

***Wayang Sadat* in Javanese Culture**

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ABSTRACT

One of the forms and elements of Javanese culture is *wayang Sadat* (*Sadat* puppet), a creative puppet as well as novel innovation by Ki Suryadi Warnosukarjo in 1985; and which was first performed on April 19, 1986. During its initial performances, it was welcomed with great enthusiasm by its supporting community in Trucuk, Klaten. However, its existence is fading away. Moreover, it is getting less and less sympathy of its audiences although it is performed in popular Javanese language. *Sadat* puppet has yet to be widely known by public, and as a result, there are still many components of community who have not yet supported its existence, including the Moslems.

Sadat puppet was born within the Muhammadiyah community that basically does not approve of any teachings which are not taught by the Quran and Hadith. Its puppeteer must be completely knowledgeable of the Islamic sharia' (laws) and fluent in reciting the verses from the Quran and Hadith. In addition, the renowned puppeteers of *wayang purwa* (shadow puppet) today have significantly inserted several Islamic teachings in their performances through *gara-gara by panakawan and limbukan* (scenes of conversation between the clowns).

Sadat puppet, which was born within the Islamic community, will flourish and receive so much love by public so long as the Javanese people who are mostly Moslems wish to and care for it. If managed properly, it can be an asset for the Javanese culture. Furthermore, it can also be an alternative to shape the personality of the Indonesian people to be patriotic, eager to take part in the development, possessing and holding on to the national values amidst global culture and the now in-trend-between-youngsters popular and erotic arts competition; bearing in mind that the sources for the *Sadat* puppet stories are taken from our own national history.

Key Words: *wayang Sadat* (*Sadat* puppet), Javanese culture, Islam, Muhammadiyah, history.

INTRODUCTION

Wayang (puppets) always transforms and develops *nut jaman kelakone* "through times", whether in terms of forms, content, type, or purpose of performances. The evidence can be seen on the many types of puppets prevailing today: *Purwa*, *Madya*, *Gedhog*, and *Menak* puppets. Meanwhile, the types of modern ones are *Wahana* (1920), *Kancil* (1925), *Wahyu* (1960), *Pancasila* (1948), *Sejati* (1972), and *Sadat* puppets (1985) (Haryanto, 1988).

Sadat puppet is the latest form of puppet arts, so that it needs to be made known widely to public due to its novelty. Its stories are taken from the Indonesia's national history, *Babad Tanah Jawi* (the history of Old Java), local history, oral stories and creative stories.

All of these make *Sadat* puppet an alternative to the development of new creative forms to enrich the archipelago's puppet types. This is relevant to one of GBHN's (State Policy Guidelines) programs (1990) saying that one of the purposes of developing the cultural sector, one of which is by developing arts as cultural expressions, is to strengthen the fighting and development spirit.

By re-presenting the history of Indonesia's national social, political, unitary, spiritual/religious figures through *Sadat* puppet shows, it is hoped that the younger generation in particular, and public in general may reflect on the values uniting rather than disintegrating their predecessors.

LITERATURE REVIEW

There are 7 (seven) elements of culture, namely: religion and religious ceremony systems, social organization system, science and knowledge system, language and literature systems, arts, livelihood systems, and technology and equipment systems (Koetjaraningrat, 1994). *Sadat* puppet is a part of Javanese culture in form of artifact, in which contain therein *mantyfact*, *sosiofact* values, as well.

Although in 1970s, the Indonesian population were mostly Moslems (90%), the Islamic arts did not flourish well, be it Islamic puppet arts or other Islamic arts. The number of Moslem artists and puppeteers who voiced the Islamic teachings was still too small. *Wayang purwa* (shadow puppet) shows that were based on the Ramayana and Mahabarata epics were often deemed to be prone to Hinduism in addition to being hedonistic in its presentation or performances merely to fulfill desire. However, this condition has changed after 1970 until today in which there has been rapid progress, increasing number of well-known puppeteers, and intensive Islamic *dakwah* (campaign, propagation) in shadow puppet shows.

Puppet shows with Islamic nuance has actually existed, namely *wayang Menak* (*Menak* puppets) in form of *golek* (dolls), Agung Menak in Arab (Mecca). It particularly presents the stories from *Babad Menak* (history of Menak), following the stories of *Puser Bumi* Kingdom (Mecca) once ruled by *Prabu* Nur Sewan or Anu Sherwan King.

The Islamic law made into the basis of the Islamic puppet *Sadafis* Hadith narrated by Muslim and Ibnu Mas'ud saying, "Allah is beautiful and loves beauty," and Surah Al-Araf:31-32, saying Children of Adam! Take your adornment at every time of Prayer; and eat and drink without going to excesses. For Allah does not like those who go to excess. Say (O Muhammad): 'Who has forbidden the adornment which Allah has brought forth for His creatures or the good things from among the means of sustenance?'"

The previously mentioned verses clearly provide authority for human beings to picture arts as well as restrict their field of creation, namely (1) must be near mosque, referring to not deviate from the Islamic teachings; (2) must not add indecent activities (consuming alcoholic drinks, gambling, doing something excessively); (3) Those arts close to Islamic teachings and not added with indecent activities are not forbidden. A Hadith narrated by Ahmad, Bukhari and Muslim says, "Aisha reported: She prepared a lady for a man among the Ansar and the Prophet, peace and blessings be upon him, said, "O Aisha, do you have any entertainment? Verily, the Ansar are fond of amusement."

RESEARCH METHODOLOGY

This research was conducted in SOLORAYA, especially in Kecamatan Trucuk, Kabupaten Klaten where the creator of *Sadat* puppet, Ki Dalang Suryadi Warnosukarjo, was born. The sources and data are the stories of *Sadat* puppet. Data was collected through (1) direct or open interview with the puppet creator himself, (2) recording, and (3) content analysis on the stories.

Furthermore, interactive analysis was used, including 3 (three) components: data collection, data reduction, and drawing conclusion (Sutopo, 2002).

DISCUSSION

Early Creation of *Sadat* Puppet

Sadat puppet was created by Suryadi Warnasukarjo (a teacher at SPG Muhammadiyah Klaten) in 1985 in Desa Wireng, Kecamatan Trucuk, Kabupaten Klaten. It tells the story since the fall of Majapahit Kingdom, the rise of Demak Bintoro Kingdom, Pajang, followed by Mataram Kingdom until the rule of Sultan Agung Hanyakrakusuma. The story presented continues that of *Gedhog* puppet that tells the story from *babad Kediri/Mamenang* (history of Kediri/Mamenang) until Majapahit Kingdom.

Its form is different from that of any other puppets existing within the Javanese community in particular, and Indonesia in general. The basic and striking differences lie in forms of figures and stories, in which they are taken from prominent Islamic figures once living around Indonesia. Hence, this work of arts requires our support and appreciation, especially as Moslems, in the hope that it may become more popular later. *Sadat* puppet is effective and considered to be the suitable and relevant means of Islamic *dakwah* (campaign, propagation), keeping in mind that the Indonesian population are mostly Moslems.

The emergence of *Sadat* puppet was inspired by the following 4 (four) ideas or initiatives:

a. Pessimism of the Ulema or Moslems towards Islamic Arts

The shadow puppet from 1970s to 1980s showed a slow progress and lack of public response be it those of villages or cities, encouraging Suryadi to create a brand new puppet in which the plots and characters were taken from around Indonesian archipelago to make it more familiar and down to earth.

b. Ineffectiveness of *Menak* Puppet as a Form of Islamic Arts

Thearts of puppet performance with Islamic nuance had existed before, namely *Menak* puppet, but it did not develop well. After watching a *Menak* puppet show in Yogyakarta in 1972, Suryadi got the impression that the presentation of the show did not insert any Islamic teachings in it. This was possibly because the puppeteer himself was not knowledgeable enough to Islamic teachings, making the presentation of the show more like a common puppet show. The result of observation gave Suryadi idea to create a

puppet inserted with Islamic teachings, therefore encouraging him more to create *Sadat* puppet.

c. Being a *Mubaligh* (Islamic Preacher) with Artistic Talent

The creator of *Sadat* puppet, Bapak Suryadi Warnosukaryo, has been learning, studying, and implementing Islamic teachings from childhood. He is a *mubaligh* who often preaches. Using puppet shows especially *Sadat* puppet as a media, he realizes and conveys God's words so that the function of *Sadat* puppet shows can reach the balance between arts as *tuntunan* 'teachings,' *tontonan* 'amusement,' and *tatanan* 'rules' of life.

Suryadi initially used his talent for literature world, especially that of Javanese (narration). He had been engaged in narration world since 1983 but did not continue it. He shifted to the puppetry arts by creating a puppet show that had Islamic characteristics in it, not only limited to the appearance. He put a lot of efforts in it by learning how *wali sanga* (the nine saints) spread the Islamic teachings around Java, especially by means of puppet shows.

d. Parents' Message

Sadat puppet was born as a response towards problematic reality, be it spiritual reality ambivalent in its creator's self or the sociocultural one dilemmatic in the Islamic community. It was born through a long process and the creator's late father, Wanosukarjo, played a crucial role as his main catalysator, adversary, as well as supporter. His father who was made a prototype of a Javanese Islamic student then, often sang the Javanese traditional songs beautifully, recited verses from the Quran, performed the 5(five) pillars of Islam, and saw shadow puppet shows and *kerawitan* arts.

Even though he was not a puppeteer nor possessing any talent in puppetry arts, the message from his parents that he should turn puppet show as an effective means of Islamic Propagation or Campaign made Suryadi struggled very hard to be engaged in the world of puppetry arts as if it had been his calling. After taking a six-month study in the Phillipines in addition to the fact that he got a message from his parents, in 1973 Suryadi started to put his best efforts in creation, emotion, wish and works to make a *gagrag enggal* puppet shows with Islamic characteristics and identity. His thoughts and creativity bore the idea of a new style puppet show named *Sadat* puppet.

After a nine-year span of vacuum, it was not until 1982 that Suryadi began to think of the designs and characters for *Sadat* puppet in spite of difficulties he faced. Not only did he have to think through the shapes (forms) and the characteristics of the puppet dolls, but also, he had to struggle to manifest the essence of *Sadat* puppet with Islamic identity without leaving the general characteristics of puppetry arts and to keep the balance between them.

It took two years for Suryadi to design *Sadat* puppet, from the shapes (forms), background songs, scenes/plays, performance technique, the *gamelan* players' uniforms, singers, and other issues related to puppetry world. Considering that the characters were sufficient (40 characters) to be presented in a scene despite being incomplete, in 1984 he then gave his designs to the puppet makers and had them done.

1985 became the year of surprise for Suryadi to feel grateful, since his efforts in making Islamic puppet paid off. The birth year was marked by *Marga Basuki Wenganing Gusti* (1985 AD), meaning the path (teachings) to salvation to open and get the blessings of God the Almighty.

Legal Basis and Naming Process of *Sadat* Puppet

It was named *Sadat* that stands for "Sarana Dakwah dan Tabligh" (Means of Campaign or Proselytization of Islamic Teachings) as the puppet show was meant to be so. The word *Sadat* comes from Shahada. Based on empirical experience, the Javanese like to cut a long word short, making the original pronunciation of Shahada into *Sadat*.

The name *Sadat* itself has a close connection to its function in enriching the campaign or proselytization tool of Islamic teachings particularly, also perhaps other messages. *Sadat* puppet was created to imitate the efforts made the nine saints in spreading Islamic teachings in its early time of arrival around Java island. At this point, *Sadat* puppets serves as a religious preach presented in form of puppet show. Or else, it may also mean a puppet show arts that functions and aims to spread the Islamic teachings using puppet performances inserted with Islamic nuance and accompanied by the *gamelan* instruments to match the Javanese culture.

Sadat can also mean an age after the fall of Majapahit Kingdom, referring to the time during which the nine saints spread the Islamic teachings around Java Island (to turn the Indonesian people and especially the Javanese into Moslems). The early Javanese (Indonesian people) who embraced Islam only implemented the first pillar of Islam, namely reading the Shahada (*tawheed* or the belief in one only God and the Holy Prophet).

Characters, Characteristics and Stories of *Sadat* Puppet

Several characters in the *Sadat* puppet shows such as Sunan Ampel, Giri, Sunan Kudus, Kalijaga, Sunan Muria, Raden Patah and others are visualized in form of leather puppets similar to the shadow puppets yet then adjusted to the general outer appearance of those Islamic figures: wearing *turban* (head cover for men), *udheng*, and the Javanese senior preacher-like clothing.

The characteristics of *Sadat* puppet shows are (1) the concepts for the arts are *jamal, jalal, kamal*. *Jamal* means having beautiful form, *jalal* means having noble content, dan *kamal* means walking towards perfection. These three concepts means that the Islamic arts (*Sadat* puppet show) is the manifestation of dedication to God the Almighty in forms of beautiful appearances, noble content, heading towards perfection in life to achieve glory both worldly and heavenly; (2) A four-hour performance or more/less depending on the necessity; (3) stories taken from *babad* (history), national history, or the stories of struggle of the nine saints or other Islamic figures during the time of Islam's early arrival in Indonesia (around Demak until Mataram Kingdom time); (4) each performance opens with the song *Assalaamualaikum* and closes with the song *Hamdalah*. The songs sung during the performance are those of Islamic characteristics, mostly created by *Sanggar Sadat* such as "*Basmalah, Istighfar, Robbana, Pengawal Islam, Arkanul Iman*"(5) The presentation takes form of noble Islamic study circle as the puppeteer always refers to

relevant verses from the Quran and Hadith; (6) the costumes for the puppeteer and the *gamelan* players are *sarong*, Islamic clothes, turbans while the female artists should wear female Moslem dress; (7) the Moslem characters wear *sarong*, Islamic clothes, turbans while the female characters should wear female Moslem dress; (8) the characters of *panakawan* (clowns) are the village preachers being the alumni of Ampel Islamic school who willingly educate the people about Islamic teachings and the names given to them are: "Kyai Iman, Ki Salim, Ki Kasan, dan Ni Jamilah"; (9) The '*gunungan*' shape consists of 3 (three) types, which are first the shape that is similar to that of shadow puppets. Its upper part illustrate flora and fauna but jasmine is drawn in its center, symbolizing *Sadat* puppet. The jasmine has stigma in its center and round leaves, symbolizing faith. Two sepals symbolize Islam (two shahada verses), and ihsan (perfection). The second is that with Demak Mosque drawings on it, symbolizing unity as well as the initial proselytization center of Islamic teachings in Java Island. The six stars symbolizes six fundamentals of Islamic faith, and the National Monument symbolizes the pride of the Indonesian people. The third is that with calligraphy reads "*Ashadu allailahailah wa ashadu anna Muhammadarrasulullah*", symbolizing the golden time or the emergence of righteous religion as the guidelines and light of life.

From 1986 to 1990, *Sadat* puppet shows had been frequently performed in various places (institutions, TVs, communities). However lately, the number dropped dramatically in which it is only aired during the fasting month each year by Indosiar TV Program. The stories Suryadi performed were: *Pandanaran, Runtuhnya Majapahit, Wonosalam, Berdirinya Masjid Demak, Raden Patah, Lokajaya, Wisuda Adipati Bintara, Berdirinya Jayakarta, Sayembara di Ngampel, Khitanan Joko Supa, Pernikahan Raden Patah, Ki Ageng Butuh, Joko Tingkir, Sunan Kalijaga*.

In general, *Sadat* puppet shows contain the following (5) five values: aesthetics values (fine arts, carving, sculpture, vocal, language, literature, and dance); (2) religious values, shown by the costumes of all of the actors/players involved, the mix between Islamic and Javanese songs accompanied by the *gamelan* instruments, the stories which insert verses from the Quran and Hadith to be closer to God the Creator; (3) Ethics values, shown by how moral teaching, noble values, good and proper conduct in life are emphasized in the presentation; (4) social values, seen by how it teaches to be good and treat others kindly and fairly, help each other in goodness and work together; (5) historical values, reflected in the fighting spirit of the Javanese kings, the past national historical figures as well as the nine saints in uniting the archipelagic concept and prevent disintegration from happening.

CLOSING

The *Sadat* puppet as one of the elements of Javanese culture was initially performed on April 19, 1986 and was quite welcomed with open arms the public at first. Yet, public enthusiasm begins to disappear, making it lost sympathy from its audiences even though presented in popular Javanese language. Being not known widely by the public and the heterogeneous faiths among the Javanese (Indonesian) people, it has yet to receive a lot of support, including from the Moslems themselves. Not to mention the fact that *Sadat* puppet was born within the wall of Muhammadiyah that does not acknowledge any teachings not taught in the Quran and Hadith. Those puppeteers performing *Sadat* puppet must truly understand the Islamic laws in addition to being fluent in reciting verses from the Quran and Hadith. Besides, the current famous puppeteers of shadow

puppets have added quite substantial Islamic teachings through *gara gara (panakawan)* and *limbukan* scenes. Values contained in *Sadat* puppet are religious, historical, ethical, aesthetic, and social values.

Sadat puppet, born within the Islamic community, will grow and receive many attentions by public if the Javanese population who are mostly Moslems wish to and care for it. Joint attention and supports from experts and Islamic leaders (*ulema*) are thus required to grow *Sadat* puppet, including those actor/players (puppeteers, artists), protectors (responders, audiences/public), developers (governmental/private institutions, Senawangi/Ganasidi, mass media both printed and electronics), and the sponsors. If managed properly and proportionally, it can be an asset for the Javanese culture. Furthermore, it can also be an alternative to shape the personality of the Indonesian people to be patriotic, eager to take part in the development, possessing and holding on to the national values amidst global culture and the now in-trend-between-youngsters popular and erotic arts competition; bearing in mind that the sources for the *Sadat* puppet stories are taken from our own national history.

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