

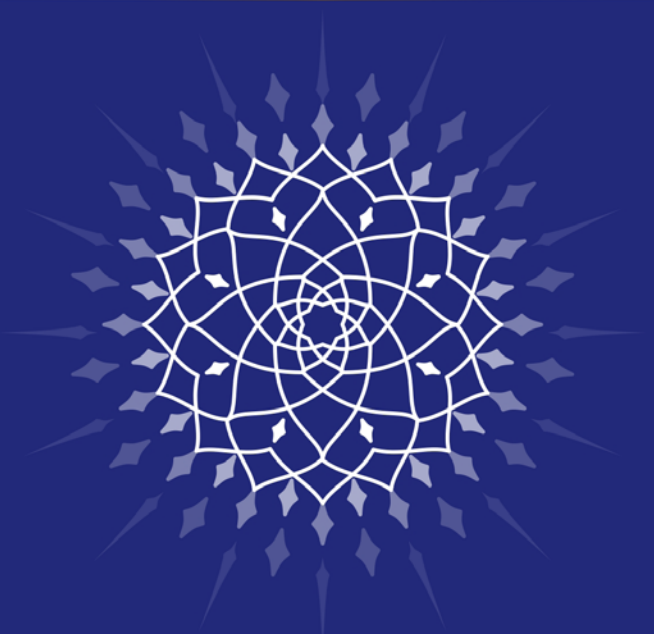
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NUSANTARA ISLAMIC EDUCATION

CULTIVATING CULTURAL EDUCATION VALUES OF ISLAM NUSANTARA
IN MA (ISLAMIC SENIOR HIGH SCHOOL) ALI MAKSUM KRAPYAK

Sembodo Ardi Widodo

THE DYNAMICS OF ISLAMIC CALLIGRAPHY TEACHING
AND LEARNING IN SOUTH SULAWESI

Abd. Aziz Ahmad

TRACING THE HISTORY OF THE ARABIC-JAVANESE LANGUAGE
TRANSLATION BOOKS IN NUSANTARA ISLAMIC EDUCATION

Abdul Munip

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

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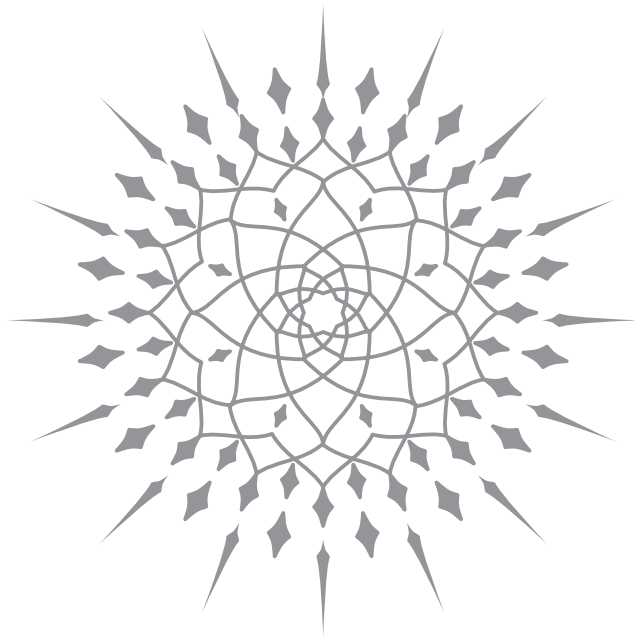
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The Islamic Educational Values In The Puppetry: Study on the story of Cungkring Takon Suwarga by Dalang Amudy Nata Prawa Cirebon West Jawa

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Abstract

This research aims to find out: the message, the value of any Islamic education embodied in the story of Cungkring asks Suwarga and the story's position in relation to the context of people's lives today. Research has found that there are three aspects of the message and Islamic educational values in the story of Cungkring asks Suwarga created by puppeteer Amudy Nata Prawa. Islamic educational values that include first, the value of worship (worship to Allah), includes transcendent worship (Ibadah Mahdhoh), the confession (Syahadat) and pray (Shalat). Secondly, social worship. Third, the universal value of education. The Position of the story of cungkring takon Suwarga and its relationship with public life today is able to become an awareness for the media and a reminder of human life after death (tadzkiratul maut) in terms of awareness about life in the hereafter. Message and Islamic educational value contained in the play Cungkring asks Suwarga can be used as a reference for parents and educators to teach Islamic education values to children. Such as education about tolerance, cooperation, honesty, modesty, loyalty, love, responsibility and so on.

Keywords: *Cungkring Asks Suwarga, Social Worship, Awareness of Life.*

Abstrak

Penelitian ini bertujuan untuk mengetahui pesan, nilai dari setiap pendidikan Islam yang terkandung dalam kisah cungkring meminta Suwarga dan posisi cerita dalam kaitannya dengan konteks kehidupan masyarakat saat ini. Penelitian telah menemukan bahwa ada tiga aspek pesan dan nilai-nilai pendidikan Islam dalam kisah cungkring meminta Suwarga dibuat oleh dalang Amudy Nata Prawa. Nilai-nilai pendidikan Islam tersebut meliputi *pertama*, nilai ibadah (ibadah kepada Allah), termasuk ibadah transendental (Ibadah Mahdhoh), pengakuan (Syahadat) dan berdoa (Shalat). *Kedua*, ibadah sosial. *Ketiga*, nilai universal pendidikan. Posisi dari kisah cungkring takon Suwarga dan hubungannya dengan kehidupan masyarakat saat ini mampu menjadi kesadaran bagi media dan pengingat kehidupan manusia setelah kematian (*tadzkirotul maut*) dalam hal kesadaran tentang kehidupan di akhirat. Pesan dan nilai pendidikan Islam yang terkandung dalam bermain cungkring meminta Suwarga dapat digunakan sebagai referensi bagi orang tua dan pendidik untuk mengajarkan nilai-nilai pendidikan Islam untuk anak-anak. Seperti pendidikan tentang toleransi, kerjasama, kejujuran, kerendahan hati, kesetiaan, cinta, tanggung jawab dan sebagainya.

Kata Kunci: Cunkring Takon Suwarga, Ibadah Sosial, Kesadaran Hidup

Introduction

Wayang Kulit (shadow puppet theatre) is one of the most famous arts and culture in Cirebon¹. Almost every village has held a Wayang Kulit once or twice a year, especially in some local festivals such as harvest time, *Haul* (the anniversary of the death) of Sunan Gunung Jati, *Labuhan Laut* (sea festival), and *Nadran* (sea festival). In addition, citizens are also often held a shadow puppet performance when they have a lavatory, such as *Sunatan* (circumcision ceremony), *Haul* (the anniversary of the death), and marriage. Because of the Wayang Kulit's fame, it is often happened several Wayang Kulit performances at the same night in one village²

Not only the citizens who are preserving Wayang Kulit but it is also preserved by the institution, such as the Institute of Islamic Studies of Fahmina (ISIF) Cirebon, on August 16, 2012 where performed overnight three puppeteers at once, and the story was Dalang Nggulati Wayang (puppeteer seeks for Wayang) along with three

¹ The Cirebon term refers to five Cities/Districts namely; Kota Cirebon, Kabupaten Cirebon, Kabupaten Indramayu, Kabupaten Majalengka, dan Kabupaten Kuningan. And it is known as Wiayah III Cirebon.

² Aji Rosidi, *Dalang Abyor*, dalam Loir Loir and Hasan Muarif Ambariy (Ed.), *Panggung Sejarah Persembahan Kepada Prof. Dr. Denys Lombard*, (Jakarta: Yayasan Obor Indonesia-EFEO, 2011), 439.

puppeteers, they are; Doddie Yulianto (student of Mysticism Study, Ushuluddin Faculty of ISIF), Purjadi (chairman of the Association of Indonesian puppetry [Pepadi] Cirebon), Matthew Isaac Cohen (Professor and Puppeteer Wayang Kulit Cirebon of the University of London England). Even the Wayang Kulit is well received by the public of *pesantren* (Islamic Boarding School), as experienced by Student Cultural Institution of Grage Rumba ISIF who performed puppet in some *pesantrens* in Cirebon area.

Generally, wayang means shadow, it has two meanings, namely: a shadow that is watched (viewed from behind the screen), and seeing the shadow that reflects human life behavior that provides an understanding between good and bad attitude. Both of these behaviors are physically (forms and norms of puppet) is also clearly visible.³

Puppet as an art, which is embodied the role of art, sound art, painting, symbolism and art of speech that is closely associated with the social, cultural and religious life, particularly in Java. According to Brandes (1897), a puppet originally is used to worship the ancestral spirits, then it is used as a missionary media of dissemination of Hinduism.⁴

The *Walis* (guardian) and Javanese poets held a renewal that was ongoing according to the era and the needs at that time, principally, the puppet is used as a missionary media of Islam. In accordance with Islamic values espoused, content and functionality of puppet has shifted from religious ritual (Hindu) as formerly became a media for education, information and mass communication. It turned out that the puppet has been refurbished, contextually with the development of Islamic religion and society, and it is very effective for mass communication in providing entertainment as well as messages of moral virtue to the audience. This function and role continues to this day.⁵

In the puppet performances, the acting is the most dominant factor that is showed. But when it is examined deeply, it is contained with educational values for human life, not only in behavior, but the guidelines of good attitude that could be a role model. However, to be able to see the values contained in the puppet performance depend on our ability to appreciate and interpret the symbol forms or emblem in the puppet.⁶

³ Bendung Layung Kuning, *Tokoh-Tokoh Wayang Dari Riwayat Sampai Silsilahnya*, (Jakarta: Narasi, 2011), 26.

⁴ Kanti Walujo, *Dunia Wayang Nilai Estetis, Sakralitas, Dan Ajaran Hidup* (Jakarta: Pustaka Pelajar, 2000), 14.

⁵ Layung Kuning, *Tokoh-Tokoh Wayang Dari Riwayat Sampai Silsilahnya*, 10.

⁶ *Ibid.*, v.

Puppet is a main media that Sunan Kalijaga used to spread Islam in Java. Because the puppet is believed as a show that teaches people about the Islamic law (*Syariat*). In the past, the audience should read the confession (*syahadat*) to be able to enjoy puppet performance, and it is used as a media to spread the teachings of Islam at that time.

The development of wayang kulit can not be separated from the role of an artist who really loves the puppet. It is difficult to find a person that keeping the heritage to be developed into modern time. And our role as the younger generation is to be able to keep alive the art of puppet in order to keep its existence, and transmitted from generation to generation. In the puppet performance there are many lessons we can take, especially about Islamic education which includes about man's relationship with God, man's relationship to man and man's relationship to the other creatures.

Wayang Kulit in Java usually starts at 21.00 until 04.00 in the morning (before dawn). The staging time is divided into three parts, namely *pathet nem*, *pathet sanga*, *pathet manyura*. The Meaning of the time division is birth, growth and death. All of that is a symbol of human life circle in the mystical eye of Javanese Wayang Kulit.⁷

Since it was first staged in Bangsal Peringgitan circa 1480's, the Cirebonese puppet is almost six centuries old. The existence of puppet in Cirebon surely due to several contributing factors, both internal and external. Internal element consists of the puppeteer community, *nayaga* (group of instrument player) and *sinden* (singer), while external elements are audience or supporter of the puppet itself. The persistence of Wayang Kulit in Cirebon, because it is socially still functioned, so the presence of the puppet as a cultural elements is needed to exist.⁸

Education is an absolute necessity for human life that must be met for every human. Without education is impossible human can thrive in life. Education can be defined as a process with certain method that a person acquires the knowledge, understanding and how to behave in accordance with needs.⁹ Attaching the educational value through a story it is meant to give the moral value of the film, in this case the puppet. Thus, the audience will not feel patronized. However, they will appreciate the content of the story that is intended to teach or to tell us about something.

⁷ Iman Budhi Santosa, *Saripati Ajaran Hidup Dahsyat Dari Jagat Wayang* (Yogyakarta: FlashBook, 2011), 12.

⁸ Hansyim Hansyim, *Seni Tatah Dan Sungging Wayang Kulit Cirebon: Pengantar Reka Visual Dan Makna Simboli* (Cirebon: Dinas Kebudayaan, Pariwisata, Pemuda dan Olahraga, 2011), 23.

⁹ Muhibbin Syah, *Psikologi Pendidikan Dengan Pendekatan Baru*, Fifth Printing (Bandung: Remaja Rosdakarya, 2005), 10.

In a cultural context, the main purpose of the puppet show is to provide guidance to the people to walk on the right path and in accordance with god's will. In addition, it is the trigger for thought, emotion and human initiative. Through the puppet show, the audience is expected to have a noble character, to live a happy life.¹⁰

Each music instrument in a puppet performance has a special meaning in the teachings of Islam. As 17 musicians in a gamelan group, as there are 17 rokaat (ritual actions and prayers) conducted by a practising Muslim in the course of a day. 6 *Kenings* (part of *gamelan* instrument) which means 6 pillars of faith (*Iman*), 5 *Kenongs* (part of *gamelan* instrument) which means 5 pillars of Islam and 4 drums, which means that the 4 books that obligatory to believe.¹¹

Seeing this phenomenon, the authors are interested in doing research under the title of the Islamic educational values in the Puppetry: Study on the story of Cungkring takon Suwarga by Dalang Amudy Nata Prawa.

The purpose of this study is, *first*, to unravel the Islamic education contained in the play Cungkring Ask heaven. *Second*, to understand the story's position in relation to the context of people's lives today.

This study using the documentation method to find data about variables, such notes, transcripts, newspaper, book, magazine, modules and so on. In this thesis, it is carried out an observation of the video of "Cungkring Takon Suwarga" by Dalang Amudy Nata Prawa Jati Swara, also notes, VCD and books that related to the study

Educational Value in a Story of Wayang Kulit

According to Abuddin Nata, the Islamic education is an effort to guide, direct and foster learners consciously and it is planned to foster a major personality in accordance with the Islamic values.¹² So the meaning of Islamic education value is an important thing that is useful for human, in living a life to create a personality which in line with the norm of the Islamic teachings, where human is manifested as a caliph on earth.

While value according to Milton Rokeach and James Banks, is a type of confidence that is within the scope of a belief system in which a person acts or avoids an action, or about something that is appropriate or inappropriate to do.

¹⁰ Layung Kuning, *Tokoh-Tokoh Wayang Dari Riwayat Sampai Silsilahnya*, 39.

¹¹ Dalang Ngabehi Amudy Nata Swara Leader of wayang kulit, Nata Prawa Jati Swara, February 26, 2012, from Kalianyar village.

¹² Abuddin Nata, *Metodologi Studi Islam* (Jakarta: Metodologi Studi Islam, 2009), 340.

According to Sidi Gazalba, value is something that is abstract, it is ideal, value is not a concrete object, not a fact, not just a question of right and wrong and according to empirical evidence, but rather a matter of appreciation that desired and undesired, liked and disliked.¹³

The Islamic value contained in many common puppet stories, that held occasionally in villages, such family meal visit, circumcision, *nadranan* and *mapag sri*. The *Walis* (guardian) and Javanese poets continue to hold the renewal that took place on an ongoing basis to fit with the times, especially puppet in wali's time is used as a media of preaching Islam and education

Islamic values essentially are the content of the life principles, the teachings about how people should live their lives in this world, and the principles are interconnected to form a complete unity that can not be separated. And those principles and teachings embedded in every human heart.

The main character's position in the puppet performance has a strategic place, because it can determine the type of story line presented by the puppeteer. Although the puppeteer nowadays using more *carangan* or character of his own work arrangement, but the clarity of the plot must still be addressed. The goal is for the puppet lovers or the audience, so they can understand the content of the puppet performance easily. Usually this *Carangan* is done to fulfill the orders from the hirer or a person who has a celebration.

The emergence of new characters in the puppet performance is adapted to the times, but the mandate in the character still can be perceived to the audience. The creativity of the puppeteers is need to be well appreciated by the public, because wayang art is now displaced by modern performances. In this case, the puppeteer need to compile stories of wayang, so it can be accepted and enjoyed by the public, especially the younger generation.

In term of education, the character in the puppet story has a positive and negative impact, such a idolized figure when embedded with kindness and strength, so it makes people become excited and sometimes becoming a role model for them. While some of the bad figures depicted as a horrible person and often get blasphemy.

The messages in the puppet performance should involve religious values, morals, humanity, loyalty, solidarity, justice, social and patriotism. Namely the ability to adjust with the modern time along with the needs of the community by presenting various works and still cling to the concept of ethic and aesthetic of

¹³ Chabib Thoah, *Kapita Selektta Pendidikan Islam* (Yogyakarta: Pustaka Pelajar, 1996), 60–61.

the puppet itself. Thus, serving a puppet performance by the creative puppeteer is able to build the nation through characters with the valuable and noble messages to enhance the dignity of humanity.

History and Background of Dalang Amudy Nata

Amudy is his original name. Then after officially being the puppeteer, by the Kanoman palace his name added to Ngabehi Amudy Nata Swara. Born in a village Slangit Arjawinangun, August 1960. He did not mention the date because it is completely forgotten. At that time his parents' house had burned and charred other important documents including birth certificates. Amudy is one of the renowned puppeteers in district of Panguragan. then he moved to Kalianyar Panguragan Cirebon. Amudy died at the age of 53 years. Precisely on Friday 22:00 pm and was buried on Saturday 21 September 2013. Amudy died exactly five days after the last interview of this study. His work in puppet performance is continued by his son named Sucita Kawekas and faithful retainer puppet of Purwa Jati Swara.

Amudy was the son of a puppeteer named Ki Maskad (Ki Karsad). His mother was a mask puppeteer named Nyi Suparti. His childhood life was in poverty that made Amudy dropped out from elementary school at second grade. When school can not provide a book to write but only using *cabak*¹⁴. School in his day used to be mostly just learning the language, especially the Cirebonese language or *kromo*¹⁵. He could write later on during *erak-erak* time¹⁶.

When he was 5 years old, Amudy had desire to be a puppeteer. It was his reason why he left school and focusing to be a puppeteer. At the age of 7, her grandmother sent him to Mr. Gede Suwarta (brother of Amudy's Grandma) who lived in the village of Kebonpring Jamblang. During his 3 years of study with Mr. Gede Suwarta (Puppeteer of Kanoman, Kesepuhan and Kacirebonan palace). Each day during the study, Amudy was asked to install the puppet box in front of the house, in the afternoon he settled back the puppets into the box. And in the night he was given a book about the history of puppets. This was his routine every day with Mr. Gede Suwarta during his 3 years of study.

His strong desire to be a puppeteer was inherited by his big family (from mother and father side) who had a descendant of the puppeteer. In his family there

¹⁴ *Cabak* is a small board used in school and student use a pencil to write not a pen so it is easy to erase, student usually erase the writing when the class is done. This is based on interview with Amudy Nata Swara on Sunday, 7 September 2013.

¹⁵ *Kromo* refers to polite language of Cirebonese.

¹⁶ *Erak-erak* is the time when gamble was booming in Java, around 1970's. According to Bapak Arju (88 years old) the elder and historian of Lemahtamba village. On Sunday 8 September 2013.

were also a mask puppeteer, a puppeteer of wayang orang (human puppet) and a puppeteer of Wayang Kulit. Basically, Amudy had *turun dalang*¹⁷ in him. In 1983 Amudy first performance as a puppeteer in Slangit village while he did *beber-beber wade*¹⁸, in this year also he formed a Wayang Kulit Jati Swara Group, which its secretariat is in Kalianyar Panguragan Cirebon, along with the other puppeteers.

The terms to become a puppeteer is very difficult, if it is actually implemented. Amudy had passed things as follows:

1. *Ngemis* (begging) to 7 neighbors and accept whatever is given by the host. The goal is to ask for permission that the puppeteer is about to carry out staging for the first time, and the hosts gave a prayer that the performance could run smoothly and well accepted from the audience. A mental of puppeteer in this case should be strong.
2. Maintaining good behavior. Implementing *mapag tanggal*¹⁹ and fasting for 11 days, from date 1 to 11 every month of Hijriyah calendar by not eating food made from rice. In the night he should praying tahajjud with lots of *dzikir* (remembrance) and praise to Allah SWT (the phrase is *ya hayyu ya qayyum*).
3. Steer clear of prohibitions. In *Wali's* era it was prohibited to perform a wayang kulit on thursday night, because Thursday night is devoted to carrying out deliberation. And also the puppeteer may not refuse any offer of staging even on Thursday night. Most importantly the terms can be done before the performance. Such as carry out a small salvation at home and consider the entrance to a celebration place. To know about such thing it can refer to the Javanese horoscope.

In the *Wali's* era, it used to have the book with the title The Book of Scams Islam, not to deceive, but to teach people who do not believe or embrace Islam. This book had seven kinds of Wayang Kulit, Topeng, Renten, Brai, reog, Angklung, and Berokan²⁰. It was something common in those days, people only hear the sound, but did not know what to call or name the show, then when many people were wondering, the wali invited them to watch the show by paying with declaring *kalimat syahadat* (confession) not with money.

In 1985, Amudy married to Diyah Arum Asih Akirna (a mask and Jaipong dancer). His marriage with Diyah Arum Asih Akirna had two children named Sucita Kawekas (21 years), and Sri Ayu Handini (13 years old). Amudy also been married

¹⁷ he was inherited the puppeteer skill from his big Family..

¹⁸ *Beber-beber wade* means promotion.

¹⁹ *Mapag tanggal* facing the new date of Hijriyah calendar.

²⁰ Based on the interview with Amudy Nata Swara on saturday, 7 September 2013 at 15.35.

to two other women, and has 3 children named Reni, A. Rafiq, and Sulistiarni. However, his marriage not so much highlighted because his status was divorced.

Amudy's students who can inherit the puppeteer skill was his own son Sucita Kawekas which used to be the puppeteer in the puppet performance at noon. While Amudy being the puppeteer at night. Beside his son, there were also Kang Nudi, Kang Jaen, and Nurhasa. These people often studied together with Amudy to become a puppeteer.

1. Puppets, Method and Strategy

The puppet delivery method used by puppeteer Amudy is often learned from other senior puppeteers who were considered already well known although the puppeteers are passed away. Among Mama Kir (Junjang Arjawinangun) with his trademark use of the word *kerana* (cause) and Bapa Wari (Geyongan) with his trademark *amarga* (cause).

Beside learning from other puppeteers, Amudy also use the language according to the host's request who asked him to use the language that can be easily understood and familiar by the audience. Not infrequently, too, Amudy ask the retainer and puppet audience to ask their opinion when he finished staging. With their input, Amudy hoped to be better in bringing the play in other performances.

2. Features / preferments

Talking about his privileges or his different ways of delivering the role of puppet, Amudy had Suluk means clear voice, loose and his articulation was clear. Thus opinion as said from his puppeteer friends, the retainer, the audience and puppet expert who had expressed such things to him. Suluk that Amudy used is always adapted to the character being played. For example, Arjuna's voice, it must be in accordance with rea Arjuna's voice, as well as Semar, Batara Guru and other puppet characters.

3. Amudy's Works

Amudy was one of the famous puppeteer in Cirebon. his strong desire to become a puppeteer is proven by his persistence to continue studying since a kid. Although his works got critic from some people, but it did not make Amudy less confidence, Amudy was grateful for the critics, because they trigged him to be a better puppeteer.

The story that was performed mostly was a request from the host. Usually the role request adapted from the realities of life at this time. Such, human relationship, a person's behavior, the condition of the country today, the criticism for the government, the desire to live prosperously, education and so forth.

Some of the roles are created by Amudy, as follows:

1. Lakon *Tangawuh* dan *Bismillah* (Junjang Wetan)
2. *Cungkring Takon Suwarga* (Palasah-Majalengka)
3. *Bleketek Kecubleng* (Babadan-Cangkring)
4. *Cungkring dadi Pendita*
5. *Pedaringan Bocor*
6. *Bleketek Cuis*
7. *Parenggong*
8. *Centang Belukang*
9. *Reformasi Zaman Saniki*
10. *Aswatama Pngen dadi Raja*

Amudy and his friends in Jati Swara had been invited in almost all regions in the district and the city of Cirebon and other areas in Java. Including Panguragan, Arjawinangun, Plered, Weru, Jamblang, Klangean, Kali Wedi, Susukan, Suranenggala, Gebang, Pabedilan, Sumber, Dukupuntang, Kejaksan, Lemahwungkuk and other areas in Cirebon. Outside Cirebon, he had also been invited to Indramayu (Juntinyuat, Karangampel, Kertasemaya and others) and Majalengka. Areas in Central Java that he invited are Pemalang, Tegal and Brebes.

The Hectic bid for wayang Kulit performance, usually at harvest time. Most of villages celebrate mapag sri tradition or sedekah bumi, visit the cemetery each year, celebration of circumcisions, weddings and other events.

Synopsis of Cungkring Takon Suwarga

The main figure is cungkring, familiar name among people. Cungkring or Petruk is one of the punakawan figures, a loyal travel companion for good knight incarnation of Wisnu. His character is always curious about new knowledge, it makes him no unyielding to ask from one teacher to another teacher. Because cungkring feels as a person who does not understand about Islam, he is always trying to be the one who keeps learning and gain more knowledge.

Cungkring takon Suwarga tells the story of a character named cungkring who is very eager to know about the truth of the existence of heaven and syahadat once used by Gusti Rama Adam. His curiosity is realized with great effort to find and ask about what he wants to know. Starting from Batara Narada, Batara Guru, Idajil and eventually met with Rishi Budi Wasesa which then together to see Batara Kresna (Dewa Kamanusan) to know the answer of his question.

Cungkring keeps trying to find out the existence of heaven and to whom the heaven is provided for. Though he is often denied because of Cungkring's question is considered too far from logic. As Cungkring is famous as the character of a layman, but he dared to express the question. His Restlessness finally finds Batara Kresna who is willing to explain about the Heaven and the *Syahadat*.

The Story of cungkring takon Suwarga was created by puppeteer Amudy Nata Prawa based on request from the host, in Palasah on April 19, 2009, aong with sinden (singer) Hj. Iwi. S. This carangan made by Amudy and the rest characters are adjusted to his character.



Picture. 2 VCD Cassette of Cungkring Takon Suwarga

In the VCD there are 5 scenes with each duration as follows:

- a. Scenes 1 = 01: 13: 21
- b. Scene 2 = 01: 13: 17
- c. Scene 3 = 01: 13: 22
- d. Scene 4 = 01: 13: 17
- e. Scenes 5 = 01: 15: 43

Suluk that is used in the *Cungkring Takon Suwarga* story is *sinom*, *wirangrong*, *kinanti*, *asmarandana*, and *dandanggula*. While the types of songs used in each scene is as follows²¹:

- a. *Renggong* is the name of the song in the first row when a puppet show started.
- b. *Pelayon* is the song used while welcoming god Kebayan entry screen.
- c. *Kiser Barong* is the song used while welcoming the arrival of the puppet gods.
- d. *Dermayon Pancer Sanga* is the song used when Cungkring appears to come for a visit.
- e. *Kiser Pancer Sanga* is the song used when Cungkring attacked by god.
- f. *Bendrong* is the song used when Cungkring fights with the gods.
- g. *Dermayon Pancer Barang* is the song used when Cungkring meets Idajil.
- h. *Kiser Pancer Blong* is the song used when Cungkring meets Batara Guru.
- i. *Cerbonan* is the song used when jejer pindo or the second scene of the cungkring takon Suwarga.
- j. *Kiser Saida Pancer Barong* is the song used during the Bongkar war.

As for the setting where the incidence started is from Kedewatan, Alas Ambala, State Amarta, Petapan Gunung Budi Luhur and end up in Negeri Amarta. The characters in the story include: cungkring (Petruk), Batara Narada (Sanghyang Kanekaputra), Batara Guru (Batara Manikmaya), Dorna (Bambang Kumbayana), Semar (Batara Ismaya) and Kresna (Dewa Kemanusan). With a variety of each characters and their own uniqueness.

The Content of Educational Values in the Story of Cungkring Takon Suwarga

Islamic educational value in this study is the messages to be conveyed through the mass communication media, in this case, the *Cungkring Takon Suwarga* story recorded in a VCD cassette to be delivered to the public and the audience, hopefully it would be a benefit for human life. Educational value is a good value and approved by Islamic education in particular. That value is manifested in a pattern of action in the environment. The expected result of this story is able to educate a person to be better human. Because every human behavior will be accounted himself to the God.

²¹ Suluk is the singing style used when the wayang show is about to start, This information based on interview with Amudy's son, Sucita Kawekas (21 years old) a young puppeteer replacing Amudy in Jati Swara on Wednesday, 30 October 2013 at 07.55 pm. Tim Penyusun, Kamus Bahasa Indonesia, "Suluk Is the Singing of a Puppeteer When the Scene Is about to Start in Wayang Performance," *Indonesia Dictionary (KBB)* (Jakarta: Pusat Bahasa Departemen Pendidikan Nasional, 2008), 1242.

The educational value in the *Cungkring Takon Suwarga* story is covering the educational value of worship and universal educational value itself . But the author would reiterate that effort to bring the educational message through the understanding of the word or phrase contained in the dialogue that delivered by a puppeteer and a figure that fit to the character.

While The values of Islamic education in the story of *cungkring takon Suwarga* can be taken several educational values which are: *first*, the value of worship (worship to Allah), includes transcendent worship, the *Syhadat* and *Shalat*. *Syhadat* is the recognition of humanity before God and *Shalat* is an intensive communication of man with God to ensure the realization of the value of divinity in human life; *second*, social worship, covering shadaqah (charity) and spread respect, namely social awareness and respect for differences suffused by love; Third, the value of education is universal, ie tolerance (*at-tasamuh*), cooperation (*at-ta'awun*), honesty (*ash-shidqu*), simplicity (*al-'iffah*), loyalty (*al-amanah*), love (*al-rahmah*) and responsibility (*al-mas'uliyah*).

The Position of the *Cungkring Takon Suwarga* Story and Its Relationship with the Community Life

For Cirebon people, puppet show held almost every area when the rice harvest time comes. They often refer to the figures of the Pandawas, so they often give their children names with the family names of the Pandawas, which is good, thoughtful, and tough. Society often understand certain story in a puppet performance as the meaning in life or the reality of life experienced by the society. Thus it is clear that the puppet is inspiring for the life attitude.

Citing from dialogues delivered by Kresna who said that “*Sebab, menawi kula tingali, menusa saniki sampun boten ngrumangsani lan klalen ning kang kuasa. Kerana menusa luwih demen ning dunya tenimbang ning Pangeran. Pangeran kang gawe malah disingkur, dunya kang bakale ditinggal malah disenengi, yaitu wateke menusa*”. (Because, if we can see, human currently has no sense and forgetting his God. Because humans are more into the world life which is temporary, rather than to God. The God who created, He actually forgotten by human, yet human rather like the mortal life in this world, and it is human nature).

That is the Reality , human seemed to lose his identity. Proven by many people glorifying the worldly life and forgetting about the eternal life in the hereafter. People are competing to excel each other until sacrificing life, property, family, relatives and others to get something they want

Wayang Kulit show at this time is not as many as before, making the position of the puppet character changed much. For example, the story is usually performed by puppeteer (in this case Amudy) is always associated with a satire against the government, messages of humanity, educational values, democracy, social inequality, human rights, power, justice, good qualities and bad person and many others.

Puppet story today is based on story of the people's reality lives that are often experienced in their life circumstances. This is known as *Carangan* or arrangement story presented by a puppeteer using puppet figures that are adjusted to characters that will be delivered through a story.

The story of wayang kulit and its relationship within the context of society is having a strong bond. The story is presented should get appreciation from the audience, it will mean something for development of wayang kulit. Which makes the tradition of Wayang kulit exists in public nowadays, because of the enthusiasm of this art. although the majority of the audience is elderly parents who faithfully follow the story line until the end of the puppet performance.

It is often encountered in society that children are interested in the figure of puppets. Some of them idolized figures of Arjuna who famous by his supranatural power. Wayang Kulit lovers are rarely be seen and it is because of development of modern entertainment industry so Wayang Kulit's existence has been marginalized.

Apparently not everyone is familiar with the puppet characters, it often makes them reluctant to watch puppet show. It will be difficult for people to watch if they don't follow the story from the beginning, then the implicit message in the puppet story will be difficult for them to understand it. However, if we are patient and continue to follow the story line, of course we would understand more about what is conveyed by the puppeteer to the audience.

The story of cungkring takon Suwarga's position in relation to the social situation of society today is very important. particularly the message in the story in line with the realities faced by society. Indeed it is important to have a prosper life, in order to continue the better standard of human life. Especially now in globalization era. Not surprisingly, each man competing for a better livelihood.

At least the story *Cungkring Takon Suwarga* can provide motivation and learning for the society. Through the conveyed messages in every dialogue which is inseparable from the elements that provide good model for the audience. Because human being is a creature that has a god. Islam view every human who is born has

a religious soul, the soul which recognizes the presence of substances of the Creator and the God Almighty. Since the human hasn't born but his soul has committed that Allah is his god and to Him will return.

Conclusion

There are three aspects of the message and values of Islamic education in the story of *Cungkkring Takon Suwarga* by Amudy Prawa Nata. *First*, the value of worship (worship to Allah), includes transcendental worship, namely the *Syhadat* and *Shalat*. *Second*, social worship. *Third*, the universal value education.

The Position of the story of *Cungkkring Takon Suwarga* and its relationship with public life today is able to become an awareness for the media and a reminder of human life after death (*tadzkirotul maut*) in terms of awareness about life in the hereafter. Would be much better if a person could be fair with the balance between worldly life and the hereafter life by always doing good deeds that have been prescribed in Islam.

Messages and Islamic educational value contained in the story of *Cungkkring Takon Suwarga* can be used as reference for parents and educators to teach the Islamic educational Value for children. Such education about tolerance, cooperation, honesty, simplicity, loyalty, love, responsibility and so on. The polite language played by some of the figures may spur a child to be able to speak with gentleness in their daiy conversation. Likewise for parents to constantly educate children with affection, so that children feel comfortable, quiet and peaceful during the learning process, either in school, in family and in society.

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