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Exploring Sundanese Cultural Heritage: An Analysis of Wayang Golek Stories in the Islamization of West Java

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Abstract

Wayang Golek is one of the Sundanese cultural forms derived from the Indian epics, the Mahabharata and Ramayana. The Sundanese *Wayang Golek* originated from the long process of Sunan Kalijaga's preaching journey, which spread Islam through culture. The *Wayang Golek* performance is told by puppeteers who provide entertainment, spectacle, and guidance for the community. The play that is very memorable and in demand by wayang fans is the *Jamus Layang Kalimahsahda* play, which is phenomenal. People who have the *Jamus Layang Kalimahsahda* will become invincible. This article presents a Critical review of the Teachings of *Tauhidan Habluminallah*, exploring the process of horizontal communication between humans and God, combined with cultural narratives. The methods used are literature review, observation, and interviews. The initial conclusion describes how the Sundanese wayang golek serves as a cultural ritual that guides society with the teachings of tauhid and the philosophy of life in the world.

Keywords: Wayang Golek; Sundanese; Hindu-Buddhist; Islamic

ملخص

،وايانغ جوليك هو شكل من أشكال الثقافة السوندية، متجذر في الملاحم الهندية المهابهاراتا ورامايانا. نشأ وایانغ جوليك السوندية من مسيرة الدعوة الإسلامية الطويلة لسونان كاليجاغا، التي نشرت الإسلام عبر الثقافة. يؤدي عروض وایانغ جوليك محركو الدمى (الدالانغ)، الذين يقدمون الترفيه والعروض المسرحية



والإرشاد للمجتمع. ومن المسرحيات التي لا تُنسى والمرغوبة بشكل خاص بين محبي وايانغ مسرحية "جاموس لايانغ كاليمهسا" (القوة السحرية للكلمة السحرية) من يمتلك "جاموس لايانغ كاليمهسا" يصبح لا يُقهر. تقدم هذه المقالة مراجعة نقدية لتعاليم "توحيد الله"، مستكشفةً عملية التواصل العمودي بين البشر والله، مقترنةً بالسرديات الثقافية. الأساليب المستخدمة هي مراجعة الأدبيات والملاحظة والمقابلات. يصف الاستنتاج الأولي كيف يعمل وايانغ جوليك السونداني كطقس ثقافي يُرشد المجتمع بتعاليم التوحيد وفلسفة الحياة في هذا العالم.

الكلمات المفتاحية: وايانغ جوليك; السونداني; الهندوسية البوذية; الإسلام

Abstrak

Wayang Golek merupakan salah satu bentuk budaya Sunda yang bersumber dari epos India, Mahabharata dan Ramayana. Wayang Golek Sunda berawal dari proses panjang dakwah Sunan Kalijaga yang menyebarkan agama Islam melalui budaya. Pertunjukan Wayang Golek dipentaskan oleh dalang yang memberikan hiburan, tontonan, dan tuntunan bagi masyarakat. Lakon yang sangat berkesan dan diminati oleh penggemar wayang adalah lakon Jamus Layang Kalimahsahda yang fenomenal. Orang yang memiliki Jamus Layang Kalimahsahda akan menjadi tak terkalahkan. Artikel ini menyajikan tinjauan kritis terhadap ajaran Tauhidan Habluminallah, mengeksplorasi proses komunikasi vertikal antara manusia dan Tuhan, dipadukan dengan narasi budaya. Metode yang digunakan adalah kajian pustaka, observasi, dan wawancara. Kesimpulan awal menggambarkan bagaimana wayang golek Sunda berfungsi sebagai ritual budaya yang membimbing masyarakat dengan ajaran tauhid dan falsafah hidup di dunia.

Kata Kunci: Wayang Golek; Sunda; Hindu-Budha; Islam

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A. Introduction

The Sundanese are one of the largest ethnic groups in Indonesia, with the majority residing in West Java and Banten. In the Portuguese records, the "*Suma Oriental*" describes the Sundanese people as being optimistic, friendly, polite, cheerful, and

modest.¹ The word "Sunda" comes from Sanskrit, specifically from the words "Sund" or "Sudsha," which mean bright, shining, white, or sparkling. In Balinese and old Javanese, there is also the word Sunda, which means clean, holy, pure, spotless, and blameless.²

Sundanese culture is a national identity that needs to be preserved. The growth of Sundanese culture as an identity to unravel the meaning of life and find national identity is essential as a form of existence for a large country like Indonesia.³ So what about Sunda as a cultural entity? The exploration of Sundanese cultural identity cannot be separated from the historical fragments of its past.⁴

Wayang is a cultural heritage in Indonesia that has existed since ancient times, dating back approximately 1500 years before Christ. Wayang is believed to have originated from the ancestors of the Javanese tribe and was initially used in ancestral spirit worship rituals and traditional ceremonies. Along with the development of the times, wayang has diversified and adapted to foreign cultural influences, such as Hindu-Buddhist and Islamic, which brought changes in the story and characters of wayang.⁵

Adopted from India in the Mahabharata and Ramayana stories, then acculturated by Raden Umar Said or Sunan Kalijaga into entertainment, spectacle, and guidance.⁶ Sunan Kalijaga was born in Tuban, East Java, in 1450. He was the son of the Duke of Tuban, Tumenggung Wilatikta, and Dewi Nawangrum. In the Babad Tuban, it is mentioned that Tumenggung Wilatikta was the son of Arya Teja, whose real name was

¹ Puri Swastika Gusti Krisna Dewi et al., "Understanding the Ideal End of Life for Older Adults in Cianjur, West Java: From a Religious and Cultural Perspective," *Journal of Ecohumanism* 4, no. 1 (2025): 4883–95, <https://doi.org/10.62754/joe.v4i1.6402>.

² Anwar Kurniadi et al., "The Influence of Changes in Sundanese Cultural Behavior on Post-Earthquake Disaster Assistance Program Support in Cianjur Regency," *E3S Web of Conferences* 604 (2025), <https://doi.org/10.1051/e3sconf/202560402002>.

³ I. Wayan Nuriarta et al., "Articulation of Indonesian Identity in Mahabharata Epic Puppet Comics by Sundanese, Javanese, and Balinese Comic Artists," *Jurnal Kajian Bali* 14, no. 1 (2024): 19–44, <https://doi.org/10.24843/JKB.2024.v14.i01.p02>.

⁴ Muhammad Rakha Bimantara F. Saragih and Yusra Dewi Siregar, "The Islamization in the Malay Archipelago: A Study of Azyumardi Azra's Thought," *Yupa: Historical Studies Journal* 7, no. 2 (2023): 172–81, <https://doi.org/10.30872/yupa.vi0.2045>.

⁵ Mohammad Asrori et al., "Islamic Educational and Cultural Values in Indonesian Puppetry Art: A Systematic Literature Review," *Cogent Education* 12, no. 1 (2025), <https://doi.org/10.1080/2331186X.2025.2490445>.

⁶ Saragih and Siregar, "The Islamization in the Malay Archipelago: A Study of Azyumardi Azra's Thought."

Abdurrahman, a cleric of Arab descent who converted the Regent of Tuban, Arya Dikara, to Islam.⁷

In carrying out Islamization, Sunan Kalijaga is known to use wayang kulit as a medium of preaching, one way is to change Hindu wayang stories by including Islamic stories. He also introduced new characters, including Semar, Bagong, Petruk, and Gareng. This wayang kulit functioned to attract the interest of Javanese people who were already familiar with this art, while also introducing Islamic teachings and spreading the guidance of virtue.⁸

In introducing the teachings of the Islamic religion, some guidelines help people walk in the right direction, guiding faith based on the teachings of the religion of rahmatan lil alamin. Although the stories of the Mahabharata and Ramayana are considered sacred books in Hinduism in India, they are not directly related to Islamic teachings. This is Sunan Kalijaga's greatness in cultural acculturation by not eliminating the positive order that the nation's predecessors had built.⁹ So, what are the plays that Sunan Kalijaga brought in to tell wayang stories?

This question can be answered by watching the puppet show in Tatar Sunda with Ki Dalang, who possesses a sense of humour and rich cultural reasoning, including the philosophy of life that is dialectically explored through the characters played by the puppeteer. The very popular play composed by Sunan Kalijaga is *Jimat (Jamus) Kalimahsyahda*.¹⁰

In West Java, the *Golek wayang* emerged, one of the styles of wayang art. Generally, this wayang is performed in the Priangan region of West Java, using the Sundanese language. The use of Javanese is prevalent in Central Java, particularly in cities such as Surakarta, Brebes, and Cilacap. The golek wayang style is believed to have originated in West Java during the 19th century AD. In West Java, it was pioneered by the Regent of Bandung Wiranatakusumah III (around 1829). The performance at that time was specifically for the menak (nobles), and it eventually spread widely among the Sundanese people.¹¹

⁷ Akbar Bagaskara, Umilia Rokhani, and Ans Prawati Yuliantari, "Ketokohan Dan Nilai-Nilai Spritualitas Ajaran Sunan Kalijaga Dalam Praktik Kesenian Karawitan Di Kabupaten Demak," *Resital: Jurnal Seni Pertunjukan* 24, no. 3 (2023): 209–30, <https://doi.org/10.24821/resital.v24i3.10947>.

⁸ Onok Y. Pamungkas et al., "The Spirit of Islam in Javanese Mantra: Syncretism and Education," *HTS Teologiese Studies / Theological Studies* 79, no. 1 (2023): 1–7, <https://doi.org/10.4102/HTS.V79I1.8407>.

⁹ Budi Sujati, "Tradisi Budaya Masyarakat Islam di Tatar Sunda (Jawa Barat)," *Ishlah: Journal of Ushuluddin, Adab and Dakwah Studies*, vol. 1, 2019, <http://journal.iain-kerinci.id/index.php/JIS>.

¹⁰ Tom Barone and Liora Bresler, "International Journal of Education and the Arts," *Research Studies in Music Education* 15, no. 1 (2000): 71, <https://doi.org/10.1177/1321103X0001500110>.

¹¹ Dimas Bayu Prakoso, "Jurnal Kajian Bali," *Journal of Bali Studies* 11, no. 2 (2022): 370–86.

In West Java, *wayang golek* gained popularity due to its status as a traditional folk theatre that is frequently performed. In addition, *wayang golek* serves as a complement to community cultural activities, such as *selamatan* or *ruwatan* ceremonies. *Wayang golek* art performances are commonly used as spectacles and entertainment in certain cultural events. Since the 1920s, during the *wayang golek* performance, it has been accompanied by a *sinden*. The popularity of the *sinden* at that time was so high that it beat the popularity of the *wayang golek* puppeteer himself, especially during the era of Upit Sarimanah and Titim Patimah around the 1960s.¹²

After that, puppeteers such as Dalang Asep Sunandar Sunarya from Jilekong, Bandung Regency, who was very popular in his area, as well as puppeteer Rusdi in Indramayu and puppeteer Mansyur from Cirebon, who were also popular in their respective regions, emerged. Each has its own characteristics in the presentation of the story in its respective puppet show.¹³ Each puppeteer, whether Asep Sunandar Sunarya as the *Golek* Puppet Master, or Anom Rusdi and Mansyur as the Shadow Puppet Masters on the North Coast of the Java Sea (Pantura) in West Java, tells a story (*carangan* play) in each performance.¹⁴ For example, the plays (compositions) of the puppeteer Asep Sunandar Sunarya include Slave Buncir (Gatotkaca in Disguise), Cepot Sabda Guru, Arjuna Sakama-kama, Cepot Murka, Sukma Dewa Kusuma, Semar Dadi Raja, Bambang Suryaningrat, Cepot Jadi Sakti, and the Book of Literature Jendra.

The Dalang Rusdi is famous for several notable plays, including *Bagal Buntung Gugat Sikil*, *Jaka Intip*, *Gareng Ngadu Jago*, *Cungkring Dadi Raja*, and *Semar Lungakaji*. Meanwhile, the *carangan* plays of Mansyur Cirebon include *Surya Mustika Jati*, *Pandawa Gupah*, and others. The *Carangan* plays are fictional adaptations of stories from the Mahabharata and Ramayana. Still, there is a common thread that ties the epic setting of the Astina and Amarta countries to the tale, fragmenting it and adding the Panakawan figure Semar as a symbol of the Walisanga, who are seen as the spreaders of Islam in Java. The figure of Semar Kudapawana or Semar Badranaya is believed by the Sundanese people to have been created by Sunan Kalijaga.¹⁵

¹² “Political-Context-in-Surakartanese-Court-Style-Wayang-Gedhog-Relationships-Between-Iconography-and-Performance-Aspects-with-the-Image-of-Power-in-19th-Century-JavaSPAFA-Journal.Pdf,” n.d.

¹³ A. S. Pairunan, Darsikin, and S. Sachana, “The Development of Wayang Golek Video as Physics Learning Media in the Concept of Light,” *Journal of Physics: Conference Series* 1760, no. 1 (2021), <https://doi.org/10.1088/1742-6596/1760/1/012046>.

¹⁴ Rusdi, *Wayang Purwa - Buntung Gugat Sikil* (Indonesia: Ranggon Seni, 1999).

¹⁵ Edy Setyawan, Ahmad Alamuddin Yasin, and Rahman Dahlan, “Legal Culture Review and Judicial Track Record of the Kesultanan Cirebon in the Manuscript Pepakem Jaksa Pepitu,” *Ijtihad: Jurnal Wacana Hukum Islam Dan Kemanusiaan* 24, no. 1 (2024): 1–21, <https://doi.org/10.18326/ijtihad.v24i1.1-21>.

Namely, as a symbol of the lower-class society that lives as they are, which Karl Marx called the Proletariat.¹⁶ Or by Ali Syariati, called the Mustad'afin group. He humiliated himself to serve the descendants of Begawan Syakti for seven generations. Syangyang Izmaya is the Crown Prince of the Manikamaya Kingdom, located in Kesyangyangan. He is the only son of Syangyang and the grandson of Syangyang Wenang, a puppet character unmatched by any other in the puppet story. In the Golek Sundanese Society, Syangyang Izmaya, when he descended from Ampah to Maryapada and changed his form into Semar, had eight grandchildren, including Cepot or Bagong (Astrajingga), Dawala or Cungkring (Petruck), Curis, Bitarota, Ceblog, Gareng, and Deadly Mule.¹⁷

Therefore, this study aims to provide an overview of cultural interpretation in puppet stories that have developed in the West Java region, with a portrait of the socio-cultural character of the people of the North Coast of the Java Sea (Pantura) and Priangan.¹⁸ Namely, seeing the current phenomenon, namely, the children of the next generation of the nation, love the Golek puppet. This anxiety also prompted the author to photograph the cultural heritage of the ancestors, specifically the Walisanga, and their revered figure, Sunan Kalijaga.¹⁹ Moreover, wayang is one of the world's cultural heritages, including wayang golek (wooden puppets), which has been recognised as an intangible cultural heritage by the United Nations Educational, Scientific, and Cultural Organisation (UNESCO) since 2003. This recognition as a "Masterpiece of the Oral and Intangible Heritage of Humanity" shows the importance of wayang in Indonesian culture.²⁰

B. Research Methods

The research method employed to explore the history of *wayang golek* utilizes the historical process. Namely, in the context of *wayang golek*, it can be interpreted as an approach used to investigate and understand the development, background, and role of *wayang golek* in Indonesian culture, especially in the West Java tradition. *Wayang*

¹⁶ Jude Kadri, "The Condition of Alienation and the Transformation of Value into Price in Karl Marx," *World Review of Political Economy* 15, no. 4 (2024): 530–65, <https://doi.org/10.13169/worlrevipoliecon.15.4.0530>.

¹⁷ Mariko Sasaki and Juju Masunah, "A Review of The Sundanese Scale Theory," *Harmonia: Journal of Arts Research and Education* 21, no. 2 (2021): 318–29, <https://doi.org/10.15294/harmonia.v21i2.32995>.

¹⁸ Achmad Zamroni et al., "Supply Chain Pattern of Blue Swimming Crabs in the North Coast of Java, Indonesia," *Uncertain Supply Chain Management* 12, no. 4 (2024): 2635–50, <https://doi.org/10.5267/j.uscm.2024.5.007>.

¹⁹ S Heryanto, *Bayang-Bayang Adiluhung* (Yogyakarta: Dahara Prize, 1989).

²⁰ Puspita Ayu Permatasari, Akhmad Abdul Qohar, and Arief Faizal Rachman, "From Web 1.0 to Web 4.0: The Digital Heritage Platforms for Unesco's Heritage Properties in Indonesia," *Virtual Archaeology Review* 11, no. 23 (2020): 75–93, <https://doi.org/10.4995/var.2020.13121>.

golek, a popular wooden puppet performance art in West Java, can be analysed using various historical methods to reveal its origins, evolution, and influence on society.²¹

Historical research methods that can be applied to the study of *wayang golek* consist of four stages, namely: heuristics, which is the collection of relevant historical sources. In the context of *wayang golek*, heuristics involves searching for archives, documents, books, or records related to the origins and development of *wayang golek*. These sources can be in the form of written documentation, such as texts discussing *wayang golek*. The following heuristic utilizes an interview model with cultural actors, such as puppeteers or *wayang golek* artists, who possess direct Knowledge of the practice and its history. Historical reports or articles that discuss the *wayang golek* tradition. Additionally, regarding the collection of photos and video recordings of past *wayang golek* performances.²²

The next stage is Source Criticism, where, after the sources are collected, the next step is to evaluate them to ensure their authenticity and historical value critically. There are two types of criticism in the historical method, namely external criticism and internal criticism. External criticism involves examining the origin and physical authenticity of the sources found, for example, by assessing whether the source dates back to a period relevant to *wayang golek*. Internal criticism involves analyzing the source's contents to determine whether the information is reliable and pertinent to research on *wayang golek*.²³

The final stage in the historical process is historiography, which focuses on the historian's perspective in writing research on *wayang golek*, a form of writing that is both written and understood by historians, and is characterized by novelty. In this case, it is essential to review how *wayang golek* has been discussed in historical literature and how it is written in historical research. Researchers can explore how views on *wayang golek* have evolved and determine if there is a particular bias or interpretation in the writing of its history.²⁴

In this case, the Social and Cultural Approach to *wayang golek* is not only a performing art, but also a part of the social and cultural life of society. Therefore, the social and cultural approach can be used to understand the role of *wayang golek*, including its significance in society, such as its use in ceremonies, entertainment, or

²¹ Kurniadi et al., "The Influence of Changes in Sundanese Cultural Behavior on Post-Earthquake Disaster Assistance Program Support in Cianjur Regency."

²² Sartono Kartodirdjo, *Pendekatan Ilmu Sosial Dalam Metodologi Sejarah* (Yogyakarta: Ombak, 2017).

²³ Wulan Sukmana, "Metode Penelitian Sejarah," no. April (2021).

²⁴ Bustan Bustan et al., "Pelatihan Penelitian Dan Penulisan Sejarah Pada Peserta Didik Sman 1 Sungguminasa," *Panrita Inovasi: Jurnal Pengabdian Kepada Masyarakat* 2, no. 1 (2023): 26, <https://doi.org/10.56680/pijpm.v2i1.46513>.

community education. The cultural influence approach examines how *wayang golek* is influenced by local traditions or foreign cultures. Then, the social and political changes are to study how *wayang golek* reflects or influences social and political changes in society. By combining these methods, historical research on *wayang golek* can provide deeper insight into how this performing art has developed, adapted, and remains relevant in the context of today's Indonesian culture.²⁵

C. Results and Discussion

1. History of Wayang in Indonesia

Wayang, according to experts, is a traditional Indonesian art form that presents stories, typically tales from the Ramayana and Mahabharata, using leather puppets (*wayang kulit*) or other visual media. This *wayang* performance also encompasses various arts, including musical arts (*gamelan*), oral arts (language), literary arts (stories), as well as painting, sculpture, and symbolic arts.²⁶

According to cultural experts, *Wayang* is the pinnacle of Indonesian cultural arts, encompassing a diverse range of art forms, including acting, vocal performance, music, storytelling, literature, painting, sculpture, and symbolism. According to Hazeau, *Wayang* is "*walulang inukir*" (carved skin) whose shadows can be seen on the screen.²⁷

According to the KBBI (*Kamus Besar Bahasa Indonesia*) Big Indonesian Dictionary definition, *wayang* is a puppet that imitates people, made of carved leather or wood, and so on, which can be used to play characters in traditional drama performances in various regions of Indonesia, such as Bali, Java, and Sunda. In addition, some interpret *wayang* as a conventional drama type performance that displays shadows projected on a screen. Of course, the second meaning does not apply to *wayang wong* (*wayang orang*).²⁸

Based on the meaning of the language, the word *wayang* comes from Old Javanese, namely *wod* and *yang*, meaning repetitive and unstable movements. With the meaning of the word, it can be said that *wayang* means a vague shadow form that always

²⁵ Elgy Sundari, "Cendikia Pendidikan," *Cendekia Pendidikan* 4, no. 4 (2024): 50–54.

²⁶ Bedjo Riyanto, Nurhayatu Nufut Alimin, and Endri Sintiana Murni, "Lifestyle Ambiguity: The Visuals of Cigarette Advertisements in the Dutch East Indies Era," *Harmonia: Journal of Arts Research and Education* 22, no. 2 (2022): 227–40, <https://doi.org/10.15294/harmonia.v22i2.38636>.

²⁷ Semarang Jawa et al., "The Art Of Logic In Muslim Scholarship : A Study Of Mantiq Transmission And Faculty of Social and Political Sciences . The State Islamic University of Walisongo Semarang . Kota Magister Program of Islamic Studies . Universitas Introduction Mantiq (Logic " 24, no. 2 (2022): 241–74.

²⁸ Onok Yayang Pamungkas et al., "Exploring the Cultural Significance of Javanese Literature: A Study of Mantras," *International Journal of Society, Culture and Language* 12, no. 2 (2024): 138–49, <https://doi.org/10.22034/ijscsl.2024.2025848.3440>.

moves with an unstable place. On the other hand, *wayang* also has the meaning of *ayang-ayang* (shadow), because what is seen is a shadow on the screen. Shadow is interpreted as a fantasy that has a form according to what is imagined. For example, a good character or person is depicted with a thin body, sharp eyes, and so on, while an evil character is shown with a wide mouth, broad face, and so on.²⁹

Wayang is one of the most popular traditional drama performances in Indonesia, which showcases the country's rich cultural diversity. Until now, *wayang* performances remain a favourite among Javanese people, especially *wayang kulit* in Central Java and East Java, and *wayang golek* in West Java. *Wayang kulit* utilises puppets made of leather, whereas *wayang golek* employs puppets crafted from wood. In *wayang*, there are Lakon (stories), both *wayang kulit* and *wayang golek* are usually based on stories taken from the epics Ramayana and Mahabharata.³⁰

Both of these epics originated in India, but the stories were adapted by the Javanese first, making them more meaningful and in line with Javanese culture. *Wayang golek* uses the same story as *wayang kulit*. Still, the diversity of stories performed is narrower, and the most dominant is the comedy performance by *punakawan*, namely characters in the Javanese *wayang*, consisting of four main characters: Semar, Gareng, Petruk, and Bagong.³¹

In one set of *wayang kulit*, there are several hundred characters; some are good, while others are evil. The good characters are always played on the right side of the puppeteer, while the evil ones are played on the left side. The unused puppets are mounted on a banana tree trunk in front of the puppeteer. Among the famous *wayang* characters are the five Pandawa brothers: Yudisthira, Bima, Arjuna, Nakula, and Sahadeva. They are characters in the Mahabharata story, which tells of a civil war.³²

In *wayang kulit*, the puppeteer always sits behind the *kelir*, which is a white cloth screen stretched on a frame (gate) for the *wayang kulit* performance, allowing the puppets to be played. In *wayang*, the existence of the puppeteer is fundamental because the puppeteer plays all the puppets and voices their texts. The puppeteer is also the one who sings and leads the *wayang gamelan*. The puppeteer is not only present in *wayang kulit*, but also in *wayang wong* (people), although the people can move on their own.³³

²⁹ Heryanto, *Bayang-Bayang Adiluhung*.

³⁰ Zamroni et al., "Supply Chain Pattern of Blue Swimming Crabs in the North Coast of Java, Indonesia."

³¹ Soetarno, "Gaya Pedalangan Wayang Kulit Purwa Jawa Serta Perubahannya," *Mudra Jurnal Seni Budaya* 26, no. 1 (2011): 1–16, <https://doi.org/10.31091/mudra.v26i1.1583>.

³² Budi Sujati, Wahyu Iryana, and Muhamad Bisri Mustofa, "Cultural Surgical of Indramayu-Cirebon Wayang Kulit Performance; Astrajingga Ngangsu Kaweruh," *Jawi* 5, no. 1 (2022): 51–62.

³³ Soetarno, "Gaya Pedalangan Wayang Kulit Purwa Jawa Serta Perubahannya."

The most important musical instrument in the *wayang gamelan* is a percussion instrument called *gender*; the music played changes according to the story being told. The puppeteer uses a wooden beater (*cempala*) and a large wooden box, which is typically used to store all the puppets, to instruct the gamelan players on the type of music to play, such as romantic, angry, or other moods.³⁴

In Indonesian history, there are several terms for *wayang*, including: *Wayang Kulit*, which is a puppet made of buffalo skin, with stories taken from the Mahabharata or Ramayana stories; *Wayang Purwa*, which is a puppet that tells purwa (early) or ancient stories, such as the Mahabharata story; *Wayang Golek*, which is a three-dimensional puppet made of wood, especially popular in Sunda;³⁵ *Wayang Orang*, which is a performance featuring human figures telling a story, using special clothes, costumes, and make-up; *Wayang Beber*, which is a puppet show that uses pictures drawn on cloth, then displayed alternately; *Wayang Klitik*, which is a puppet made of wood and has a flat shape, similar to a combination of *wayang kulit* and *wayang golek*; *Wayang gambuh*, which is a puppet show that uses Malat stories or Panji stories in Bali; and *Wayang Potehi*, which is a puppet show that combines elements of Chinese culture with Indonesian culture.³⁶

2. Wayang as a Symbol of Islamization in Java

Of the several terms of *wayang*, the focus of this research is *wayang golek*. Namely, interpreting *wayang* as a cultural heritage object made of *Golek* or wood, which serves as entertainment that guides the audience toward the path of truth. In a *wayang* performance, the audience is presented with not only a storyline and characterisation, but also a life message (*pepeling*), an entertainment narrative, songs by *pesinden*, gamelan musical instruments, entertainment, and humour from the story brought by the puppeteer, among other elements.³⁷

One of the cultural acculturations in *wayang* includes *Jamus Layangkalimahsahda*, which is another meaning of the *Shahada* of testimony in the Five Pillars of Islam which contains the *Shahada of Tauhid* (Testimony of the existence of Allah, the Lord of the Universe), and the *Shahada of Rasul* (Testimony that the

³⁴ Ciara Nurdenara and Wikky Fawwaz Al Maki, "Image Translation between Human Face and Wayang Orang Using U-GAT-IT," *IAES International Journal of Artificial Intelligence* 13, no. 2 (2024): 2451–58, <https://doi.org/10.11591/ijai.v13.i2.pp2451-2458>.

³⁵ Nuriarta et al., "Articulation of Indonesian Identity in Mahabharata Epic Puppet Comics by Sundanese, Javanese, and Balinese Comic Artists."

³⁶ Mansur, "Dalang Wayang Cirebon Padepokan Langen Purwa" (Cirebon, 2023).

³⁷ Pairunan, Darsikin, and Saehana, "The Development of Wayang Golek Video as Physics Learning Media in the Concept of Light."

Prophet Muhammad is the Messenger of Allah).³⁸ In the *wayang* play, a story or series of events is presented in a wayang performance, be it *wayang kulit*, *wayang orang*, or *wayang golek*. One of them is the Sundanese *wayang* play, which is a composition based on Sunan Kalijaga's ideas in preaching. *Jamus Layangkalimahsahda* is a concept in the Javanese wayang tradition that holds significant cultural implications regarding the acculturation of Java and the dissemination of Islamic teachings. This term is a combination of the words "*Jamus*," which means "smooth black," and "*Kalimahsahda*," which comes from the "*Kalimat Syahadat*", which is the confession that there is no God but Allah and Muhammad is the messenger of Allah.³⁹

As for its relevance in modern life, although it originates from an old tradition, the concept of *Jamus Layangkalimahsahda* remains relevant in contemporary life as a reminder of the importance of spiritual and moral values in everyday life. Understanding and practising the shahada as the foundation of faith can serve as a guideline in navigating life's challenges, as well as a means to achieve a better and more meaningful life. Thus, *Jamus Layangkalimahsahda* is not only a symbol in the *wayang* story, but also a cultural heritage that contains moral and spiritual messages that can be implemented in contemporary life.⁴⁰

In the context of *wayang*, *Jamus Kalimahsahda* is depicted as an amulet or heirloom owned by Prabu Yudistira (*Puntadewa*), the main character in the Pandawa family. This heirloom serves as a symbol of spiritual and moral strength, reflecting the Islamic values that he sought to convey to the Javanese people at that time. The giving of *Jamus Kalimahsahda* to Yudistira by Sunan Kalijaga in the wayang play aims to instill the teachings of monotheism and the importance of the Shahada as the basis of religious life. *Jamus Layangkalimahsahda* is an heirloom owned by Prabu Amarta Puntadewa, which Semar entrusted to the Pandawa ancestors from Begawan Sakri, Palasara, Abiyasa, Pandu Dewanata, to Yudistira (*Puntadewa/Prince Darma Kusuma*).⁴¹

3. The History of Wayang in West Java in Relation to the Process of Islamization

The character of Semar in the Sundanese *wayang* story itself is very famous. Specifically, in the discussion of *Jamus Wayang Kalimahsahda*, one of Semar's heirlooms from Syangyang Wenang, the author focuses on the three parts of the story

³⁸ Asep Sunandar Sunarya, "Dalang Asep Sunandar Sunarya Pangelaran Wayang Lakon Cepot Murka." (Bandung, 2024).

³⁹ Johannes Beltz and Eva von Reumont, "Leaving Javanese Shadow Theatre (Wayang Kulit) Religiously Unlabelled," *Entangled Religions* 13, no. 7 (2022): 16–17, <https://doi.org/10.46586/er.13.2023.11038>.

⁴⁰ Raskimal, "Tokoh Masyarakat Luwunggesik" (Indramayu, 2021).

⁴¹ Anom Rusdi, "Wawancara Dalang Anom Rusdi Tentang Karya Budaya Di Lohbener Kabupaten Indramayu" (Indramayu, 2024).

in the wayang performance.⁴² First, an excerpt from the story of Syangyang Ismaya Turun Ampah, the tale of Syangyang Ismaya's descent from Heaven to Earth to perform good deeds (*gawe kelaku*) in society to attain a perfect life. Second, the conflict between Syangyang Ismaya and Syangyang Manikmaya, also known as Batara Guru, Astina, and Amarta. The third part is the resolution of the play by Syangyang Ismaya, where he disguises himself as Semar (smiling while disguised). Semar resolves all the problems that occur in Maryapada, acting as a human nail in the puppet world.⁴³

In Dukuh Pecantilan Karang Tumaritis, where Semar Kudapawana and his grandchildren gather. Semar is seen gathering with his grandchildren, namely Cungkring (Petruk), Astrajingga (Bagong), Curis, Dawala, Bitarota, Ceblog, Gareng, and Bagal Buntung. According to initial information, it was reported that Bagong Astrajingga would leave Karang Tumaritis. When Semar asked Astrajingga Bagong about it, he only answered with a joke: "The important thing is that you give money for food, gasoline, and living expenses," said Astrajingga.⁴⁴

Likewise, Cungkring and Gareng disagreed that their eldest brother intended to go to Jakarta (*Negara Amarta*) without bringing any provisions. Bagong's skills who were illiterate because he did not go to school, plus his lack of insight were not enough capital as provisions to go to the city, plus his parents who lived in poverty as Semar's pattern of behavior who chose to become *kaula* (*Kaula* can be interpreted as the proletariat, commoners, and a servant who serves his master. In Cirebon-Indramayu language it is also called *pawongan*).⁴⁵ Although if we remember Semar descending to earth from the manikloka shrine (a term in Javanese culture or tradition that refers to a place or area that is considered sacred or respected) by bringing very valuable ancestral heirlooms, such as *Jamus Layang Kalimahsahda*, Cupu Manik Astagina, Cupu Manik Kusuma, Keris Madupare, and Kendi Pertula, all of which have been distributed to the descendants of Begawan Sakri (a figure in Javanese legend and mythology who is known as a begawan (priest or spiritual teacher) who has very high powers and Knowledge), including *Jamus Layang Kalimahsahda* which is now used by King Amarta Prabu Puntadewa Samiaji (a name that refers to the main character in the Wayang Purwa story or the Javanese version of the Mahabharata).⁴⁶

⁴² Sujati, Iryana, and Mustofa, "Cultural Surgical of Indramayu-Cirebon Wayang Kulit Performance; Astrajingga Ngangsu Kaweruh."

⁴³ Mansur, "Dalang Wayang Cirebon Padepokan Langen Purwa."

⁴⁴ Sujati, Iryana, and Mustofa, "Cultural Surgical of Indramayu-Cirebon Wayang Kulit Performance; Astrajingga Ngangsu Kaweruh."

⁴⁵ Amir Mertosedono, *Sejarah Wayang, Asal-Usul, Jenis Dan Cirinya* (Semarang: Dahara Prize, 1994).

⁴⁶ Rusdi, "Wawancara Dalang Anom Rusdi Tentang Karya Budaya Di Lohbener Kabupaten Indramayu."

The story of wayang is told by Dalang Asep Sunandar Sunarya when acting out the story of *Jamus Layangkalimahsahda*, starting with the setting of the story in heaven. The puppeteer states that after Sang Hyang Manikmaya was crowned King of Tribuana in Heaven Suralaya, Sang Hyang Tunggal and his two wives, Dewi Darmani and Dewi Wirandi Mokswa, went to Swargaloka Sunyaruri. Sang Hyang Ismaya and Sang Hyang Antaga were temporarily assigned to accompany Sang Hyang Manikmaya before they later went down to Marcapada.⁴⁷

Sang Hyang Manikmaya was titled Sang Hyang Jagatnata or Sang Hyang Otipati (Batara Guru or Batara Tengguru). Together with Sang Hyang Ismaya and Sang Hyang Antaga, he began to organize Suralaya, creating new heavens that would be used for the burial of the gods who would later be his descendants. However, Sang Hyang Manikmaya had anxiety in his heart, because he had heard that his other eldest brother, the mother of Dewi Darmani, namely Sang Hyang Rudra or Sang Hyang Dewa Esa or Sang Hyang Rancasan, who became king in the Keling heaven (Selong country), had built magnificently the heaven that Sang Hyang Tunggal had previously inherited.⁴⁸ In fact, according to the news he had heard, Sang Hyang Rudra, also known as Sang Hyang Dewa Esa or Sang Hyang Rancasan, began to be worshipped by his followers. Sang Hyang Manikmaya considered this to undermine his authority as King of Tribuana, so it was implied in his mind that he should eliminate other powers that rivalled Suralaya.⁴⁹

Sang Hyang Manikmaya tried hard to find a way to get rid of Sang Hyang Rancasan. There had to be a reason, because apart from Sang Hyang Rancasan being his eldest brother, even though they had different mothers, Sang Hyang Rancasan also had extraordinary supernatural powers. He couldn't defeat Sang Hyang Rancasan himself, so there was no other way except to incite his two brothers, namely Sang Hyang Ismaya and Sang Hyang Antaga. In front of Sang Hyang Ismaya and Sang Hyang Antaga, he told his heart's anxiety, namely the existence of the Keling heaven, which was considered to be a rival to the Suralaya heaven. Sang Hyang Manikmaya also incited his two brothers, who believed that Sang Hyang Rancasan wanted to seize Suralaya and become the king of Tribuana.⁵⁰ In addition, Hyang Manikmaya also told about an heirloom that was said to be sacred by their ancestors. A very extraordinary heirloom, unmatched by other heirlooms in the pramuditya universe, the heirloom Jamuslayang Kalimahsahda.

According to Hyang Manikmaya, Jamuslayang Kalimahsahda was inherited from their ancestors. Still, his father entrusted it to the eldest son of Hyang Rancasan, before

⁴⁷ Rusdi, *Youtube Dalang Rusdi Syangyang Mumet Turun Ampah* (Indonesia, 2023).

⁴⁸ Mertosedono, *Sejarah Wayang, Asal-Usul, Jenis Dan Cirinya*.

⁴⁹ Purwadi, *Mengkaji Nilai Luhur Tokoh Semar* (Yogyakarta: Kanwa Publisher, 2014).

⁵⁰ Nurdenara and Al Maki, "Image Translation between Human Face and Wayang Orang Using U-GAT-IT."

he began *tapabrata* (spiritual training or rules that practitioners must follow to reach a level of spiritual maturity), and was stranded in the land of Samudralaya. According to Sang Hyang Manikmaya, the heirloom was not bestowed or inherited by Hyang Rancasan; it was only entrusted temporarily.⁵¹ Initially, Sang Hyang Ismaya and Sang Hyang Antaga were not swayed by Sang Hyang Manikmaya's complaint. However, due to Sang Hyang Manikmaya's cleverness in provoking them, Sang Hyang Ismaya and Sang Hyang Antaga eventually changed their minds after hearing the story of the Jamuslayang Kalimahsahda heirloom. They then agreed to visit the Keling heaven (Selong country) to ask for the Kalimahsahda heirloom, which was considered to have been entrusted to their eldest brother by their father.⁵²

Upon arrival at Kahyangan Keling, Sang Hyang Ismaya, Sang Hyang Antaga, and Sang Hyang Manikmaya immediately met their eldest brother. Sang Hyang Rudra, also known as Sang Hyang Rancasan, who is titled Sang Hyang Dewa Esa, welcomed the arrival of his three younger siblings, and they then engaged in conversation. In the subsequent discussion between them, Sang Hyang Manikmaya asked for the heirloom *Jamuslayang Kalimahsahda* with the reason to be enshrined in Jonggring Salaka (a name related to a character in a wayang story or a religious symbol in Javanese tradition) as a divine heirloom, because he had been crowned king of Tribuana in Suralaya.⁵³ Sang Hyang Rancasan politely refused, considering the heirloom to be an ancestral mandate that must be guarded and accounted for. Sang Hyang Manikmaya accused his eldest son of disobeying his father's decision to crown himself king of Tribuana. The conversation turned into a debate, and finally, Sang Hyang Manikmaya challenged Sang Hyang Rancasan to a showdown. A duel was inevitable between them. The earth was shaken, and Marcapada was shaken again by the lust of the sons of Sang Hyang Tunggal.⁵⁴

The mountains roared, spewing out their lava, and the hills collapsed. A duel took place between Hyang Manikmaya and Hyang Rancasan. Both of them competed in strength, showcasing their supernatural powers. However, in the duel, it was seen that Sang Hyang Rancasan was superior to Sang Hyang Manikmaya. Several supernatural powers and heirlooms of the gods, owned by Manikmaya, were unable to withstand the mystical powers of Sang Hyang Rancasan. When Sang Hyang Manikmaya *bertiwikrama* (great enthusiasm) became the Sewu idol, Hyang Rancasan was no less significant; his *bertiwikrama* was greater than the giant incarnation of Hyang Manikmaya. And so on, every time Manikmaya entered the bowels of the earth, Hyang Rancasan was behind him. Every time Manikmaya flew in space, Rancasan was always

⁵¹ Dadan Sunarya, "Wawancara Dadan Sunandar" (Bandung, 2023).

⁵² Hawe Setiawan, "Hawe Setiawan Dalam Diskusi Online Ngaguar Tatar Ukur" (Bandung, 2023).

⁵³ Seno Sastroamidjojo, *Nonton Wayang Purwa* (Jakarta: Bharata, 1953).

⁵⁴ Sastroamidjojo.

behind him.⁵⁵ Manikmaya was overwhelmed by the supernatural powers of Hyang Rancasan, so Sang Hyang Antaga and Sang Hyang Ismaya immediately jumped into the Yuda Battlefield to help Manikmaya; both of them immediately charged at Sang Hyang Rancasan. They attacked simultaneously from all directions, some assaulting from the front, facing each other, while others attacked from behind, from above, and from below.⁵⁶

The war of glory between them shocked Marcapada. A storm of disaster, accompanied by lightning and fire, swept in, destroying the Keling heaven and the Selong earth, all caused by their supernatural powers. Finally, Sang Hyang Rancasan died at the hands of his brothers. His body was split into two because of the mutual tug of war between Sang Hyang Ismaya, Sang Hyang Rancasan, and Sang Hyang Antaga. However, shortly after the death of Sang Hyang Rancasan, a voice without a form appeared in the sky, none other than the 'spirit' of Sang Hyang Rancasan, who did not accept the treatment of his brothers. He threatened that one day he would seek revenge for their actions. He would always shadow the power of Manikmaya and would always follow the steps of Ismaya and Antaga in Marcapada.⁵⁷

The three of them were stunned to hear the threat from the spirit of Hyang Rancasan. Awareness and regret are always at the end of the story, after everything has happened; what's more, their actions have disturbed the tranquillity of Sang Hyang Tunggal in Swargaloka Sunyaruri (the condition or situation where God Almighty is in the highest and perfect state). Sang Hyang Tunggal, in the form of a disembodied voice, condemned Manikmaya's actions, which had incited his two brothers to kill their eldest brother.⁵⁸ Later, Hyang Manikmaya will receive his karma, namely, his legs will become small on one side and weak, so he will be nicknamed Sang Hyang Lengin. His teeth will be as big as a kapok fruit and will be named Sang Hyang Randuana. His hands will grow to four and will be named Syiwa, and finally, on his journey, his body will be burned by a vicious poison so that it turns blue, so his name will increase to Sang Hyang Nilakanta.⁵⁹ Sang Hyang Manikmaya could do nothing but surrender to accept the curse from his father, as did Sang Hyang Ismaya and Antaga. The heirloom that was fought over has now been taken back by Sang Hyang Tunggal, and in time, the heirloom will be inherited by the Ksatria Marcapada, who can carry it, *Jamuslayang Kalimahsahda* from Titis Manon, namely the descendants of the sage Sakri, to

⁵⁵ Asrori et al., "Islamic Educational and Cultural Values in Indonesian Puppetry Art: A Systematic Literature Review."

⁵⁶ Sunarya, "Dalang Asep Sunandar Sunarya Pangelaran Wayang Lakon Cepot Murka."

⁵⁷ Asrori et al., "Islamic Educational and Cultural Values in Indonesian Puppetry Art: A Systematic Literature Review."

⁵⁸ Solichin, *Wayang Masterpiece Seni Budaya Dunia* (Jakarta: Sinergi Persadatama Foundation, 2010).

⁵⁹ Sunarya, "Dalang Asep Sunandar Sunarya Pangelaran Wayang Lakon Cepot Murka."

Yudistira (Puntadewa). The passage of time finally required Jamus Layangkalimahsahda to be given to Syangyang Ismaya, while the Suryalaya Throne was given to Syangyang Manikmaya (Batara Guru). Syangyang Ismaya then descended to earth and transformed into Semar Kudapawana.⁶⁰

4. The Story of Wayang Golek in the Acculturation of Islamic Culture in West Java

From this historical event of *wayang*, there is an important note about the story of *Wayang Golek* Sunda, which is different from the *Wayang* version from India. If, in the original version of the Bharata war, the advisor to the Pandava side was only Krishna, then in *Wayang*, the number is increased to two, with the other being Semar. The figure of Semar in the Pewayangan Golek Sunda story is depicted as the caretaker of the descendants of Begawan Syakri, particularly the Pandawa, who are the main characters in the Mahabharata story.⁶¹ However, in the puppet show with the theme of Ramayana, the puppeteers also usually present Semar as the caretaker of Sri Rama or Sugriwa's family. At the same time, his younger brother, Syangyang Punggung, transforms into Togog as the caretaker of the giants. Certainly, Semar's foster children can always defeat Togog's foster children. This is just a symbol, namely, Semar is a depiction of the combination of the ordinary people and the gods of heaven. So, suppose the government, symbolised as the Knights fostered by Semar, listens to the voice of ordinary people as if it were the voice of God. In that case, the country it leads will undoubtedly become a superior and prosperous one.⁶²

Semar is the son of Sanghyang Tunggal and Dewi Wiranti. He has two brothers, Sanghyang Punggung (Togog) and Sanghyang Manikmaya (Batara Guru). The three brothers came from a glowing egg. When worshipped by Sanghyang Tunggal, the egg cracked, the egg became Togog, the white became Semar, and the yolk became Batara Guru. In Heaven, Semar was known as Sanghyang Ismaya and had a wife named Sudirman. Semar lived in Dukuh Petancilan, Tumaritis Village, with the full name Semar Badranaya, and raised eight children as symbols of the Walisanga in Java. However, generally, the puppet story only tells of three of Semar's children, namely Gareng, Cungkring, and Bagong.⁶³

Semar, Gareng, Cungkring, and Bagong are collectively known as the Punakawan, which translates to "loyal friends." Punakawan always follows the Knights who defend the truth and becomes an entertainer when their superiors are sad. In Golek

⁶⁰ Asep Sunandar Sunarya, "Dalang Asep Sunandar Sunarya Pangelaran Wayang Lakon Dewa Kusuma." (Bandung, 2022).

⁶¹ Paul Stange, "Deconstruction as Disempowerment: New Orientalisms of Java," *Critical Asian Studies* 23, no. 3 (1991): 51–71, <https://doi.org/10.1080/14672715.1991.10409714>.

⁶² Sri Mulyana, *Apa Dan Siapa Semar* (Jakarta: Gunung Agung, 1982).

⁶³ Pujawiyatna, *Filsafat Sana Sini* (Yogyakarta: Kanisius, 1975).

Sundanese, Semar is called Badranaya.⁶⁴ Badranaya is often depicted as a wise, humorous, and full of wisdom. Although his physical form is usually not handsome and modest, the role of Semar or Badranaya is critical in providing moral advice, resolving conflicts, and offering wise life guidance.

The word *Bebadra* means building facilities from the ground up. At the same time, Naya is derived from Nayaka, which means *Mangrasul's* messenger, who interprets the nature of building and carries out God's commands for the welfare of humanity. In terms of choosing to live in poverty, it is as if the Punakawan of Semar's caliber says that poverty is beautiful. That is why the Golek Sundanese people often share the local wisdom of ancient culture, which includes "*Sangu Urip Dudu Emas Dudu Pari*," as well as Guna Kaya Purun Ingkang den Antepi Nuhoni trah Utama.⁶⁵ Namely, the provision of life is not in the glitter of gold, but in the wealth of reason, heart, and orientation of steadfastness to become the main human being. What is the main human being? Sunan Gunung Jati referred to it as a human being who can be entrusted with the Mosque and the Poor (*Tajug lan Fakir Miskin*). It is not impossible; this soft voice embodies the "Eloquence of Silence," the eloquence found in the silence of Cirebon's ancient historical walls. Something dark, namely "Heneng-Hening Eling," that makes humans trapped in silence. Understandably, when silent, many conversations can be heard. In silence, the sound of anxiety will flow far away. In silence, we realize that this republic is predatory, a paradise for corruptors. There is always a stench of democracy in the television media. There is always a regime of power built based on disgusting political cartels, in which there are many holistic oligarchic powers.⁶⁶ The Soul of the Age (*Zeitgeist*) truly provides Semar with the preparation to fulfil the call of his time. This is proof that Semar's actions are a testament to the legitimacy of the struggle of ordinary people who want to improve their standard of living.⁶⁷

In the reasoning of the marginalised (proletarian) like Semar, there are at least two important meanings to the need to be a bridge connecting people with their leaders in the context of the modern educational world. The reality of the need for reconstruction of character education to play an urgent role in guarding the nation is something that must be done. In the puppet show, there are demands related to the empowerment of Civil Society, which can strengthen the norms of national character in stimulating and providing positive values for the growth and development of advanced educational science with international standards. In reality, the participation

⁶⁴ Muhammad Duyeh, "Wawancara M. Duyeh, Pengrajin Wayang Golek" (Bandung, 2023).

⁶⁵ Arthur S. Nalan, "Asep Sunandar Sunarya: Dalang of Wayang Golek Sunda (1955-2014)," *Asian Theatre Journal* Volume 33, no. Issue 2 (2016): Pages 264-269.

⁶⁶ Wahyu Iryana, *Momi Kyosyutu* (Jakarta: Kaki Langit Grasindo, 2019).

⁶⁷ Sasaki and Masunah, "A Review of The Sundanese Scale Theory."

of the grassroots community in education is highly dependent on Their Knowledge and understanding of the process, function, and role, as well as their income level.⁶⁸

In this case, the functions and purposes of *wayang golek* include moral and spiritual education. *Wayang golek* is often used as a means to teach the values of life, ethics, and morals to the community. The stories presented in *wayang golek* are filled with moral messages, virtues, and vices that must be overcome, as well as lessons about loyalty, courage, and wisdom. In the narrative of the history of wayang, there is da'wah and acculturation of Culture, namely, *wayang golek* was used by the Walisanga to spread Islamic teachings in West Java. They used *wayang golek* to integrate Islamic spiritual messages with local culture without eliminating the existing cultural identity.⁶⁹ In addition, traditional entertainment and performances, such as *wayang golek*, serve as a means of da'wah and education. *Wayang golek* is also a popular form of entertainment for the community, both at traditional events and certain celebrations. This performance can last for hours and is often accompanied by gamelan music, which enhances the atmosphere.⁷⁰

D. Conclusion

Wayang is a traditional art that must be preserved so that future generations can still see wayang performances, one of which is *wayang golek*. In West Java, *wayang golek* is identical to carved and personalized wooden dolls, which is a traditional performing art that has become an integral part of Sundanese culture. Not only as entertainment, wayang golek also functions as a means of conveying moral values, history, and life teachings. The story of *Jamus Layang Kalimahsahda*, which is popular in West Java society through *Wayang Golek* performances, provides both entertainment and guidance. *Jamus Layang Kalimahsahda* contains a piece of paper with the testimony of tauhid (Allah) and the testimony of the Prophet Muhammad as a Horizontal Communication relationship between humans and their God. The Dalang or local Poet seems to provide a picture of the life of the soul during the historical transition from the Hindu-Buddhist period to the Islamic period in Indonesia.

In this context, there are spiritual values, specifically horizontal communication with God, which refers to direct communication between humans and God, without the use of intermediaries. This communication often involves prayer, dhikr, or other forms of worship that aim to establish a close relationship with God. The figure of Semar and his grandchildren, as a Crown Prince in the Manikmaya Kesyangyangan Kingdom,

⁶⁸ Barone and Bresler, "International Journal of Education and the Arts."

⁶⁹ Rumiwiharsih, "The Coherence between Javanese Gamelan (Traditional Instrument) and Classical Javanese Dance," *Retos* 61 (2024): 1628–34, <https://doi.org/10.47197/retos.v61.110574>.

⁷⁰ Leli Halimah et al., "Storytelling through 'Wayang Golek' Puppet Show: Practical Ways in Incorporating Character Education in Early Childhood," *Cogent Education* 7, no. 1 (2020), <https://doi.org/10.1080/2331186X.2020.1794495>.

prefers to leave the palace and become commoners, thereby serving as a bridge of power between the lower classes and the ruling elite.

Although in reality, the supernatural powers of Syangyang Izmaya (Semar) are invincible because his knowledge is perfect, encompassing sufficient clothing, shelter, and food. Semar appears to criticize the ruler who refuses to see his people, who are starving and lacking in clothing and shelter. They are the Mustadafin, the Proletariat, who are not economically supported and need to be fought for. The story of Jamus Kalimahsahda is set in the transition period from the Hindu-Buddhist era to the Islamic era in the Archipelago, marking the acculturation of Hindu-Buddhist culture into Islam Nusantara. Through this process, the spread of religious values can be channelled quickly and precisely. In the Wayang Golek story, from a historical perspective, a valuable lesson can be found that the values of goodness will ultimately prevail over evil, as seen in past stories. This is a reminder that in the era of democracy, the present era, and the future, anyone can be a good leader whose goodness will always be remembered, and a bad leader will always be remembered for his badness.

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¹Mircea Eliade (ed.), *The Encyclopedia of Religion*, vol. 8 (New York: Simon and Schuster, 1995), h. 18.

²Norman Daniel, *Islam and the West* (Oxford: One World Publications, 1991), h. 190.

³Syeikh Ja’far Subhānī, *Mafāhim Al-Qur’ān* (Beirut: Mu’assasah Al-Tarīkh Al-’Arabī, 2010), Juz 5, h. 231.

⁴Syeikh Ja'far Subhānī, *Maḥālim Al-Qur'ān*, h. 8-9.

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1. Holy book

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6. Article in book

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7. Article in encyclopaedia

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8. Article in journal

¹Muhammad Adlin Sila, "The Festivity of *Maulid Nabi* in Cikoang, South Sulawesi: Between Remembering and Exaggerating the Spirit of Prophet", *Studia Islamika* 8, no. 3 (2001): h. 9.

9. Article in mass media

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10. Article in Internet

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