted in Partial Fulfilment of the Requirement for the
Degree of S-1 in Islamic Theology and Philosophy**

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2016

DECLARATION

I declare that this thesis is definitely my own work. I am completely responsible for content of this thesis. Other writer's opinions or finding included in the thesis are quoted or cited in accordance with ethical standards

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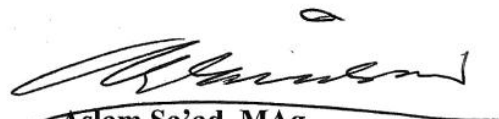
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MOTTO

إِنَّ اللَّهَ يَأْمُرُ بِالْعَدْلِ وَالْإِحْسَانِ وَإِيتَاءِ ذِي الْقُرْبَىٰ وَيَنْهَىٰ عَنِ
الْفَحْشَاءِ وَالْمُنْكَرِ وَالْبَغْيِ يَعِظُكُمْ لَعَلَّكُمْ تَذَكَّرُونَ ﴿٩٠﴾

*God commends justice, the doing of god, and liberality to
kith and kin, and He forbids all shameful deeds, and injustice and
rebellion: He instructs you, that ye may receive admonition.*

-An-Nahl 90-¹

¹ That Is Coming From Abdullah Yuusf Ali, *The Holy Quran*,
India:Good Word Books, 2009

DEDICATION

This Thesis is dedicated to:

My beloved Mom and Dad,

My Sister,

And My Teachers.

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

All praises and thanks are always delivered unto Allah for his mercy and blessing. Furthermore, may peace and respect are always given to Muhammad peace unto him who has taught wisdom for all mankind.

By saying *Alhamdulillah*, the writer presents this thesis entitled: THE SYMBOLIC MEANING OF PUNAKAWAN AND ITS RELEVANCE TO ISLAMIC ETHICS to be submitted on Ushuluddin and Humanity Faculty in partial fulfilment of the requirement for the Degree of S-1 on Theology and Philosophy Departement.

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UIN Walisongo Semarang, PPB UIN Walisongo Semarang,
Posko 07 KKN Balong Blora 2015 UIN Walisongo Semarang,
Mahesa and Elfast Pare Kediri, and big family of TPQ
Assalam Gisikdrono Semarang Barat. Being with you is
unforgettable moment.

Transliteration Table: Consonants²

Arabic	Roman		Arabic	Roman
ب	B		ط	ṭ
ت	T		ظ	ẓ
ث	Th		ع	‘
ج	J		غ	gh
ح	ḥ		ف	f
خ	Kh		ق	q
د	D		ك	k
ذ	Dh		ل	l
ر	R		م	m
ز	Z		ن	n
س	S		ه	h

²Quoted from *Pedoman Penulisan Skripsi*, Fakultas Ushuluddin IAIN Walisongo, Semarang, 2013, p. 140-141

ش	Sh		و	w
س	s		ء	'
د	d		ي	y

Transliteration Table: Vowels and Diphthongs

Arabic	Roman		Arabic	Roman
	A		اعى	An
	U		و	Un
	I		ي	In
اعى	Ā		ؤ	Aw
و	Ū		ي	Ay
ي	Ī		ؤ	Uww, ū (in final position)
			ي	Iyy, ī (in final position)

ABSTRACT

This research discusses about “The Symbolic Meaning of Punakawan in Puppet Art and Its Relevance to Islamic Ethics”.

This research have two questions; 1) What is the symbolic meaning of Punakawan in Javanese puppet art, and 2) How is the relevance between Punakawan and Islamic ethic.

The method that is used by reseacher is qualitative method and it applies semiotic approach to describe the symbolic meaning of Punakawan in puppet art. Then, this research used inductive method to make easy to serve the data. The technique of collecting data uses books, paper, article, journal and etc. Those approaches and techniques of research are used to get a deep knowing that related to Islamic ethic.

The result of exposure inprevious chapters, it can be concluded that the symbolic of meaning Punakawan in puppet art have two points: *first*, Punakawan is not only as entertainment but also as social criticus, and messenger of ethics and philosophical values. The character and the shape of punakawan symbolize that human comes from and also backs into God. It leads the human to maintain the truth and fight the false. The truth will always get win and in contra, the false will be lose. *Second*, The symbol of punakawan in puppet has the relation to Islamic ethics values. This refers to Sunan Kalijaga as *wali* (Islamic teaching missioner) in Java. Islamic ethic (*akhlāq*) is the

study concerning on human deed and behaviour according to Islamic perspective which is reflected on the character of Punakawan. Semar is considered as the reflection of man who suggest into good thing (*amar ma'ruf nahi munkar*). Gareng is considered as the reflection of man who has many friends either friend or rival (the impact of *silaturahmi*). Petruk is considered as the man who leaves everything but God (*tauhid*). Bagong is considered as everlasting life (*al- ĩmān bi yaumil ākhir*)

Keyword: The Symbolic Meaning of Punakawan and Islamic Ethics

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CHAPTER 1

INTRODUCTION

A. Background

Puppet is a traditional art and culture of Javanese society that is still preserved and popular until now. Puppet also has an important position in society. More than that, on 7 November 2003, the art of performing Javanese puppet received recognition from UNESCO as the world cultural heritage, which was proclaimed as Masterpiece of The Oral and Intangible Heritage of Humanity.¹

Etymologically, puppet which means “Shadow” reflects various aspects of human life in relation to other human beings, nature, and God. Puppet is shadow that resulted from the dolls in the performing arts.²

Puppet is not only as cultural creativity which is showing elements of aesthetics, but also showing the norms and values of life that can be a guideline of human conduct, which is reflected in each story.

¹ Soetarno dan Sarwanto, dalam Prakata buku *Wayang Kulit dan Perkembangannya*, (Surakarta: ISI Press, 2010), p. iii

² Darmoko, *Wayang Bentuk dan Isinya*, (Depok: PSUI Jakarta, 1999), p. 1

Puppet is often viewed as a symbol of the spiritual life. Community supporters of the puppet art are aware that it contains conceptions as guidelines of the attitude and actions of groups. The conceptions implied in puppet art performances are the attitude towards the essence of life, the origin and the purpose of life, human relation with God, human relation with humans, and human relation with the environment.³

Traditionally, puppet is a Javanese cultural essence inherited hereditary. Javanese society believe that the essence and purpose of human life can be seen in the stories and character of puppet. And philosophically, puppet is a reflection of the human character, behaviour and life. Its description is very delicate and full of allegory or symbol. So for people who do not understand fully, they are not able to catch the meaning.

In puppet, there are two important entities that always follows globalisations and issues in a society. They are puppeteer and player. Puppeteer is an actor that played dolls with directing the audience on story. Great puppeteer not only has skill in telling stories and playing dolls, but also capable to direct the flow of doctrinisation to audience.

³ Soetarno dan Sarwanto, *Op.Cit.*, p. 2

While the player is the figure that played in an exhibition. Player is very influenced by cultural elements from both the outside (India) and local culture. Player that comes from outside culture is based on the story of Ramayana and Mahabharata which is including of Rama, Ravana, up to five Pandava so on. While the player that influenced from local culture is based on ancestor stories and original creation of Javanese puppeteer.

In puppet, specially Javanese puppet, there are some figures that symbolize the life and culture of Javanese called punakawan. Punakawan has a unique character that symbolize the human nature. Punakawan or panakawan consist of two words. *Pana* means know, *kawan* means a friend. Punakawan or panakawan means knowing what to do when accompanying his master in happiness and sadness, full trials, and temptations to go towards glory.⁴

Punakawan characters indicate various of characters like the adviser of knights, comforter, social critic, clown, even a source of truth and policy. In Javanese puppet,

⁴ Ki Ageng Kapalaye, *Kamus Pintar Wayang*, (Yogyakarta: Laksana, 2010)

Punakawan character consists of Semar, Gareng, Bagong, and Petruk.⁵

The role of Punakawan in Javanese puppet is important and very beneficial, either as a flavoring performances or as media in the convey of message that are useful. Punakawan acts as an advisor, entertainers, friends, and savior for knights who attended. After explaining about the symbolic meaning of punakawan, the next research will relevance to Islamic ethics.

Islamic ethics is often commensurate with *akhlāq*. In arabic, *akhlāq* is derived from the words *khuluqun* (خلق) which means behavior or character.

But there is a different understanding between ethics and *akhlāq*. Ethics is only relation respectfull with and outward behavior with each person but *akhlāq* more wider. *Akhlāq* is not only outward behavior but inner attitude and the human mind. Therefore, *akhlāq* or Islamic ethic includes ethics towards God, the ethics towards prophet, and the ethics of the natural environment.⁶

⁵ Ardian Kresna, *Dunia Semar*, (Jogjakarta: DIVA Press, 2012), p. 87.

⁶ Zuly Qodir, *Etika Islam: Suatu Pengantar (Sejarah, Teologi dan Etika Agama-agama)*, (Yogyakarta: Pustaka Pelajar, 2003), p. 270-276.

Islamic ethics according to Hamzah Ya'qub is the science that is the source of moral, good and bad deeds is based on the teachings of Allah (Al-Qur'an and Sunnah).⁷

Based on the background that has been explained above, this research will discuss about “the symbolic meaning of Punakawan in puppet art and its relevance to Islamic ethics”

B. Research Question

1. What is the symbolic meaning of Punakawan in puppet art?
2. How is the relevance between Punakawan and Islamic ethics ?

C. Aim And Significance Of Research

1. Aim

1. To know the symbolic meaning of Punakawan in puppet art.
2. To know the relevance between Punakawan and Islamic ethics.

⁷ Hamzah Ya'qub, *Etika Islam*, (Jakarta: CV. Diponegoro, 1985), *Op., Cit*, p. 14.

2. Significance

1. Academically. This research is significant to be one literature of Islamic Theology and Humanity faculty.
2. Theoretically. The results of this research are expected to enrich the knowledge and understanding about the symbolic meaning of Punakawan in puppet art and its relevance to Islamic ethics.
3. Practically.
 - a. To increase knowledge, awareness and to provide a clear understanding of people. Practically, this research has significance for community to provide a new paradigm about the symbolic meaning of Punakawan in puppet art and its relevance to Islamic ethics.
 - b. For reader, to develop the concept about the symbolic meaning of Punakawan in puppet art and its relevance to Islamic ethics.

D. Theoretical Framework

Puppet is the tradition and the culture of Javanese people which is still preserved until now. Puppet has progression appropriate with the situation and condition of the people. Puppet is not only as entertainment but also

include the message of moral in each story. The figure of puppet have symbolic and philosophical meaning.

In Javanese puppet, Punakawan consist of Semar, Gareng, Petruk, and Bagong. All four characters have position, functions, and philosophical values.

This research uses symbolic interaction as theoretical framework introduced by George Herbert Mead. According to George Herbert Mead there are three main point in his theory. Those are, self, idea and society, Three main point came from the proces of sosial act.⁸ first is the importance of meaning for human behavior. Everyone has mind as the source of meaning for leading someone to act. The meaning could not separated from psychological and sociological factor. Second is the importance of the self concept. . In this concept, self is considered as someone's ability to identify the self toward the others. Third is the relationship between the individual and society. That is the importance of social interaction created by someone will impact on mind and self.

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⁸ Morissan, *Teori Komunikasi Dari Individu Hingga Massa*, (Jakarta: Kencana, 2013). P.225

⁹ Abdul Muhaya, *SPIRITUAL BANGUNAN (STUDI TENTANG MAKNA SPIRITUAL ARSITEKTUR PONDOK PESANTREN SALAFIYAH*

In this research, the first point is the inspiration and the idea constructed by walisongo from acculturation between religion and tradition that impacts on interaction on puppet performance. This idea has the value that the story of puppet performance is the reflectin of human character.

Second point is self belong to walisongo who has ability to create puppet as symbol understandable for spectator. In understanding puppet, self appears as the form and the figure of puppet. Alike Semar who symbolized as the figure who has wise, the form shows on life balance. Nala gareng is symbolized as the figure who has many friends, very kind, full of joke. The form shows that Nala gareng dislike on robbing. Petruk is symbolized as the figure who has character of patient, helpful, and loyal. The form shows that Petruk prefers to give than to ask. Bagong is symbolized as the figure who is not only very joke but also the figure who has spiritual life.

The third point is social interaction which impacts on mind and self. Although social interaction is unvisible but actually people make dialog toward puppet figure through

spiritual value in puppet story. Some of puppet stories are *Petruk jadi ratu* and *Semar mbangun kayangan*.

Through the interaction of symbolic theory, researchers will try to dig up the values and the meaning from each sign or symbol character Punakawan contained in the puppet.

After known and interpreted the symbolic meaning of Punakawan, the next research is about related to Islamic ethics. The ethics comes from *ethos* has a lot of meaning those are morals, characters, attitudes, feelings, and habitual customs. So, the ethics is the study of what is done or the study of habit or what is good or bad.¹⁰

In Arabic the Islamic ethics means *akhlāq* derived from the words *khuluqun* (خلق) which means behavior or character.¹¹ So, in the term, ethics have multiple meanings comprehensively between theory and practice. namely morality, custom behavior and expression of inner feelings. Generally ethics same with moral philosophy of both customs, which is the way human behavior. So, generally

¹⁰ Departemen Pendidikan Nasional, *Kamus Besar Bahasa Indonesia*, Edisi Ketiga, Balai Pustaka, p. 309

¹¹ Hamzah Ya'qub, *Etika Islam*, (Bandung: CV. Diponegoro, 1985), p.

ethical or moral are philosophy, science or discipline on the ways of human behavior or human action. ¹²

Islamic ethics demands on human in order to make understanding, distinguishing, separating good and bad, practicing good and avoid the bad things. Islamic ethics will really executed well when human arises awareness of the good and bad or ethical awareness. Muslims must commite to the truth taught by Islam, know what are the rights and obligations, all are based on the power of faith and patience in Islam.¹³

E. Prior Research

To avoid the occurrence of similarities or cribbing, then researches will take some writing or discussion relevant to the themes presented in this thesis are re-examined on the meaning of the symbolic Punakawan in puppet art and its relevance to Islamic ethics. Researches present some of the literature ever written before and it is connected to the theme above

A thesis by Sainah (2501404022) from Universitas Negeri Semarang entitled "*Tokoh dan Fungsi Punakawan*

¹² Ahmad Amin, *Etika*, (Jakarta: Bulan Bintang, 1995), p. 5

¹³ Siti Turat Ali, *Pengantar Etika Islam*, (Solo: Ramadhani, 1990), p.

dalam Pertunjukan Wayang Orang Ngesti Pandhawa di Semarang". The point of this thesis is explain about terms of motion, makeup and clothing. While the function of the character in performing puppet in Ngesti Pandhawa as guiding of life.¹⁴

A thesis by Setiya Wijayanti (1041110510) from Ushuluddin Faculty of UIN Walisongo Semarang, entitled "*Persepsi Masyarakat Tentang Makna Punakawan dalam Cerita Wayang (Studi di Desa Ngareanak Kec. Singorojo Kab.Kendal)*". The point of this thesis is to describe how the pattern of understanding about Punakawan in Ngareanak and how its implications or impacts the perseptioned on Islamic .¹⁵

A thesis by Shalihah from the Theology and Philosophy Ushuluddin Faculty of UIN Sunan Kalijaga Jojakarta, entitled "*Makna Filosofis Punakawan dalam Wayang Jawa (Lakon Wahyu Makutharama)*". The point of

¹⁴ Sainah, "*Tokoh dan Fungsi Punakawan dalam Pertunjukan Wayang Orang Ngesti Pandhawa di Semarang*". Fakultas Bahasa dan Seni Universitas Negeri Semarang tahun 2010.

¹⁵ Setiya Wijayanti, "*Persepsi Masyarakat Tentang Makna Punakawan dalam Cerita Wayang (Studi di Desa Ngareanak Kec. Singorojo Kab.Kendal)*", Fakultas Ushuluddin Universitas Islam Negeri Walisongo Semarang tahun 2015.

this thesis is to describe how the role of Punakawan and how the philosophical meaning in Javanese puppet art.¹⁶

A thesis by Irpan Kurniawan (105051001857) from Dakwah and Communication Faculty of UIN Syarif Hidayatullah Jakarta, entitled “*Etika Pola Komunikasi dalam Al-Qur’an*” the point of thesis are how the ethics of communication according to al-Qur’an and mutually between communican and communicator.¹⁷

After examine all thesis above. Researches can find out the position of this research. This thesis different with previous thesis. While in this thesis to examine specifically the symbolic meaning of Punakawan in puppet art and its relevance to Islamic ethics.

¹⁶ Amirul Shalihah, “*Makna Filosofis Punakawan dalam Wayang Jawa (Lakon Wahyu Makutharama)*”. Fakultas Ushuluddin Universitas Islam Negeri Sunan Kalijaga Yogyakarta tahun 2008.

¹⁷ Irpan Kurniawan, “*Etika Pola Komunikasi dalam Al-Qur’an*”, Fakultas Ilmu Dakwah dan Ilmu Komunikasi Universitas Islam Negeri Syarif Hidayatullah Jakarta tahun 2011.

F. Research Method

The research methodology is a way to dig, cultivate and discuss the data in a resesarch to gain back the solusion towards the problem.¹⁸

1. Types of Research

The researcher uses qualitative methods. It is presented in the form of verbal words, not in the form of numbers.¹⁹ And the researcher uses descriptive approach and analysis to collect data (more emphasizes on the process of inductive and deductive)

While the types of research that will be used is library research. Library research is research which aims to collect data and information with the help of various materials found in library, such as books, magazines, documents, records, stories of history and so on.²⁰

¹⁸ Joko Subgyo, *Metodologi Penellitian, Dalam Teori dan Praktek*, (Jakarta: PT. Rineka Cipta, 1994), p. 2

¹⁹ Noeng Muhadjir, *Metodologi Penelitian Kualitatif*, (Yogyakarta: Reke Sarasin, 1991), p. 49

²⁰ Drs. Mardalis, *Metode Penelitian Suatu Pendekatan Proposal*, (Jakarta: PT. Bumi Aksara, 2007), p. 28

2. Source of Data

- a. Primary Sources, that is authentic data or data that derived from a first source.²¹ This primary source are *bayang-bayang adiluhung, filsafat, simbolis dan mistik dalam wayang* by S. Haryanto, *punakawan* by Ardian Kresna, .
- b. Secondary source. That is the data of material that indirectly related to the problems revealed.²² The function of This data is as a complement to primary data. Secondary data can be obtained from books, articles, magazines or other sources that support.

1. Method of collecting data

- a. Explaining source research and
- b. The classification of topics in theoretical source.

2. Method of collecting and analyzing data

After the researcher obtained the data from the library through books, journals, articles, the data is classified or grouped according the problems discussed,

²¹ Hadari Nawawi dan Mimi Martini, *Penelitian Terapan*, (Yogyakarta: Gajah Mada University Press, 1996), h. 216

²² *Ibid.*, p. 217

after that the data will be structured and analyzed by using the method analysis.²³

In the process of analyzing data that is obtained from various sources, the author uses the method of data analysis as follow:

- a. Descriptive method are the method explaining resesarch and describing in language and fact completely to analyze the data.²⁴ This method is used to know and understand the meaning of the resesarch.
- b. Qualitative method is a method of research that not obtained through a statistical procedure or other forms of matter. This method uses the methods of deductive and inductive. Deductive is taking conclusion from general towards specific things. While inductive is taking conclusion from specific towards general things.²⁵

²³ Analysis method is the step to get scientific knpwledge through making detail on the object or observing the objeck from some definitions in order to get clear explanation of the problem. See on Sudarto, *Metodologi Penelitian Filsafat*, (Jakarta: Raja Grafindo Persada, 1997), p. 59.

²⁴ Anton Bakker, *Metode Penelitian Filsafat*, (Yogyakarta: Kanisius, 1990), h. 54

²⁵ Imam Gunawan, *Metodologi Penelitian Kualitatif*, (Jakarta: PT. Bumi Aksara, 2003), p. 80

- c. Method of analysis content is a scientific analysis about message content of communication technically, content analysis using the criteria as a basis for classification and use technical analysis to make predictions.²⁶

G. Systematical Writing

This thesis is structured in chapter that consist that of sub-section. At the begining there is a title page, the page memorandum mentor, endorsement pages, page motto, dedication page, preface, table of contents. Furthermore, the outline will be described from first chapter to fifth chapter as follows:

The first is an introduction which includes of background, research questions, aim and significance of research, theoritical framework, prior research, research method and systematical writing.

The second is a chapter which consist of discuss about Punakawan in puppet art. This chapter will be divided into four sub-chapters. The first sub-chapter will discuss about the definition and the history of

²⁶ Noeng Muhadjir, *Metodologi Penelitian Kualitatif*, (Yogyakarta: Rake Sarasin, Cet 7, 1996), h.49

Punakawan, the second sub-chapter will discuss about the mythology and symbol of Punakawan. The third sub-chapter will describe about islamic ethics and local wisdom. The forth sub-chapter will discuss about punakawan in Islamic perspective.

The third is a chapter which present the data of this research. It will be divided into three sub-chapter. The first sub-chapter are definition of Islamic ethic. The second sub-chapter will discuss about the sources of Islamic ethics. the third sub-chapter will discuss about the good and bad of Islamic ethics.

The fourth is a chapter will discuss about analysis of theoritical framework, the data and the method to analyzing data in order to answer the question of this research. It will be divide into two sub-chapter. First sub-chapter is what is the symbolic meaning of Punakawan in puppet art and second sub-chapter is how is the relevance between Punakawan and Islamic ethic with background and problem formulation.

The fifth chapter is closing, contains the conclusions of all the discussion of the results of research that has been done and suggestions relating to the results of research that can be considered further.

CHAPTER II

ISLAMIC ETHICS

A. Definition of Islamic Ethics

The problem of ethics has a relationship to the religion, even human action in daily life is often based on religious motivation. A person often relates a decision to do or not to do an act based on the belief that the act is commanded or forbidden by the religion. The basic of deeds and human behavior are not only the provisions of religion, but the basic of deeds and human behaviour come from many sources such as philosophical thinking and customs. Nevertheless the views of religious teachings have a large role in the formation of human behavior.

Human action that appropriating with the command of God or religion is seen as a good deed and also is said as ethical deeds, moral or *akhlāq*, while acts that breaking the prohibitions of religion will be judged as a bad deed and called as unethical deeds, or imoral. Religion gives guidance for man to live a life in the form of behaviour and deeds rules.

In daily life often found the use of the words ethics, morality and *akhlāq*. Those terms are often considered the same meaning, so it is sometimes used in overlap. This is

likely happen because both terms basically relate to human action and deeds' estimation, good or bad. But actually those terms have a different point of view in explaining human action.

Etymologically, the ethics derived from Greece (*ethos*) or *ta etika*. The word *ethos* means custom, *ethos* refers to morality, inner feelings or inclinations of the heart when it is done.¹ In Indonesian Encyclopedia, ethics is defined as a science of morality that determines how a human should live in the community, what is good and what is bad, every utterance should be always based on the results of the examination of life in the sense of existence.²

Based on the above understanding, it can be conclude that ethics is the study of the behaviour or good and bad human action and also ethics is a habit that has been practiced in daily life, unifying with a growing tradition.

Ethics is generally identic with morals. However, although the definition of ethics is samilar with good and bad human action, ethics and moral have differential understanding. In short, if moral refers to understanding "the

¹ Agus Makmurtono, *Etika Filsafat Moral*, (Jakarta: Wirasari, 1989), p. 9

² Th. Susilastuti Suyoko, "*Etika Hasan Shadily*" dalam *Ensiklopedi Indonesia*, (Jakarta: Ichtiar Baru Van Hoeve, 1982), p. 973

value of the good and bad from every human action itself”, then ethics means “the study of good and bad.” So, one might said, the function of ethics is the theory of good and bad deeds (*ethics* or ‘*ilm al-akhlāq*) and moral (*akhlāq*) is the practice. In the discipline of philosophy, ethics is sometimes similar with moral philosophy.³

The definition contains a rapprochement with the word *khalqun* (genesis), and related to *khaliq* (creator) and *makhlūq* (created). The formulation of the definition of morals arises as a media that allows the existence of good relations between *khaliq* and *makhlūq*.⁴

Ethics is seen in terms of language *akhlāk* has related with the genesis creation (*khalqun*), creator (*khaliq*) and created (*makhlūq*) because in essence the ethics or morals to explain the relationship.⁵

The word is derived from the Quran al-Qalam verse 4:

وَإِنَّكَ لَعَلَىٰ خُلُقٍ عَظِيمٍ ﴿٤﴾

³ Amin Abdullah, *Filsafat Etika Islam*, (Bandung: Mizan, 2002), p. 15

⁴ Hamzah Ya’qub, *Etika Islam*, (Jakarta: CV. Diponegoro, 1985), p.11-12

⁵ Siti Taurat Ali, *Pengantar Etika Islam*, (Solo: Ramadhani, 1990), p.

“And thou (standest) on an exalted standard of character” (*al-Qalam*: 4).⁶

Islamic ethics directed to the man, so that man could understand, differentiate, separate the good from the bad, practice the good and avoid the bad to get *ridla* Allah. Islamic ethics will be truly implemented well when the human self arises a consciousness of the good and the bad or it is said by the moral consciousness (ethical awareness). Muslims must be committing into the truth taught by Islam, studying into Islamic teaching in earnest and being near into reality. Practicing the Islamic teaching in aloneness and in the crowd. Find out what the rights and what the obligations. All of that is based on the power of faith and patient in Islam.⁷

Terminologically, there are several definitions of *akhlāq* expressed by the experts. Ahmad amin defines *akhlāq* as “the will of habitual”. Imam al-Ghazali said that *akhlāq* are “character that embedded in the soul, so arising deeds is easily without requiring thought and consideration”.

⁶ Abdullah Yusuf Ali, *The Holy Quran*, (India:Good Word Books , 2009), p.1585

⁷ Muhammad Abdullah Draz, *Dustur al-Akhlak fi al-Qur'an*, (Beirut: Muassasah ar-Risalah Kuwait dan Dar al-Buhuts al-Ilmiyah, 1973), p. 687-771.

Meanwhile, Abdullah Darraz, suggests that *akhlāq* are “a force in the will that brought into the selection on the right party (*akhlāq* is good) or the evil (bad character)”.

Furthermore, according to Abdullah Darraz, he explains that human action can be thought as a manifestation of *akhlāq*, if it meets two conditions, namely:

- a. Acts is carried out repeatedly in the same shape, so it becomes a habit for a person.
- b. Deeds is done because the urge of soul, not because of pressure or persuasion in the hope of getting something.

In addition, the term “*akhlāq*” also recognize into the term “ethics” and “moral”. The three terms equally determine the value of the good and the bad of human attitudes and actions. The difference is in those standards. The standard of *akhlāq* are the Quran and the Sunnah. While the standard of ethics is considerations of reason and mind, and standard of moral is a common custom growing in the community.⁸

Ethics is a science which explains the meaning of good and bad, what should be done by humans to the other,

⁸ Didiek Ahmad Supadie and Sarjuni, *Pengantar Studi Islam*, (Jakarta: PT. Rajagrafindo Persada, 2012), p. 217

stating goals that should be targeted by humans in their deeds and showing the way to do what to do.⁹

There are some opinions from experts that ethics considered as the part of philosophy, such as:

- a. According to Ki Hajar Dewantara, ethics is the study of all forms of goodness and evil in man, especially that regarding to the gestures of the mind and the feel can be considered as a deeds.¹⁰
- b. Ahmad Amin, ethics is a science which explains the meaning of good and bad, contemplates what is supposed to do by humans to other human beings, explains the goals that should be targeted by humans on their works and shows the way to do what to do.¹¹
- c. According to Muslim Nurdin, ethics is agreement of the community at a time and in a certain place. When the character of society is a religious. then the ethics that was developed in the community will be a religious.

⁹ Prof . DR. Ahmad Amin, *Ethika (Ilmu Akhlak)*, (Jakarta: Bulan Bintang, 1995), p. 15

¹⁰ Achmad Charis Zubair, *Kuliah Etika*, (Jakarta: Rajawali Press, 1987), p. 15

¹¹ Ahmad Amin, *Op.Cit.*, p. 3

Conversely, if the character of society is secular, then the ethical will be secular.¹²

- d. Ahmad Zubair Charis argues that ethics is the science that talks about the problem of good and bad human behaviour in life together, and it can also be said as normative and evaluative science which only gives good and bad values towards human behavior.¹³
- e. H. Hamzah Ya'qub argues that ethics is science which investigates the meaning of good and bad meanings with attention to the deeds of mankind as far as can be known by mind.¹⁴

Generally Ethics can be classified into three types of definitions, namely the historical aspect, descriptive, and the fundamental nature of ethics.

- 1) Historical aspects, ethics is seen as a branch of philosophy that specifically speaks about the value of good and bad human behaviour.
- 2) Descriptive, ethics is seen as a science that discuss good and bad human behaviour in public life. The definition does not view the fact that there is a variety of norms

¹² Muslim Nurdin, dkk, *Moral dan Kognisi Islam*, (Bandung: CV. Alfabeta, 1995), p. 209

¹³ Achmad Charis Zubair, *Op.Cit.*, p. 17

¹⁴ Hamzah Ya'qub, *Op.Cit.*, p. 13

because of inequality on the time and place (sociological aspect).

- 3) Fundamental nature, ethics as the normatif and the character of philosophy. Ethics is seen as a evaluative and normative science that only gives the value of good and bad behaviour towards humans. In this case, it needs to show the existence of facts which provides information to advocate and reflect.¹⁵

The philosophy of Islamic ethics formulates the concept of through some thinkers from various branches of thought including of the scholars of the law, theologians, mystics, and the philosopher.¹⁶

First, Islam favors on theory of ethics as something pure (*fitri*).¹⁷ This means that in fact, all men with their purity know about the good or the bad whether they are Muslim or not. This argument has equality to the philosophy of Socrates and Plato on Greece era and the philosophy of Kant on modern era.

¹⁵ Ahmad Charis Zubair, *Op.Cit.*, p. 17

¹⁶ Amin Abdullah, *Op.Cit.*, p. 18

¹⁷ Written on Al-Qur'an Q.S Al-Syams (91): 8-9. In Rasulullah's hadits, he teach people to know good and bad deed by asking our self (qalb or dhamir). In another hadits, he said "good deed is every deed which mkaes harmonious in your life and bad deed is every deed which make ."

The sect of Mu'tazilah (rational theologians) and the philosophers generally believe that humans are able to acquire knowledge about right ethics from their rational thinking. While the sect of Asy'ariyyah (traditional theologians), the scholars of law, and the Mystics (ortodox) more emphasize on the role of revelation as a means to achieve human ethics knowledge although it is only as a means to disentangle the ethical potentioin that has been innating in man.¹⁸

Second, Morality in Islam is based on fairness which it put everything on portions. Here it correlate with the theory of Aristoteles about moderation (*hadd al-wasath*). The value of action is believed as relative value on context and purpose of deeds itself. As the example, stealing could be judged as forbidden act, but it could also become a sunnah, even wajib.¹⁹

Third, ethical action believed that the highest result of life is happiness for a person.²⁰

¹⁸ Amin Abdullah, *Filsafat Etika Islam*, (Bandung: Mizan, 2002), p. 19

¹⁹ See on Q.S. Luqman (31), verse 5; al-Baqarah: 58; al-A'raf (7): 16.

²⁰ Principally, every deed is netral. Good and bad deed could be determined based on the aplyng. Good steal such as (Robin Hood) steal money in order to give the money back into marginal society. some scholars said that this is not the part of bad deed. In addition, Ibnu Hazm Al-Zhahiri in

Forth, as has been mentioned above, ethical action is rational. This argument was emphasized by rational Muslim. In opposite, Immanuel Kant argue that Muslim will face a disagreement when they formulate the concept of ethics by rationality. It is seen that rational Muslim contradict with Immanuel Kant's argument whereas in some aspects, Kant agree with Islam on the aspect of purity (*kefitrian*).²¹

Ibnu Maskawaih argued that ethics are closely related to eschatology (views of life after death). Death illustrates the futility of life in the world. In modern era, good people should never be trapped on worldly pleasures. God gives mercies towards anyone who see and understand as well as prepare to face death.²² This approach means that the goal of human action must be returned to God because they will be responsible with their act on the day after death (Al-isra: 13-14)

his book entitle Al-Muhalla said that the steal who steals money from the peple never donate their money, then the steal is killed at that time, so the steal is considered as well death (*syahid*)

²¹ Exactly, intelectuality ('aql atau qalb, dalam istilah al-Qur'an, surah al-syams (91): 8-9).

²² Majid Fakhry, Etika Islam, (Yogyakarta: Pustaka Pelajar, 1996), (Judul asli: Ethical Theories in Islam, terj. Zakiyuddin Baidhawi), p. 70

وَكُلِّمْنَا إِنْسَانَ الْأَزْمَانِ طَيَّرَهُ فِي عُنُقِهِ ^ط وَخَرَجَ لَهُ يَوْمَ
 الْقِيَامَةِ كِتَابًا يَلْقَاهُ مَنشُورًا ﴿١٣﴾ أَقْرَأَ كِتَابَكَ كَفَى
 بِنَفْسِكَ الْيَوْمَ عَلَيْكَ حَسِيبًا ﴿١٤﴾

“Every man’s fate we have fastened on his own neck : on the day of judgment we shall bring out for him a scroll, which he will see sperad open.(it will be said to him:) “read thine (own) record: sufficient is thy soul. This day to make out an acoount against thee.” (Q.S Al-Isra’: 13-14).”²³

In another perspective, there is group who understand ethics and morals as something different. If ethics are only related to the manners between fellow human beings as well as the outward behavior, then akhlaq is more wide scope than ethics. *Akhlāq* include not only of eksternal aspect of human action but also of internal aspect and human thinking. Therefore, *akhlāk* of Islam include of the ethics of God, ethics toward the apostles, ethics toward human being and ethics of the environment around.²⁴

²³ Abdullah Yuusf Ali, *The Holy Quran*, (India:Good Word Books , 2009), p.697

²⁴ Majid Fakhry, *Etika Islam*, (Yogyakarta: Pustaka Pelajar, 1996), (Judul asli: *Ethical Theories in Islam*, terj. Zakiyuddin Baidhawi), p. 70

As for the definition of Islamic ethics or *akhlāq* are as follows:

- 1) Hamzah ya'qub argue that the ethics (*akhlāq*) is the science that describes (set) that Teachings of Allah (al-Quran and Sunnah) are the source of moral.²⁵
- 2) M. Amin Syukur argue that the study of ethics (*akhlāq*) is a study which explains the good and bad sense, explains which should be done by a human being in relation to a fellow human being, explains the purpose and intended that it should show the way to do something that should have been done.²⁶
- 3) Ibnu Maskawaih argue that the islamic ethics is a mental attitude or state of soul which pushed the man to do without thought and consideration. While human behavior is divided into two elements that is the natural character element and custom element (through practice).²⁷

From the definition above, it could be taken the conclusion that ethics (*akhlāq*) is a habitual state of mental

²⁵ Zuly Qodir, *Etika Islam: Suatu Pengantar (Sejarah, Teologi dan Etika Agama-Agama)*, (Yogyakarta: Pustaka Pelajar, 2003), 270-276

²⁶ Hamzah Ya'qub, *Op.Cit*, p. 14

²⁷ Sirajudin Zan, *Filsafat Islam*, (Jakarta: PT. Grafindo Persada, 2004), p. 135.

motion that impacts on external deed with the pressure from outside. Thus it arises the existence of possibilities of any acts happened.

Human deeds can be thought as a manifestation of their *akhlāq*, when the deed was done repeatedly and very aware (because of soul encouragement not because of outside encouragement) so that it becomes a habit.

Muhammad Mahmud Subhi divided three great thinkers about the Islamic ethics; the rational sect (*aqliyah*), which is represented by mu'tazilah sect, intuitional sect (*dzauqiyyah* or *hadsiiyyah*) as indicated by the group of sufism such as A-Ghazali, and the Eclectic sect that combines between the thinking of rational philosophy and Islamic mysticism which is including of Ibn Maskawaih and *ikhwan al-shafa*'s thinking.

Madjid Fakhry divides the thinking about the Islamic ethics or the science of morals into four groups:

- 1) Skriptualis morality who base their ethical or moral concept on statement of al-Quran and Sunnah.
- 2) Theological ethics who base their ethical concept on quran and sunnah and also formulate their ethical concept on theological thought.

- 3) Philosophical ethics who try to combine the ethical concept by combination between Greece philosophy and Islamic teaching.
- 4) Religious ethics (the best form of Islamic ethics according to Madjid Fakhry) who combine the worldview of the quran, the theological concepts, philosophical argument and Islamic mysticism.

according to George F. Hourani, the study of epistemology of an act in the Islamic ethics is divided into multiple streams, namely:

- 1) Obyektivisme: good or true is considered as objective when the act has good or true quality. This stream is usually followed by a group of muslim philosophers and Mu'tazilah.
- 2) Subyektivitisme or ethical voluntarism: good or right has no objective meaning, but according to the will or order or another form from someone, this stream is divided into two; a) right which is appropriating with the obligation or the determination of the *ummah*, and b) right which is appropriating with the determination of Allah swt.

- 3) Rationalism or intuitionism: good or right can be known by human reason. Human reason is capable in making the ethical right decisions based on experience without revelation.
- 4) Traditionalism: good or right will never be known with human reason, but it is only known by revelation or other sources referred to the revelation. This stream never ignores human reason. Human reason is used to interpret al-Qur'an dan al-Sunnah and determine *ijma'* or *qiyās*. This stream is emphasized by Fuqaha and Mutakallimin.

Although Islamic ethics experts are divided into several groups, all the above ethics flow are based on Quran and as-Sunnah together with other sources, although with different levels. Because Islamic ethics is based on the Quran and as-Sunnah, then Islam is morals itself, all aspects of Islamic teaching contain the aspect of ethics.

In general Amin Syukur describes the characteristics of Islamic ethics, among others:

- 1) The Quran and as-Sunnah as the source of ethical value
- 2) Put reason and instinct in its proportion as a gift of God which both require the guidance from revelation.

- 3) Faith as a source of motivation
- 4) The pleasure (*ridla*) of Allah as the end of goal (ultimate goal)
- 5) Assessment is not based on external action, but based on the motive or intention (*niat*)
- 6) The punishment of breaking the norms include of the world punishment and the hereafter punishment.
- 7) Islamic ethics covers all aspects of human life both individuals and social
- 8) Islamic ethics applies as universal and equal for all faithful muslims

B. The Sources of Islamic Ethics

The main source of Islamic teaching is derived from the Quran as the revelation of God, and the Sunnah of the Prophet. Muslim believe that life aim to serve the almighty of God, as God said QS. al-Dzariyyat:56:

وَمَا خَلَقْتُ الْجِنَّ وَالْإِنْسَ إِلَّا لِيَعْبُدُونِ ﴿٥٦﴾

“I have only created jinns and men, that they may serve me (Adz-Dzariyyat (51): 56).”

Well as the servant of God, the man also become the caliph (co-worker) of God in creating the peace in the world.

وَإِذْ قَالَ رَبُّكَ لِلْمَلٰٓئِكَةِ اِنِّىْ جَاعِلٌ فِى الْاَرْضِ خَلِيْفَةً ۗ.....

“Behold, thy Lord said to the angels: “I will create a vicegerent on earth.” They said: “Wilt Thou place therein one who will make Mischief therein and shed blood? Whilst we do celebrate thy praises and glorify Thy holy (name)” He said : “ I know what ye know not.” (Al-Baqarah (2): 30).”

وَمَا اَرْسَلْنَاكَ اِلَّا رَحْمَةً لِّلْعٰلَمِيْنَ ۙ

“We sent thee not, but As a Mercy for all creatures. (Al-Anbiya (21): 107).”²⁸

²⁸ Abdullah Yuusf Ali, *The Holy Quran*, (India:Good Word Books , 2009), p.846

Therefore Allah swt provides people with their reason as a device for understanding the universe and also the Quran and as-Sunnah as clues in living the life. So Islamic ethics refers to both the source to get instructions and standards of good and bad deeds.

Ethics in general is based on consideration of human reason, philosophical thinking, intellect, morality or custom of a particular community. But akhlaq as ethics in Islam has the basic source from primary sources of Islam; the Quran and as-Sunnah. The concepts of ethics in Islam is complex, therefore any discussion of moral rules in Islam is shown by the level of deed. (wajib, sunnah, mubah, makruh, and haram).

The position of the Quran and as-Sunnah as the source in Islamic ethics or *akhlaq* has the main position but Islamic ethics is also opened to other sources such as ratio or philosophy and customs of society. This is because there are some ethical rules that are included in rational aspect such as moral in the social life and so on.

C. Good and Bad in Islamic Ethics

Ethics (*akhlaq*) closely relates to good deeds or bad deeds. There is good and there is bad on human deeds and

also there is right and there is wrong. Assessment of an act, whether it is right or wrong, good or bad could be relative. This is caused by a difference measurement that is used to assess the act. The difference of this assessment is based on the difference of religion (belief/conviction), ideology, worldview, environment, etc.

The definition of “right” according to ethics (moral science) is every act appropriate with the rule. In contrast, the “wrong” is every act not disappropriate with the rule. When this criteria is used, it will be found many assessment about “right” in this world, even each definition could be contradict. The assessment of right according to some groups is uncertainly similar with the assessment of right according to other groups. It caused by the different rule of the measure .

Good and bad also have relative-subjective. Good according to person or group is uncertainly similar with good for other people or groups, because each person or group has different purposes. However, objectively the end of goal is similar, everyone wants to become a good or want to be happy, and that it is what everyone called as “the highest good”.

The purpose of everything, eventhough it will be different, it will be geared towards one goal called good. Everyone expects to get a good and happiness. This end of goal, in the study of ethics, is called as “the highest good”. In terminology of Latin, the highest good is called as “*Summum Bonum*” or in terminology of Arab is called as “*al-Khair al-Kully*”. This highest good also may be called as universal happiness.

In Islamic ethics, the good as the manner (temporal goal) must be appropriate with the good as the last goal. In order to achieve the good goal, it must do through the good and right way. So that, Islam has written clearly in its teaching about what should be done or what should not be done, which is halal and which is haram. All of the rules must be followed by human and must not be broken.

Thus the source of the Islamic ethics is the Al-Quran and al-Sunnah. Then everything must be judged as good or bad, noble or ignoble, right or wrong, based on an assessment of Al-Quran and al-Sunnah. The character of thanksgiving, forgiving, gracious, honest, and diligent are considered as good deeds because these are based on the source (Al-Quran and al-Sunnah).

So instead, if both the source stated something bad, such as the character of revenge, cheating, and lazy, these characters that is considered as bad deeds.

According to Al-Maududi and Al-Ghazali, besides Al-Quran and al-Sunnah as the principal source of *akhlāq*, it is also known secondary source (supplementary source) of *akhlāq* that is intellect, experience, and intuition. These secondary sources certainly should not contradict with the principal source.²⁹

Thus, according to Islamic ethics, the deeds should not only including of good thing but also must be true and the right must also be something good. In ethics, the good is not always considered as the true and also the opposite. The example is that advice is considered as the true but when the advice is done by unright way, the advice will become something bad (not good).³⁰

According to Rachmat Djatnika in his book “Sistem Etika Islam”, he explained that the place of good is on two things:

²⁹ Didiek Ahmad Supardi and Sarjuni, *Pengantar Studi Islam*, PT. Rajagrafindo Persada: Jakarta, 2012. P. 223

³⁰ Rachmat Djatnika, *Sistem Etika Islami*, (Jakarta: Pustaka Panjimas, 1996), P. 38

The *first* is the existence of a *will*, *irādah* or intention (*niat*). The second is the practice, action or *amaliah*. The will becomes the main step to conduct *akhlāq*. Someone who know the good, how good the honest, fair, and generous are, but they do not want to do honest, fair, generous, they are not the part of good person. Similarly, the practice of charity, even if someone had a will

Akhlāk in general are divided into two categories, namely *akhlaqul mahmudah* and *akhlaqul mazmumah*. The definition of *akhlaqul mahmudah* are all good (commendable) attitudes and behaviors, whereas *akhlaqul mazmumah* are all bad (deplorable) attitudes and behavior.

There are some categories of *akhlaqul mahmudah* that include of:

1. Sincere (*Ikhlaṣ*)

Etymologically, sincere means purifying. In term, it is the sincere deeds merely to seek the blessing of Allah swt.³¹

³¹ Ibnu M. Rosyid, *Penuntun Ibadat dan Akhlak Seorang Muslim*, (Pekalongan: CV. Bahagia, 1992), P.143

وَإِنَّ لَكُمْ فِي الْأَنْعَامِ لَعِبْرَةً ۖ نُسْقِيكُمْ مِمَّا فِي بُطُونِهَا وَلَكُمْ فِيهَا
مَنْفَعٌ كَثِيرٌ ۖ وَمِنْهَا تَأْكُلُونَ ﴿٢١﴾

“And it cattle (too) ye have an instructive example : from within their bodies we produce (milk) for you to drink; there are, in them, (besides), numerous (other) benefits for you ; and of their (meat) ye eat; (Mu'minun : 21)”

2. Tawakkal

Tawakkal means the surrender of self into God, after making reasonable efforts. Someone who trust in God are those who are working hard to achieve what they want. They do the right and optimal efforts and apply the reasonable procedure, but they still believe that the success of their efforts is determined by Allah swt.

وَيَرْزُقُهُ مِنْ حَيْثُ لَا يَحْتَسِبُ ۚ وَمَنْ يَتَوَكَّلْ عَلَى اللَّهِ فَهُوَ
حَسْبُهُ ۗ إِنَّ اللَّهَ بَلِغُ أَمْرِهِ ۗ قَدْ جَعَلَ اللَّهُ لِكُلِّ شَيْءٍ قَدْرًا



“And He provides for him from (sources) he never could imagine. And if any one puts his trust in Allah, sufficient is (Allah) for him. For Allah will surely accomplish his purpose: verily, for all things has Allah appointed a due proportion.” (At-Talaq : 3)

3. Gratitude

Gratitude is a happy feeling and grateful saying for the favors which God gave. This is reflected in the worship activity of a person who gained the favors.³²

God say:

وَأَمَّا بِنِعْمَةِ رَبِّكَ فَحَدِّثْ

“But the Bounty of thy Lord rehearse and proclaim! (Ad-Duha: 11)”

4. The Mandate

People who have the mandate are those who always kept the right of God and the right of human. That way, they will not waste everything that are tasked into them, either the tasks is about *ibadah* or *muamalah*.

³² Ibnu M. Rosyid, *Ibid.*, p.141

إِنَّ اللَّهَ يَأْمُرُكُمْ أَنْ تُؤَدُّوا الْأَمَانَتِ إِلَىٰ أَهْلِهَا وَإِذَا
 حَكَمْتُمْ بَيْنَ النَّاسِ أَنْ تَحْكُمُوا بِالْعَدْلِ ۚ إِنَّ اللَّهَ نِعِمَّا
 يَعِظُكُمْ بِهِ ۗ إِنَّ اللَّهَ كَانَ سَمِيعًا بَصِيرًا ﴿٥٨﴾

“Allah doth command you to render back your trusts to those to whom they are due; and when ye judge between man and man, that ye judge with justice: verily how excellent is the teaching which He giveth you! For Allah is He Who hereafth and seeth all things.” (An-Nisa: 58)

5. Patient

Patient is resistant to suffer on acceptable thing, with pleasure, sincere, and surrender to god.

يَا أَيُّهَا الَّذِينَ ءَامَنُوا أَصْبِرُوا وَصَابِرُوا وَرَابِطُوا وَاتَّقُوا
 اللَّهَ لَعَلَّكُمْ تُفْلِحُونَ ﴿٢٠٠﴾

“O ye who believe! Persevere in patience and constancy; vie in such perseverance; strengthen each

other; and fear Allah; that ye may prosper.” (Ali-Imran: 200)

While the categories of *akhlaqul mazmumah* include of:

1. Lie. Lie is a statement about something that does not correspond to the fact.

إِنَّ الَّذِينَ لَا يُؤْمِنُونَ بِعَايَاتِ اللَّهِ لَا يَهْدِيهِمُ اللَّهُ وَلَهُمْ
عَذَابٌ أَلِيمٌ ﴿١٠٤﴾ إِنَّمَا يَفْتَرِي الْكَذِبَ الَّذِينَ لَا
يُؤْمِنُونَ بِعَايَاتِ اللَّهِ ^ط وَأُولَٰئِكَ هُمُ الْكَاذِبُونَ



“Those who believe not in the signs of Allah, - Allah will not guide them, and theirs will be a grievous penalty. It is those who believe not in the signs of Allah, that forge falsehood: it is they who lie!”. (An-Nahl:104-105)

2. Tyrants. Tyrants is an oppression action, unjust in deciding the cases, one-sided in action, or taking the rights of others.

وَلَمَنْ أَنْتَصَرَ بَعْدَ ظُلْمِهِ فَأُولَئِكَ مَا عَلَيْهِمْ مِّنْ سَبِيلٍ ﴿٤١﴾

“But indeed if any do help and defend themselves after a wrong (done) to them, against such there is no cause of blame.” (Ash-Syura: 41)

3. Arrogant. Arrogant means the feeling and the confession of someone that they have something more than the others.

وَلَا تَمْشِ فِي الْأَرْضِ مَرَحًا ۖ إِنَّكَ لَن تَخْرِقَ الْأَرْضَ
وَلَن تَبْلُغَ الْجِبَالَ طُولًا ﴿١٧﴾

“No walk on the earth with insolence: for thou canst not rend the earth asunder, nor reach the mountains in height.” (Al-Isra’)

4. Hopless. Hopless is the inability of someone to face the disaster or sadness.

وَلَا تَهِنُوا وَلَا تَحْزِنُوا وَأَنْتُمْ الْأَعْلَوْنَ إِنْ كُنْتُمْ مُؤْمِنِينَ ﴿١٣٩﴾

“So lose not heart, nor fall into despair: for ye must gain mastery if ye are true in Faith.” (Ali-Imran: 139)

5. Coward. Cowardice makes people on uncertainty before starting their action, then they will surrender before struggle.

CHAPTER III

PUNAKAWAN IN PUPPET

A. The definition and the history of Punakawan

1. The definition of Punakawan

Punakawan is derived from the word of *pana* which means clever, know, understand, or careful and *kawan* which means friend, so punakawan means friend (*pamomong*) who is very clever, trustworthy and has a large view. In Indonesian dictionary, Punakawan means a servant or a guardian of King.

Punakawan can also be said as the symbolism of great will, smart thought, and also art sense in work performing. In another statement, Punakawan is the manifestation of creation/ *cipta*, feel/ *rasa*, will/ *karsa*, and work/ *karya* that those become human culture.¹

The word of Punakawan means a friend that very multifunctional, and very capable. Punakawan do not only accompany but also direct, entertain, give spirit and motivation. Almost on every type of puppet art has

¹ Pusat Bahasa Departemen Pendidikan Nasional, *Kamus Besar Bahasa Indonesia*, (Jakarta: Balai Pustaka, 2005), p. 907

Punakawan, but the most famous is Punakawan in puppet purwa.²

Punakawan mean a servant, this character of Punakawan actually does not exist in original version on Hindu mythology of Mahabarata epic from India. Punakawan is the modification of Islamic teaching missionary system created by Sunan Kalijaga in Indonesia, exactly on Java. The existence of Punakawan increase very popular since the independent era.

Punakawan in the puppet have special characteristics. The character of Punakawan consists of four characters namely Semar, Petruk, Gareng and Bagong. Punakawan has characters that symbolize the meaning of life.

In the performance of puppet, Gareng, Petruk, Semar, and Bagong always have a place in the hearts of the spectator. Punakawan appear in a season namely *gara-gara*. *Gara-gara* show on various slapstick, anecdotes, satire, and full of humor as a useful, a constructive, and communicating criticism (*guyon parikena*).

² Sena Wangi, *Ensiklopedi Wayang Indonesia Jilid 3 (KLMNP)*, (Jakarta: PT. Sakanindo Printama, 1999), p. 971.

Punakawan convey on criticism, suggestion, advice, and entertainment to the knights that usually Punakawan become takecarer of knights and his employer. The voice of Punakawan is the voice of society as the mandate of proletar and the voice of God. They convey about the truth, views and principles that are simple and plain. Sometimes, it presents the philosophical values that seems trivial but it has a very important essence.

The fourth of symbol Punakawan (*cipta, rasa, karsa, and karya*), could not be separated from one another. Because these are the essence symbol of the personality and the basic identity in the human self, those are think clearly, sincere, determined, and work hard so they will be ideal human toward other people and God.³

2. The History of Punakawan

In the Mahabharata epic which was adapted by Indonesian puppet art especially in Javanese, Sundanese, and Balinese, it contained a special character called

³ Ardian Kresna, *Dunia Semar*, (Jogjakarta: DIVA Press, 2012), p.

Punakawan. The figures of Punakawan have interesting character because it represents a symbol of humility and wisdom. In fact, most of the spectators will be more focus on Punakawan's appearance rather than the main character.⁴

Punakawan, in fact, represent the profile of a human. They are multirole figures which can become an advisor to the ruler or the knights. They also play role as performer, critic, and convey the truth and virtue messages. Because of this character, the spectator can take a lot of wisdom.

According to Prof. Dr. Slamet, Punakawan was first displayed by Empu Panuluh in his work "*Gatotkacasraya*" which is adopted from Indian Mahabharata. Punakawan figures named Jurudyah, Punta, and Prasanta. The birth of this first generation can be said as one of literature discourse of the archipelago in the early era of the golden age.⁵

At the era of Majapahit, Punakawan developed again. At this time, it is created a character called Semar. To

⁴ Ardian Kresna, *Ibid.*, p.35

⁵ Ardian Kresna, *Ibid.*, p.53

keep the connection with the previous generation, so Semar called Jurudyah Puntaprasanta.

Punakawan was born around the 12th century. He has minimal role at that time. On literary works of Gatotkacasraya and Sudamala, Punakawan still become problem solving figure through his humor in order to add the story more alive in Islamic empire era. Punakawan re-increase and transform as media of propaganda and social criticism.⁶

Along the increasing of the influence of Islam in Java and the weakening of Majapahit, it developed methods of Islamic teaching expansion. These methods have been applied by *waliyullah* which later known as walisongo. One of the methods is acculturation. This method is a method of dakwah that contain Islamic teachings in a local culture that developed at the time. One example of this acculturation was dakwah through the puppet art. He is Sunan Kalijaga or Raden Said, a scholar and humanist who use those methods as a way of preaching.

⁶ Ardian Kresna, *Ibid.*, p.54

“In the history of the Islamic Javanese culture, Prof. Ki M.A. Machfoed explained that: “Semar, Nala Gareng, Petruk and Bagong, the fourth figure of the puppet art do not find in the Hindu epics as the source of the original puppet art stories. Every function and the character are a creation of walisongo and mubaligh of Islam.”

Punakawan is known as servant and the guardian of knight. In wayang kulit, Punakawan most commonly appear in the performance that contains of humors. Some versions of Punakawan are known based on certain area. For the version of Central Java and East Java, Punakawan is well known as Semar, Gareng, Petruk, and Bagong. In west Java version, it is known as Semar, Cepot, Dawala, and Gareng while in Bali area, it is known as Tualen, Merdah, Murmuring, and Delem.⁷

Medium and uses of Punakawan in puppet art have very important meanings and has great benefits both as a flavoring of performance and as a media in the convey of constructive messages delivered by government in simple way (understandable for all societies).⁸

⁷ Ardian kresna, *Punakawan*, (Jogjakarta: Narasi, 2012). p. 26

⁸ S. Haryanto, *Bayang-Bayang Adhiluhung*, (Semarang: Dahara Priza Semarang, 1995), p.57

Islamic empire era until the pre-independence period has been a witness of the transformation and development of the Punakawan figures. After independence, The existence of the Punakawan became increasingly popular and favorite performance in Java and Pasundan. Whatever type of Puppet, such as *wayang golek*, *wayang kulit* or *wayang orang*, it can be said that at that time Punakawan is highly-awaited. Although it was popular, the character of punakawan did not immediately leave his role as media of propaganda and social criticism.

The popularity of puppet art is not separable from the creativity of puppeteer in modifying the story of Mahabarata and Ramayana in order to make the puppet as the media to convey the ideas both in preaching or social criticism. Here is the important role of Punakawan.⁹

The modification is not only in part of the story, but also in part of the technique of playing and production it self. Recorded in history, Ki Manteb Soedarsono, as popular puppeteer, dared to maneuver with his *sabet* technique, so it result very attractive performance.

Asep Sunandar Sunarya, a puppeteer in wayang golek who comes from Jelegong, west Java, also modifies the form

⁹ Ardian Kresna, *Dunia Semar, Op.Cit.*, h. 62

of puppet in order to make the puppet more alive and attractive.

In the era of 80s, The popularity of Punakawan's character did not release from simplicity and critical respons toward social condition. The character of Punakawan also does not release his identity as proletar symbol. This could be seen when the character of Semar, Petruk, and Gareng begin his story on comic book. Through the creativity and the imagination of Tatang S., Petruk dan Gareng show in dwimatra as the main figure.

Still in the era of the 80s, Punakawan get respectability when Drs. H. Subrata, Director of TVRI, makes a certain program for the Semar, Gareng, Petruk and Bagong. Probably still fresh in the memory when Ateng (Bagong), Iskak (Petruk), Suroto (Gareng), sampan Hismanto (Semar), and teten (mono) talking with slapstick every Sunday afternoon in Ria Jenaka. The show which appearing since 1981 was also become a favorite at the time.

In the modern era, Punakawan gets popularity and maintains the original identity. Cepot is one of the Punakawan go a step further than his father, (Semar) and his two brothers. He often performed at various private television, starting from religius programe, such as in

introduction to breaking the fast, and comedy programe. Even lately, cepot is regarded as an icon of the Bandung city. His picture is in the form of dwimatra and many typical souvenir.

Meanwhile, the other Punakawan is still loyal with the art of Puppet, still faithfull with criticism, quips and advice cleverly.

B. The Mithology and Symbol of Punakawan

1. Semar

According to Prof. Ki M.A Machfoed, he explained that the Punakawan names come from Arabic word as follows:

Semar comes from the word "*ismar*" which meaning sturdy nail. This is to illustrate that the help and support of walisongo into Raden Fatah was recorded in history. Raden Fatah succes grabbed again his legacy from the Goverment of Girindrawardana and Adipati Keling Demak. This event is exactly like the story of Pandavas. With the support and help of Semar, the Pandavas succes grabbed again his legacy from Astina and Gajahoya. The word of Semar changes into

the word *Ismar* exactly like Arabic words other for example: “*Ismāil*” becomes “Semangil”, “*Ishaq*” becomes “sehak” or “*Istijab*” to “setijab” and others.

Semar has patient character, *tansah paring sesuluh bab falsafah gesnag*. Semar is supernatural and his weapon is a fart.

Semar is known very wise, very commune with anybody, responsive to the changing times and *waskita*. As the servant, Semar is very loyal towards his *bendara* (master). He always recommend about the goodness of virtue for achieving good life, simple life, abstain life, and pray. Many suggestions and tips in a live are also given by Semar. Everyone who follows Semar’s teaching, his life will achieve succesion that bring happy lasting.

The character of Semar are good and wise. Semar do not like angry, he like jokes. When he is angry no one that can combat him, except Sang Hyang Wenang. Because of it, Semar became Punakawan of the Knights.

In the context of Sabdo Palon and Nayagenggong, semar is the father of Javanese people. According to Jangka Jayabaya later, Sabdo Palon and Nayagenggong will present

again after 500 years since the fall of Majapahit. Then for the Knight, Semar is like a fetish (jimat): *mung siji tur dirumat*. In addition, another as an advisor, Punakawan will be the helper and protector when the knight in danger condition.

In the puppet stories, Semar *jumeneng* has position as a *begawan* (wise man), but at the same time as a proletar symbol. Semar is also called as human-god. In a spiritual perspective, Semar has the character of a simple, quiet, humble, sincere, no unbeliever, never too sad, and never too lughed. His mental state is very mature, not shocked. Semar is calm man but he is so genius, sharpness, rich of experiences, and knowledges.

2. Nala gareng

This figure is conception from the task of walisongo and mubaligh of Islam. Nala gareng come from the Arabic word “*nāla qorīn*” which means “*have a lot of friends*”, and that is a necessity of every missionary. Gareng has the character of *the prasaja, temen, and remen geguyon*. The

character of Gareng is happy, joking, talking with funny, but full meaning, loyal to his master, and helpfull.

Nala Gareng is symbol that implies some meanings, those are:

- a. Cross-eyed: the left eye looks into the top and to the side. It means that he always focused his inner to Hyang Widhi. His cross-eyed means as the reminder that we should not turn or envy to what someone else owned.
- b. Bent Arm or *cekot*: it symbolize that humans would not be able to do anything when they are not on the nature or the will of Hyang Widhi. His hand that bent also symbolizes that he did not want to take the property of others.
- c. Lamé Foot, stand of tiptoes: it impllies on careful man. It means that human should be careful to step or take the decision. The physical of Nala Gareng is imperfec, it reminds that man must be aware and careful because aware is basic human nature which is full of weaknesses.
- d. The mouth of Nala Gareng shaped weird and it is seem funny. It symbolizes that he is not good enough in rethoric, sometimes his talk is not systematic (*blepotan*).

His talk and his attitude were awry. Because of this reason, he does not feel confident however Nala Gareng has lots of friends, both with friends or opponents. This is the excess of Nala Gareng which become very useful in negotiating and looking for a relationship, so Nala Gareng often role as peacemaker, and as opening the way for negotiations. Thus with the multitude of lack in himself, Nala Gareng often safe from bad luck and dangerous.

3. Petruk

The character conceived of the task the Wali Sanga as the unity of Da'i. Petruk's name comes from the Arabic "*fat-ruk*", that is short sentence of mysticism: "*fat-ruk kulla mā siwallahi*, means: "leave any other but God". Or "leave of all form of falsehood is a must for every missionary of Islam."¹⁰

Petruk has the character of an honest, *tansah bela ingkang leres, setya tuhu dhateng bandara*. Petruk can be placed his self in all situations or adjust and very friendly to anyone. His behavior is with calculations, not

¹⁰ Sri Mulyono, *Apa Dan Siapa Semar*, (Jakarta: Gunung Agung, 1978), h. 81

to disappoint. When carrying out the tasks, he is very nimble/ *puran* (successfully). He likes donated and helping the others. But all attitude he had are shown (wrapped) in a funny, so it is not seem patronizing.

Petruk has another name, Dawala. *Dawa* means long, *la* means ugly or bad. It means that he is a long man and he has ugly physical appearance (nose, ears, mouth, feet, and hands). But it could not be justicable, because Petruk is *Tan Kena Kinira*, although he has bad physically but he is unpredictable figure. Dawala, also described as the inner connection between his ancestors who are living in *marcapada*.

Petruk got another name as *Kanthong Bolong* which symbolizes the character who likes hand over even though he was troubled, a figure who not concerned with wordly-luxury thing but more worried about concord and help to each other. Petruk is very witty and like to entertain. Petruk *Kanthong Bolong* illustrates that Petruk has the patience, his heart is like the ocean, very loose, nothing hidden, nothing complain.

Petruk's face is always smiling, even when he was grieving, he always appeared friendly face and smile with full of sincerity. Petruk was able to hide his sadness

in the presence of the knight. So the presence of Petruk really awakens the happiness and he is really awaited in the situation of grief.

Petruk has the wide chest, this means he has a great soul and patient. A long hand symbolizes that he likes to donate, he has a principle that better give than receive. Feet long symbolizes that he has a long range and speed in action and likes to work.

4. Bagong

Bagong derived from the word "*Bagha*" which means consideration between good and bad, right and wrong. In this version, Bagong from the word *Baqa*' means everlasting or lasting. Same is the case with the attitude of constant introspection though feels comfortable on the body, so that the work done can be eternal and lasting because the effort was full of uncertainty.

Bagong has the character of mischievous, funny, and simple. Bagong not only has the character of a lot of joking, clever making jokes, even sometimes funny, he also has honest and supernatural character. Bagong has a big voice and his voice is a little slack in the neck.

Bagong is a character in the story of a puppet that popular in Central Java and East Java. This figure is often considered as the youngest child of Semar. In Sundanese puppet, there is also identical with Bagong namely Cepot or Astrajingga. But in Sunda, Cepot is the eldest child of Semar. In the puppet of Banyumas style, Bagong is known as Bawor.

C. Punakawan and Local Wisdom

Puppet as culture heritage still exists today, certainly it has been modified and change every time adjusting people. The puppet is not only as a spectacle but also as a guidance which should be paid attention as a reflection of life. Puppet performances contain many elements to invite people to do the virtues and to avoid evil and impart the spirit of *amar ma'ruf nahi munkar* (*memayu hayuning bebrayanan agung*), toward the society appropriate with each religion and beliefs.¹¹

Puppet, as the oral story and art performance, directly or not convey cultural messages in order to impart the values that are contained in its story. The contents of the

¹¹ Sujamto, *Wayang dan Budaya Jawa*, (Semarang: Dahara Prize, 1992), p.27

puppet story is full of local wisdom and values of wisdom and notability.

Local wisdom is a form of cultural heritage of indonesia which ahs developed since long time. It has been born from the thinking and values of a society towards the nature and the environment. It contained values, norms, beliefs, and ideas of local people. Therefore local wisdom in each region is very various.

Local wisdom is formed as a process of interaction between man and his environment in order to meet various needs. The formation processes of local wisdom is depend on the potential of natural resources and environment as well as influenced by the views and behaviour of local society towards the nature and the environment. Edmund Woga argues that substaintively, local wisdom orientate on the balance and the harmony of the human being, nature, and culture; the sustainability and the diversity of nature and culture; the conservation of natural resource and cultural heritage, the saving of economical resource; the morality and the spirituality.

Etymologically local wisdom is derived from english term consisting of two words; local ¹² dan wisdom ¹³. In general, local wisdom can be understood as the ideas of the local community which is full of wisw and good value imparted and followed by the member of the community.

Local wisdom can also be defined as truth that has been imparted on tradition certain area. Local wisdom is a combination of God's values and human's values. Local wisdom is formed as the cultural superiority or geographical superiority of the local community. Local wisdom is a product of the culture on the past which should be constantly hold on human life. Although local wisdom is the part of local value but it contains of universal values.¹⁴

Conceptually, local wisdom is human wisdom which is based on philosophical, ethical and behavioral values on human tradition. Local wisdom is the values considered as good and right values so that it can survive very long even constitute. Wisdom (*al- 'addah al-ma'rifah*) is understood as everything which isi based on knowledge and recognized by

¹² M Echols dan Hassan Syadily, *Kamus Inggris - Indonesia*, (Jakarta: PT. Gramedia Pustaka Utama, 2005), p. 363

¹³ *Ibid.*, p. 649

¹⁴ I Ketut Gobyah dalam "Berpijak pada Kearifan Lokal" dalam <http://www.balipos.co.id>,

human sense and considered by the religion as something good.

Other forms of local wisdom in society includes of ethics, norms, values, beliefs, customs, customary law, and specific rules. Because local wisdom has the diverse form and it impart in a cultural variety of the society, it has function, these are:

- 1) As the conservation and preservation of natural resources.
- 2) As develop human resources
- 3) As the development of culture and science
- 4) As advice. Beliefs, literature and abstinence.

Local wisdom is a cultural identity of the nation which causes the nation able to absorb and cultivate the foreign culture and appropriate with nation character and capabilities.

Punakawan is the symbol in Javanese culture. Each punakawan has a different character containing the philosophical value of life. The wise advice of punakawan story was created and delivered by encestors since years ago. The four symbols of punakawan have some important meanings which include of creation, feel, will, and work which these are not separated one another. These symbol fill

about the essences of human personality and human identity that include of clear thinking, sincere feel, great expectation and hard work, so these essences creat human as an ideal human who has goodness on human's side and God' side.

The voice of punakawan is the voice of proletar which conveys the mandate of proletar's suffering, as well as the voice of God which conveys the ttuth, paradigm and principal of simple life. In another case, it conveys philosophical values that seem trivial but very esessential.

The character of punakawan also serves as pamomong (caretaker) for other puppet's character. In principle, every human needs pamomong because of the weak of man.

As a character created by the javanese original artists, punakawan certainly has relation with local wisdom.

Javanese culture is full symbol so it is said that Javanese culture is symbolic culture. One of the symbolic culture is contained on the puppet performances. Characters of puppet displayed on performances very closely related to Javanese people's life, a life that reveals the human feelings and behaviours. The symbol that is used to now contain culture values, ethics, moral that very important to be explained to the next generation. This isi one of the culture

products and it is the part of local wisdom that should be understood and focused by the society.

D. Punakawan in Islamic Perspective

The emerge of islam in Indonesia, especially in Java, encourages the development of many cultural aspects, both are concerning on human behavior and on results of the culture. One of cultural aspects considerable to changes is puppet, puppets in Indonesia have developments from time to time, both in aspect of character and in aspect of story that appears in every performance.

The methods used by Walisongo in spreading Islamic teachings is understanding tradition, culture and customs already evolved and become a part of people's lives. Combine nad insert the teachings of Islam into these aspect has received well by the society. the puppet as the part of the Javanese culture has become pne of the means used in preaching. However,there was some changes in aspect of character names and of story plot. One of the modified puppet (character of punakawan) is created by Walisongo.

Punakawan shows the character of simple, sincere and honest man. It is also shows the character of large knowledge, ingenious mas, and deep spirituality. In naming

the punakwan, Walisongo relates with terms appropriating with Islamic discourse.

Characters of punakwan (Semar, Nala Gareng, Petruk, and Bagong) as one unity actually represents the personal characteristics of ideal Muslim.

Semar derived from the Arabic language; *Ismar* means nail which aims as reinforcement. This is accordance with the Hadith of '*al-Islāmu ismaruddun-yaa*', which means Islam is the nail (reinforcement) of the world. Semar has been considered as a representation of good mentor for life, both for the king and for the society in general.

Nala gareng derived from Nala Qarin which means as someone who has lot of friends. He is a representation of the simple, unegoist and pleasant person so that he has many friends. This also related with Walisongo's work as the missionary. In order to be a missionary, Walisongo should gain followers who will be returned into right way (God's way).

Petruk is the term which comes from the phrase *fat'ruk kullu mā siwa Allāh* which means leave anything other than God. He represents people who have high social concentrated with the basis of the love toward God.

Bagong comes from the word *Baghā* which means revolt. It refers to reject every bad thing or evil, falsehood or absence which are on the own self on the society. bagong always emerged as critical as critical figures, did not hesitate to criticize and satirize untrue condition.¹⁵

Puppet as Javanese and Islamic culture is seen as the two opposite cultures. However, the fact shows that puppet is the medium of Walisongo of Islamic missionary in Java. This method is called as “*tut wuri hangiseni*” Which means missionary through combining between Javanese cultural aspect and Islamic teaching.

Puppet performance has got an appreciation in Javanese society very long before Islam came to Indonesia. Walisongo considered the Javanese craze on puppet as the opportunities and the means to spread Islam teaching. But there is short debate among Walisongo at that time in aspect of puppet's shape.

Puppet has shape which resembles a human being. Walisongo debate on Islamic teaching which strongly forbids people to create everything which resembles human being. After discussing, Walisongo finally still use puppets

¹⁵ Ridin Sofwan, *Merumuskan Kembali Interelasi Islam Jawa*, (Semarang: Gema Media, 2004).

as a medium of dakwah but its shape had to be changed in order not to resemble human being.

From nine of Walisongo's member, Sunan Giri, Sunan Bonang dan Sunan Kalijaga are those Walisongo who still used puppet as their medium of dakwah, Sunan Kalijaga was the initiator on the emerge of wayang purwa which is made from leather goat. Sunan Kalijaga also complete puppet with dhebog, kelir, and blencong. He is also as a puppeteer who explains that puppet is a performance and guidance as entertainment as well as role models.

The religious values of Islam which are found in the puppet could be seen on punakawan which is modified by three members of Walisongo. The early character of punakwan appeared on Majapahit era as a slapstick, then during Walisongo era, Puanakawan was modified in order to make close relation to Javanese society, punakawan was created as a character who may be flexible, fun and able to communicate with the audience and capable to accommodate the aspirations of the audience.¹⁶

Walisongo, in spreading of Islamic teaching, try to understand the social condition, both from customs and

¹⁶ Teguh, *Moral Islam dalam Lakon Bima Suci*, (Yogyakarta: Pustaka Pelajar, 2007), p.

culture that developed at that time. Puppet is an effective medium for delivering this mission. However, Walisongo found that puppets which comes from India has some aspect out of Islamic context such as Hindu, animism, and dynamism. Walisongo also considered that Indian puppets are uncommunicative enough. In Indian puppet performance, the community only sit and watch the puppeteer playing the puppet.¹⁷

Therefore, Walisongo created a character that may be able to communicate with the audience more flexible and capable to accommodate the aspirations of the audience more funny, and most importantly that the puppeteer (Walisongo will freely play the puppet in order to convey the mission.

Sunan Kalijaga is believed as the creator of punakawan character as one of the medium to spread Islam in Java. He used the substance implied on punakawan character in order to succeed the mission.

For example, the modification puppet made by Walisongo is the concept of “*Jimat Kalimah Shada*” which originally means “*jimat kali maha usada*”(full Hindu’s theology). It is changed into “*azimah kalimat syahadah*”

¹⁷ Ardian Kresna, *Op.Cit.*, p. 37

which refers to confession of Islamic teaching; there is no God but Allah, and that Muhammad is the messenger of Allah. In the puppet stories, Walisongo used this phrase to personify the great weapon for human. If in Hindu perspective, the amulet is manifested in the form of symbolic objects that are considered as a gift of God, then Walisongo declared the formula only as confession statement toward the existence of God and his messenger.

Walisongo also use puppet to develop social construction; civilized and cultured society. to build a different direction from the original puppet's role, Walisongo innovate the puppet story with the vision of Islamic society on some aspects such as governmental system, social relation, family relation private life. Walisongo also introduced Islamic teaching (*aqidah*, *syari'ah*, and , *akhlāq*) on the story of punakawan. For that purpose, walisongo creat new characters which are not mentioned on the original story of Mahabarata and Ramayana. Original character of punakwan has been known are punakawan as pandawa's mentor.

There is roles of puppet played by, among others, the punakawan, namely:

Series of Semar Gugat or 'Semar Minta Bagus', it tells that Semar left Amarta (a country) because he felt heart attack being underestimated and insulted by Arjuna. Arjuna, by Srikandi's request, hold his crest (*kuncung*) in order to make Srikandi happy. It makes Semar felt so upset at that time. Semar as Arjuna's caretaker guided Arjuna in order to be a knight. After the incident, Semar complain into begawan Abiyasa in Saptaarga. Listening Semar's complaint, begawan Abiyasa also felt dissapointed and apologize into Semar on be half of Arjuna. But Semar was very dissapointed. begawan Abiyasa was very worries about the leaving Semar grom Amarta because begawan Abiyasa knew that whitout Semar's guidance, Amararta will be chaos. begawan Abiyasa persuaded Semar to stay on Amarta but Semar rejected it. Semar went to Kahyangan Jonggring Salaka in order to complain his incident in world. Semar also asked Batarguru to give his muscular shape. Actually as nature, Semar's request did not be realized by Batarguru. Finally, for certain time, Bataraguru complied Semar's request. Semar become muscular knight namely Bambang Dewa Lelana and back to the world in order to fight against prabu Setyawijaya and conquered Pudak Setegel. After conquering and becoming the king of Pudak Setegel, He ask

prabu Setyawijaya and Dasapada to stole Serat Jimat Kalimasada. Finally, Semar as Bambang Dewa Lelana give Serat Jimat Kalimasada into pandawa. In this series, it tells that Pandawa (Arjuna) ever make a fault toward Punakawan.¹⁸

So, Punakawan characters sufficiently represent the aspirations of walisongo about Muslim identity in all position. A good Muslim should have strong identity, wise behavior, God expectation, good relation, high social concern and soon. The main point is that a good muslim should make relation toward human, God, and environment.

¹⁸ Sri Mulyono, *Apa dan Siapa Semar*, (Jakarta: Gunung Agung, 1989), p. 69

CHAPTER IV

THE SYMBOLIC MEANING OF PUNAKAWAN IN PUPPET AND ITS RELEVANCE TO ISLAMIC ETHICS

A. THE SYMBOLIC MEANING OF PUNAKAWAN IN PUPPET

Puppet is cultural tradition accepted by Javanese society as religious myth (the belief relating to the religion). *Slametan* ceremony, traditional dance performance, and puppet art are the part of Javanese religious act (religious belief) coming from inheritance of animism era which are still trusted and continuously done by the society as the tradition at that time.¹

Puppet has significant potential and influence in Javanese cultural and life but in order to give assesment of significant or insignificant of the puppet, it depends on intelectual level of the spectator. This is because if the spectator does not understand the history and the plot of puppet story, the spectator does not take the values from puppet story. However, puppet is one of art which the main

¹ M Darori Amin, *Islam dan Kebudayaan Jawa*, (Yogyakarta: Gama Media, 2000), p.7

element of puppet is an entertainment which is insert of life values.

Talking about puppet is similar with talking about Javanese philosophy, because puppet is believed as symbol of Javanese philosophy.² Puppet art is the part of effective Javanese cultural product which give great contribution to deliever the moral and cultural values, through puppet art, wise and moral values could be spreaded into rural region.³

Puppet performance contains life values which finally wins the goodness and fights the badness. This learn the spectator that good deed will win and bad deed will lose. Puppet is considered as symbolic language of spiritual life than material life.⁴

Puppet is the symbol showing human existence in relation to natural and supernatural potential.⁵ In tradition, puppet is the main javanese cultural aspect inherited continously from one generation to other generations but in spoken, the story and the character of puppet is believed as

² M Darori Amin, *Ibid.*, p. 178

³ Simuh, *Islam dan Pergumulan Budaya Jawa*, (Yogyakarta: Gama Media, 2000), p. 154

⁴ Sri Mulyono, *Simbolisme dan Mistikisme dalam Wayang*, (Jakarta: Gunung Agung, 1983), p. 15

⁵ Sri Mulyono, *Wayang dan Filsafat Nusantara*, (Jakarta: Gunung Agung, 1982), p. 12

the main purpose of human life. In philosophical aspect, puppet is reflection of human character, behavior and life.

Although the content of puppet story comes from India which is considered as true story in myth, legend, and history, the history of puppet in Indonesia is modified as the human character in living and achieving life purpose, even on spiritual or material aspect through understanding of idea, felt, will, and work. According to Javanese perspective, puppet is life direction how to make relation to the others, how to understand the essence of the life as human, and how to make relation to the God.⁶

According to the research of historian, puppet art is original Indonesian culture, specially on Java. The existence of puppet was very long before Hindu arrived on Java. Although puppet story developing around the society is the modification of India's literature (Ramayana and Mahabarat), Indonesian puppet try to make appropriate with Indonesian philosophical thinking.

This appropriation includes of Javanese philosophical perspective toward the position of gods in puppet. Gods in puppet is not those who free from false but

⁶ S. Haryanto, *Bayang-bayang Adhilihung Filsafat Simbolis dan Mistik dalam Wayang*, (Semarang, Dahara Press, 1995), p. 22

gods as common human who ever do false thing. The existence of Punakawan in puppet is created to make strong the philosophical concept that there is no perfect and unperfect human in the world. Every human certainly has good and bad element.

The characteristic of Punakawan is considered as representative of human profile as general. They are multi-role figures as advisor, knight, and gods. They also play as entertainer, critic, and truth messenger in *gora-gora* session.

In Javanese puppet story, Punakawan is divided into two groups who has role as spiritual and political advisor. Punakawan shows a group of people who has honest, simple, care behaviour and large, smart knowledge, and deep spiritual aspect.

Punakawan is created by Sunan Kalijaga on behalf of other Walisongo's advice. Puppet, at that time, is used as one of media in spreading Islamic teaching in Java. The character and the shape of Punakawan is created as the part of modifying of Javanese and Islamic acculturation. Punakawan generally consists of four figures who have

unique characteristic. The four characters are Semar, Petruk, Nala Gareng, and Bagong.⁷

Reflecting from the character of Semar who is considered as person who has wisdom, large knowledge and contribution toward his boss because of his advice with the style of joke.

Whereas, Gareng has not capability on speech while he has great and smart thinking. Because of this character, Gareng become the figure behind the scene.

Petruk is described as figure who has no specific skill but he is very fussy. Whereas Bagong, considered as the reflection of Semar's character, has smart and significant critic, he has also similar as Abu Nawas or Nasrudin in the story of Sufi.

The symbolical meaning of Punakawan in puppet could be explained as follow:

1. Ki Lurah Semar

Ki Lurah Semar is considered as symbol of peace and pleasant figure. He is also as the father of javanese society. In *Kitab Jangka Jayabaya*, Semar is javanese king's advisor who has lived more than 2.500 year. In

⁷ Ardian Kresna, *Punakawan Simbol Kerendahan Hati Orang Jawa*, (Yogyakarta: NARASI, 2012), p. 24

this case, Ki Lurah Semar is also called as Ki Sabdapalon and Ki Nayagenggong, two twins brother as King's spiritual advisor. The figure of Semar is so mysterious but when people deny the mysterious sign of Semar, they will feel doubt.

Semar in context of Ki Sabdapalon and Ki Nayagenggong is the Javanese father. For the knights who is taken care by Semar, Semar is considered as *jimat* (*mung siji tur dirumat*). Not only as the advisor, Punakawan will be helper and peacemaker.

The name of Semar is derieved from Arabic that is *ismar*. In Javanese tongue, the word of is usually read *se*. Ismar means nail. This figure is considered as reinforcement (nail) toward all the truth or as advisor in order to find the truth of all the problem. Nail here could be function as life direction and life reinforcement. Life reinforcement actually is religion, so Semar is not the figure to worshipped but Semar is symbolical meaning of religion as life direction of every people.

Semar is very unique because he is described as a man who ha stwo different sides. His face was male, but he is round, he has breast like a woman , his hair was white and his face showed that he has older, but his hair

was tuft like a kid. His lips was a smile, but his eyes were always tears. He use belt with *kawung* motive, and his cloth is like clothing servant. However, he is the incarnation of the Batara Ismaya, a son of Sang Hyang Wasesa, creator of unverse.⁸

In puppet story, Semar *jumeneng* (stay) as *begawan* (wise people) and also as proletar. In spritual perspective, Semar has simple, calm, honest and happy character. He has strong mental, never being amazed.

Semar describe as patient, sincere, lovely and *amar ma'ruf nahi munkar*. Semar is also called as Badranaya, *badra* means moon *naya* means face or called as *Nayantaka*, *naya* means face and *taka* means paleness. Both symbolize that Semar has the character of moon (in Pustaka Hasta Brata) and figure who has paleness face (does not allow the desire).

Semareka den prayitna: *semare* means lay down the self in order to make deepply spiritual aspect. This is the meaning of the word *wani mati sajroning urip* (brave to dead in life).

⁸ Ardian Kresna, *Dunia Semar*, (Jogjakarta: Diva Press, 2012). P. 87

This behaviour will be articulated into daily life, paleness means not easy to angry, calm, and also not arrogant as the character of badranaya or moon face.

In Javanese spiritual discourse, especially on concept of *manunggaling kawula gusti*, Semar personifies as the real teacher of all the human. Semar is considered as unreal thing (*samar-samar*). As the personification of real teacher, the shape of Semar is not real shape. Whereas Pandhawa personifies as material shape who consists of five sense. Because the weakness of material shape, Pandhawa should be taken care by the real teacher. The role of real teacher play as monitor of the student in order to stay on right way.

2. Nala Gareng

This figure is conception from the task of walisono and mubaligh of Islam. Nala gareng come from the Arabic word “*nāla qorīn*” which means “*have a lot of friends*”, and that is a necessity of every missionary. Gareng has the character of *the prasaja, temen, and remen geguyon*. The character of Gareng is happy, joking, talking with funny, but full meaning, loyal to his master, and helpfull.

Nala Gareng is symbol that implies some meanings, those are:

- a. Cross-eyed: the left eye looks into the top and to the side. It means that he always focused his inner to Hyang Widhi. His cross-eyed means as the reminder that we should not turn or envy to what someone else owned.
- b. Bent Arm or *cekot*: it symbolize that humans would not be able to do anything when they are not on the nature or the will of Hyang Widhi. His hand that bent also symbolizes that he did not want to take the property of others.
- c. Lame Foot, stand of tiptoes: it implies on careful man. It means that human should be careful to step or take the decision. The physical of Nala Gareng is imperfec, it reminds that man must be aware and careful because aware is basic human nature which is full of weaknesses.
- d. The mouth of Nala Gareng shaped weird and it is seem funny. It symbolizes that he is not good enough in rethoric, sometimes his talk is not systematic (*blepotan*). His talk and his attitude wer awry. Because of this reason, he does not feel confident

however Nala Gareng has lots of friends, both with friends or opponents. This is the excess of Nala Gareng which become very useful in negotiating and looking for a relationship, so Nala Gareng often role as peacemaker, and as opening the way for negotiations. Thus with the multitude of lack in himself, Nala Gareng often safe from bad luck and dangerous.

3. Petruk

The character conceived of the task the Walisongo as the unity of Da'i. Petruk's name comes from the Arabic "*fat-ruk*", that is short sentence of mysticism: "*fat-ruk kullu mā siwallah*, means: "leave any other but God". Or "leave of all form of falsehood is a must for every missionary of Islam."⁹

Petruk has the character of an honest, *tansah bela ingkang leres, setya tuhu dhateng bandara*. Petruk can be placed his self in all situations or adjust and very friendly to anyone. His behavior is with calculations, not to disappoint. When carrying out the tasks, he is very nimble/ *puran* (successfully). He likes donated and

⁹ Sri Mulyono, *Apa Dan Siapa Semar*, (Jakarta: Gunung Agung, 1978), p. 81

helping the others. But all attitude he had are shown (wrapped) in a funny, so it is not seem patronizing.

Petruk has another name, Dawala. Dawa means long, la means ugly or bad. It means that he is a long man and he has ugly physical appearance (nose, ears, mouth, feet, and hands). But it could not be justicable, because Petruk is *Tan Kena Kinira*, although he has bad physically but he is unpredictable figure. Dawala, also described as the inner connection between his ancestors who are living in *marcapada*.

Petruk got another name as Kanthong Bolong which symbolizes the character who likes hand over even though he was troubled, a figure who not concerned with worldly-luxury thing but more worried about concord and help to each other. Petruk is very witty and like to entertain. Petruk Kanthong Bolong illustrates that Petruk has the patience, his heart is like the ocean, very loose, nothing hidden, nothing complain.

Petruk's face is always smiling, even when he was grieving, he always appeared friendly face and smile with full of sincerity. Petruk was able to hide his sadness in the presence of the knight. So the presence of Petruk

really awaken the happiness and he is really awaited in the situation of grief.

Petruk has the width chest, this means he has a great soul and patient. A long hand symbolizes that he likes donated, he has principle that better give than receive. Feet long symbolizes that he has a long range and speed in action and likes to work.

4. Bagong

Bagong is derived from the word "*bagha*" which means consideration between good and bad, right and wrong. In this version, Bagong from the word "*baqa*" means everlasting or lasting. Same is the case with the attitude of constant introspection though feels comfortable on the body, so that the work done can be eternal and lasting because the effort was full of uncertainty.

Bagong has the character of mischievous, funny, and simple. Bagong not only has the character of a lot of joking, clever making jokes, even sometimes funny, he also has honest and supernatural character. Bagong has big voiced and his voice is a little slack in the neck.

Bagong is a character in the story of a puppet that popular in Central Java and East Java. This figure is

often considered as the youngest child of Semar. In sundanese puppet, there is also identical with Bagong namely Cepot or Astrajingga. But in Sunda, Cepot is the eldest child of Semar. In the puppet of Banyumas style, Bagong is known as Bawor.

From the shape of character punakawan that is described above, it is contain symbolic meanings that are very closely related to Javanese philosophical.

Not only as convey cultural messages in order to impart the values that are contained in its story but also the contents of the puppet story is full of local wisdom and values of wisdom and notability.

Each figure has the character, nature, personality, intelligence, functionality and the respective roles that complement each other. The deficiencies shown in physical form figure punakawan describes the difference in human character in general especially Javanese.

B. THE RELEVANCE OF SYMBOLIC PUNAKAWAN TO ISLAMIC ETHICS

The creation of character Punakawan is manifestation *cipta, rasa, karsa, karya* and they are original Punakawan Java. In physical form, Punakawan is

the result of contemplation from character and Javanese culture. Punakawan have characters that is believed as the symbol of local wisdom and philosophical value that represent describing Javanese society

According to historians that Punakawan is created by Sunan Kalijaga as the symbol of Javanese culture acculturation with Islam. in the spreading of Islamic teaching, Punakawan as one of the means of dakwah that is very effective and easy to understand

Viewed from history that the symbolic of Punakawan certainly had relevance with Islamic ethics. Ethymologically Punakawan means friends that clever, they can be trusted and they have large view and a deep observation. Punakawan also means servant or guardian of Knights.

Ethics is generally identic with morals. However, although the definition of ethics is samilar with good and bad human action, ethics and moral have differential understanding. In short, if moral refers to understanding “the value of the good and bad from every human action itself”, then ethics means “the study of good and bad.” So, one might said, the function of ethics is the theory of good and bad deeds (*ethics* or ‘*ilm al-akhlaq*) and moral

(*akhlāq*) is the practice. In the discipline of philosophy, ethics is sometimes similar with moral philosophy.¹⁰ Based on Al-Quran and as-Sunnah.

Islamic ethics directed to the man, so that man could understand, differentiate, separate the good from the bad, practice the good and avoid the bad to get *ridla* Allah. Islamic ethics will be truly implemented well when the human self arises a consciousness of the good and the bad or it is said by the moral consciousness (ethical awareness). Muslims must be committing into the truth taught by Islam, studying into Islamic teaching in earnest and being near into reality. Practicing the Islamic teaching in aloneness and in the crowd. Find out what the rights and what the obligations. All of that is based on the power of faith and patient in Islam.¹¹

The figures of Punakawan either physically or those characters contain symbols, philosophy and the value of local wisdom and they have relation with Islamic

¹⁰ Amin Abdullah, *Filsafat Etika Islam*, (Bandung: Mizan, 2002), p. 15

¹¹ Muhammad Abdullah Draz, *Dustur al-Akhlak fi al-Qur'an*, (Beirut: Muassasah ar-Risalah Kuwait dan Dar al-Buhuts al-Ilmiyah, 1973), p. 687-771.

ethics. Semar describes as the symbol of pecaefull and safety of life appropriate with Islamic teaching.

God say:

الَّذِينَ ءَامَنُوا وَتَطْمَئِنُّ قُلُوبُهُمْ بِذِكْرِ اللَّهِ أَلَا بِذِكْرِ اللَّهِ
تَطْمَئِنُّ الْقُلُوبُ ﴿٢٨﴾

“Those who believe, and whose hearts find satisfaction in the remembrance of God : for without doubt in the remembrance of God do heartsfind satisfaction” (QS. Ar’Ra’d (13): 28).

In order to achieve peace life, someone have to remember to God as shown by Semar. Semar, in his daily life, try to press his desire and get close with God.

Semar is so patient, wise, smart, and sociable. He gives some suggestion for everyone to do the good thing in order to achieve life happiness. In Islamic teaching, this suggestion is often called as *amar ma’ruf nahi munkar*. This was written on ali Imran (3) verse 104:

وَلْتَكُنْ مِنْكُمْ أُمَّةٌ يَدْعُونَ إِلَى الْخَيْرِ وَيَأْمُرُونَ بِالْمَعْرُوفِ
وَيَنْهَوْنَ عَنِ الْمُنْكَرِ وَأُولَئِكَ هُمُ الْمُفْلِحُونَ ﴿١٠٤﴾

“Let there arise out of you a band of people inviting to all that is good, enjoining what is right, and forbidding what is wrong: they are the ones to attain felicity” (QS. Ali Imran (3): 104.

Semar as central character of Punakawan is considered as messenger and social critic of proletar toward the authority through his joke but so full of moral values.

وَالْعَصْرِ ﴿١﴾
إِنَّ الْإِنْسَانَ لِفِي خُسْرٍ ﴿٢﴾ إِلَّا الَّذِينَ
ءَامَنُوا وَعَمِلُوا الصَّالِحَاتِ وَتَوَاصَوْا بِالْحَقِّ وَتَوَاصَوْا
بِالصَّبْرِ ﴿٣﴾

“By (the token of) time (through the ages). Verily man is in loss. Except such as have faith, and do righteous deeds, and (join together) in the mutual

teaching of Truth, and of patience and constancy” (QS. Al-Ashr: 1-3).

Nala gareng as symbol of the character who has many friends. He likes joke, very loyal and helpful.

وَالْمُؤْمِنُونَ وَالْمُؤْمِنَاتُ بَعْضُهُمْ أَوْلِيَاءُ بَعْضٍ يَأْمُرُونَ
بِالْمَعْرُوفِ وَيَنْهَوْنَ عَنِ الْمُنْكَرِ وَيُقِيمُونَ الصَّلَاةَ
وَيُؤْتُونَ الزَّكَاةَ وَيُطِيعُونَ اللَّهَ وَرَسُولَهُ أُولَئِكَ
سَيَرْحَمُهُمُ اللَّهُ إِنَّ اللَّهَ عَزِيزٌ حَكِيمٌ ﴿٦١﴾

“The believers, men and women, are protectors, one of another: they enjoin what is just, and forbid what is evil: they observe regular prayers, practise regular charity and obey God and his Apostle. On them will God pour his mercy : for God is Exalted in power wise”. (QS, at-Taubah)

Petruk comes from Arabic term, *fatruk* means “so leave it”. This term is derieved from Islamic teching on taswuf “*fatruk kulla masiwallahi*” which means “ so

leave everything but God” or leave every form of badness. This prohibition of *syirik* was written on God’s verse:

﴿وَأَعْبُدُوا اللَّهَ وَلَا تُشْرِكُوا بِهِ شَيْئًا^ط وَبِالْوَالِدَيْنِ إِحْسَانًا
وَبِذِي الْقُرْبَىٰ وَالْيَتَامَىٰ وَالْمَسْكِينِ وَالْجَارِ ذِي الْقُرْبَىٰ
وَالْجَارِ الْجُنُبِ وَالصَّاحِبِ بِالْجَنبِ وَابْنِ السَّبِيلِ وَمَا
مَلَكَتْ أَيْمَانُكُمْ^ط إِنَّ اللَّهَ لَا يُحِبُّ مَنْ كَانَ مُخْتَالًا فَخُورًا



“Serve God, and join not any partners with him, and do good to parents, kinfolk, orphans, those in need, neighbours who are near, neighbours who are strangers, the companion by your side, the way-farer (ye meet), and what your right hands. Possess: for God loveth not the arrogant, the vainglorious;”. (QS. An-Nisa (4): 36).

The term of Bagong comes from “*bagha*” which means “the consideration between goodness and badness. In this version, bagong is derieved from the

term of Baqa' which means eternal or everlasting."¹² It implies on self reflection continuously in order to make eternal or everlasting reflection.

Alike a baby, Bagong has simple, funny, and joking character. He is also described as sacred man. He is always in a hurry when he works. His voice listen so loud because his neck is very flabby.

Bagong symbolize as the character who more focus on spiritual life than material life. The etrnal is hereafter while world is temporar life. So that, everyone has to fill his life with every good act through conducting every God's command and avoiding every God's prohibition, Allah said:

وَمَا هَذِهِ الْحَيَاةُ الدُّنْيَا إِلَّا لَهُوٌّ وَلَعِبٌ وَإِنَّ الدَّارَ
 ٱلْآخِرَةَ لَهِيَ الْحَيَوَانُ لَوْ كَانُوا يَعْلَمُونَ ﴿٦٤﴾

“What is the life of this world but amusement and play? But verily the Home in Hereafter, that is life indeed, if they but knew”. (QS: Al-Ankabuut: 64).

¹² Adib Bisri dan Munawir A Fatah, Kamus Al-Bisri, (Surabaya: Pustaka Progressif, 1999), p. 39

وَمَا الْحَيَاةُ الدُّنْيَا إِلَّا لَعِبٌ وَلَهْوٌ ^طوَلِلدَّارِ الْآخِرَةِ خَيْرٌ
 لِلَّذِينَ يَتَّقُونَ ^قأَفَلَا تَعْقِلُونَ ﴿٣٢﴾

“what is the life of this world but paly and amusemen? But best is the home in the Hereafter, for those who are righteous will ye not then understand?”. (Al-An’am: 32).

CHAPTER V

EPILOGUE

A. Conclusion

From this discussion, it is concluded that:

1. The character of punakawan in puppet art is the reflection of human life “*wewayangane ngaurip*”. The appearing of punakawan in plot of *goro-goro* has the role as entertainer, social criticus, and messenger of ethic and philosophical values. The character and the shape of punakawan symbolize that human comes from and also backs into God. It leads the human to maintain the truth and fight the false. The truth will always get win and in contra, the false will be lose.

Puppet, as the oral story and art performance, directly or not convey cultural messages in order to impart the values that are contained in its story. The contents of the puppet story is full of local wisdom and values of wisdom and notability.

2. The symbol of punakawan in puppet has the relation to Islamic ethic. This is referred to Sunan Kalijaga as *wali* (Islamic teaching missioner) in Java. Islamic ethic

(*akhlaq*) is the study concerning on human deed and behaviour according to Islamic perspective which is reflected on the character of Punakawan. Semar is considered as the reflection of man who suggest into good thing (*amar ma'ruf nahi munkar*). Gareng is considered as the reflection of man who has many friend or rival (the impact of *silaturahmi*). Petruk is considered as the man who leaves everything but God (*tauhid*). Bagong is considered as everlasting life (*al- ĩmān bi yaumul ākhir*).

B. Suggestion

Through this research, the researcher suggest for all community of puppet lover to continue and civilize the puppet not only as the media on *da'wa*, art or entertainment but also as the the media to impart human character in social life.

Moral and philosophical life correlated to Islamic teaching showing on punakawan character should not only be applied on school but also should be applied on daily life.

C. Closing

All thanks to Allah who has been blessing and guarding the author to conduct this thesis. It is a great thing that this thesis has been finished by the author.

Although in this thesis, the researcher has tried to work maximally, yet the author considers that the work is still far from perfectness and also less satisfying. Constructive critiques and comments are always needed by the author.

At least, the author hopes that this work will be valuable and beneficial for the author especially and the others who concern on any other fields relating to this study generally.

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