

Strengthening Local Values in Shadow Puppet Messages at Padepokan Sehat Medika, Kebumen

¹Anjar Mukti, ^{2✉}Yani Hendrayani, ³Aniek Irawati

^{1,2,3}Universitas Pembangunan Nasional Veteran Jakarta, Indonesia

E-mail: ¹anjarmukti@upnvj.ac.id, ^{2✉}yanihendrayani@upnvj.ac.id, ³aniekirawati@upnvj.ac.id

Abstract. *Shadow puppet shows, as part of traditional culture, do not only function as entertainment with aesthetic value. The Shadow puppet show is a traditional communication medium containing implied and explicit messages. The messages in the shadow puppet show are generally about the values of life used for moral growth in society. This study aimed to discover the messages in the shadow puppet show at Padepokn Sehat Medika, Kebumen Regency. The researcher tried to examine the message's meaning from one of the stories in the shadow puppet show at Padepokan Sehat Medika, Kebumen Regency, namely Wahyu Tejaningrat, focusing on the meaning contained in the story. The research paradigm used is constructivism, with qualitative methods and content analysis approaches. The theory used is Paul Ricoeur's Hermeneutics model, a theory regarding the rules of interpreting specific texts, signs, or symbols with the essence of meaning. The researcher found that the story has a profound message about leadership and the role of society in government that can educate and make people aware of the current conditions in society.*

Keywords: *shadow puppets, traditional communication medium, hermeneutics model.*

Article Info:

Received 14 Sep 2024, Revised 19 Nov 2024, Accepted 3 Aug 2024, Available online 30 Dec 2024

Copyright (c) Anjar Mukti, Yani Hendrayani, Aniek Irawati

INTRODUCTION

Social dynamics are now related to the media (Figueiras, 2017). Using a mediacentric perspective, some scholars believe that media is dominant in shaping social reality (Flew, 2017) and argue that people easily believe various discourses presented by the media (Praditya, 2022). The rapid development of technology makes social media a place where everyone gets information. This can be seen from the change in the media for delivering short film messages, which we might only be able to watch at specific festivals in the past. Currently, we can enjoy short films on several social media (Wattimena & Eunike, 2020).

However, despite this, traditional communication media, such as folk performance media, are still often used. One of the folk performance media that is still alive today is Wayang. In practice,

folk performances function as art and can support an effective communication process to convey information. Therefore, the opportunity for Wayang as a traditional communication medium is still wide open. Puppetry is a powerful communication medium even today. Therefore, the opportunities for Wayang as a traditional communication medium are still wide open and popular as a performing art, especially at Javanese cultural arts events (Nurcahyo & Yulianto, 2021). This popularity is what led Wayang to receive awards as a Masterpiece of Oral and Intangible Heritage Humanity by UNESCO in 2003 (Purbasari & Carrollina, 2023). This award further establishes Wayang as a traditional art form that must be preserved through cultural performances rooted in traditional media and messages containing values. Indonesia is a country that has

a very diverse culture. These cultures emerged from the many tribes spread across Indonesia. Each tribe has a unique culture and characteristics to be used as an identity and pride. Javanese culture has its uniqueness and characteristics; Javanese culture is full of philosophy and symbolic meanings contained within it, such as the art of shadow puppetry. Wayang art is a traditional cultural tradition that still survives today.

Wayang is a powerful medium of communication even today, especially in Javanese society which has a history of using wayang as a means of communication media for worship of ancestral spirits called *hyang*. Subsequently, this history became the forerunner from *hyang* to wayang and the shaman became a mastermind (Putri & Fauziah, 2018). The worship of ancestral spirits is carried out in various ways, including the shadow performance. This performance of the shadows of ancestral spirits later became a societal tradition (Anggoro, 2018).

According to Marina Puspitasari in the Anggoro Journal (2018), wayang is a type of Javanese culture that has existed and been known to the Javanese people since +1500 years ago. Wayang stories initially told about the adventures and heroism of ancestors and then moved on to the Ramayana and Mahabharata stories. In the Hindu era, wayang art became increasingly popular because the language had been copied into Old Javanese. Wayang Kulit's dense philosophical, historical, pedagogical, and symbolic values make it increasingly popular. Wayang is often used as a reference for values for the Indonesian people. Wayang is one of the pinnacles of the Indonesian nation's cultural art that is most prominent among many other cultural works. Puppetry includes acting, sound, musical, spoken, literary, painting, sculpture and symbolic arts. Wayang

continues to develop occasionally; it is also a medium of information, preaching, education, entertainment, understanding philosophy, and entertainment. Therefore, wayang is considered to have precious value in forming the character and identity of the Indonesian nation and civilization (Kemendikbud, 2021). Many noble teachings in shadow puppets can be used to form human morals and character in a good direction. The teachings of moral values such as honesty, empathy, justice, responsibility, mutual respect, cooperation, and others in Wayang make Wayang a suitable medium for building the character of the Indonesian nation.

Wayang should be a medium for forming morals and national character through story messages, symbolic meanings, and the philosophy contained therein. Knowing that as times progress, moral problems often occur in complex ways, making the nation's character worse. There are many more moral problems, which are essential problems for the Indonesian people. Shadow puppet art should be an effective medium for building good morals and national character. However, in reality, many people still do not understand the meaning contained in the art of shadow puppetry. Performance means of entertainment for daily routines, within the annual time span, wayang kulit performances are held for interactive activities with certain motivations (Suprihono et al., 2022). Wayang Kulit is becoming less popular, especially among today's younger generation; even the Javanese people are less interested in it. .

The role of wayang performances as a medium for conveying moral values is highly dependent on the understanding and intellectual level of the audience. The level of sensitivity and responsiveness of the audience to what is shown by the Wayang show is very influential in understanding Wayang Kulit's show. The

insensitivity and unresponsiveness of the audience make the audience unable to take lessons or meaning in the shadow puppet show (Wijayanti, 2015).

One still cultivating wayang is Padepokan Sehat Medika, located in Jatiluhur Village, Kebumen, Central Java. The puppet show at the hermitage is held regularly once a month, namely on Thursday Wage or Friday Kliwon Night, a Javanese date. The local community still believes that day to be sacred and is considered a good day and has many meanings. This shadow puppet show is interesting to study because many villagers are interested in watching this shadow puppet show even though the show is held at night until early in the morning.

This research is interesting to discuss. Therefore, many studies discuss shadow puppetry from various aspects. Like the previous research written by Whinarno and Arifin with the title "Message of Da'wah in the Performance of the Wayang Kulit Play "Ma'rifat Dewa Ruci" by Dalang Ki Enthus Susmono" journal in 2019 (Whinarno & Arifin, 2019). Wayang golek puppeteers perform in full view of the audience and an important part of the performance dynamic is the juxtaposition of the head of the puppeteer with the puppets.

This research has differences from this research in terms of theory. Semiotic theory is used in this research, while this research uses the theory of hermeneutical interpretation of meaning. Hermeneutics is a discipline whose main attention is devoted to clear rules of text interpretation. In the modern era, there are new trends in the area of language research that culminated in the presence of a philosophy of language analysis which views all philosophical studies as having to depart from linguistic observations and their functions. On the other hand, hermeneutics also deals with

texts, while language is a form of text. Thus, hermeneutics also views linguistic issues as important (Thalib, 2018). Thus, the search for meaning in a text from a hermeneutic perspective is also important to uncover hidden meanings in the text.

This research aims to investigate the semiotic meaning of the text on messages in the wayang kulit's performance at Padepokan Sehat Medika how the meaning of the messages contained in Wayang Kulit's performances can be used as a guide for moral learning and the development of national character. So the analysis focuses on the exploration of various meanings of the signs embedded in the meaning of messages contained in Wayang Kulit's performances. Charles Sanders' semiotic analysis divides three groups; (1) syntax semiotics, which focuses on the correlation of the forms of a sign with other; (2) semiotics, namely studying the meaning of signs, and; (3) pragmatics, which examines the function and correlation of signs and their users. Theoretically, the semiotic theory was developed close to the modern hermeneutic theory developed by Paul Ricoeur (Hoed, 2014). By combining semiotic and hermeneutic theories in the analysis that is being investigated, this research can reveal deeper hidden meanings. Including hermeneutical theories enriches understanding of hidden things' meaning contained in the text under investigation. So, this falls into hermeneutics theory, in this research, becomes a theoretical gap. The theoretical gap is a type of gap that addresses theoretical gaps with previous research (Müller-Bloch & Kranz, as cited in Miles, 2017).

Conceptually, the research is the same but has differences. This research seeks to examine the message of da'wah in wayang performances while examining the meaning of the messages contained in wayang performances as moral development. This research wants to

know the meaning of the messages in the wayang kulit's performance at Padepokan Sehat Medika. How the meaning of the messages contained in Wayang Kulit's performances can be used as a guide for moral learning and the development of national character.

METHOD

This study uses a qualitative method, which originates from the collected data type. This qualitative research is inductive. In other words, this research begins with a collection of specific data, and then general conclusions are drawn. The approach in this research method is content analysis using hermeneutic analysis. According to Rahmat Kriyantono, quoted by (Ahmad, 2018) in his journal, content analysis is a systematic technique for analyzing a message or a tool for observing and analyzing the content of open communication behavior from selected communicators. The hermeneutic approach is a method of interpretation that departs from language analysis and then moves on to content analysis to "pull" the meaning obtained into space and time when this understanding and interpretation is carried out.

This study uses the constructivism paradigm as the basic principle of the researcher regarding the attempt to make sense of (interpret) meanings. The constructivism paradigm is a paradigm that places the truth of social reality as a result of social construction, and the truth of a social reality is relative. The interpretivism perspective (interpretation) is part of the constructivism paradigm, divided into three types, namely symbolic, phenomenological, and hermeneutic interactions (Umanailo, 2019).

Data collection in this research includes primary data and secondary data. Primary data comes from video documentation of wayang kulit

performances at Padepokan Sehat Medika, Kebumen, and in-depth interviews. The informants chosen by the researchers were Dalang Wayang Kulit Padepokan Sehat Medika, experts in the art of wayang kulits. The data is then analyzed using qualitative data analysis, which includes data reduction, data display, and conclusions. Miles and Huberman, quoted by (Sugiyono, 2014), stated that there are three data analysis activities where data reduction is summarizing, selecting, and filtering data according to needs. Next is the data display; the data that has been reduced is then presented in the form of descriptive descriptions. The final step is the conclusion. After reducing and presenting the data, the researcher will conclude with the answer to the research focus.

Researchers collected data to support this research using Wayang Kulit's performances at Padepokan Sehat Medika. The researchers obtained this performance through a YouTube video of the wayang kulit's performance at Padepokan Sehat Medika. Researchers have sorted videos of shadow puppet performances held at Padepokan Sehat Medika and selected one performance entitled "Wahyu Tejaningrat." The shadow puppet show with this play was held on November 7, 2020, to commemorate National Wayang Day. It was uploaded to the YouTube channel on November 8, 2020, for 5 hours, 3 minutes 45 seconds (Hidayat, 2020).

Macnamara says: "Like a survey researchers will use in-depth interviews (qualitative techniques) to inform the content analyst's construction by using it in depth, often contemplative and penetrating observations of the literature of critical scholars (Macnamara, 2010). The research was conducted directly in Kebumen Regency by conducting in-depth interviews. The interview was with Ki Langgeng Hidayat as the puppeteer in

the video of a shadow puppet performance at Padepokan Sehat Medika Kebumen with the play Wahyu Tejaningrat. The research implementation period starts from May to June 2022 in Kebumen Regency.

RESULTS AND DISCUSSIONS

Profile of Padepokan Sehat Medika, Kebumen

Researchers obtained the profile of the Medika Sehat Padepokan in this study through interviews with the owner of the hermitage, namely R Suman Sri Husada. Padepokan Sehat Medika is an alternative medicine hermitage that is also used as a means of preserving culture, especially Javanese culture, namely shadow puppetry. Padepokan Sehat Medika Jatiluhur has been established since 1993 which is a branch of Padepokan Sehat Medika Giripurno, located in Giripurno Village, Karanganyar District, Kebumen Regency. This padepokan is located on Jalan Kaleng km 2, Karangjati Hamlet, Jatiluhur Village, Karanganyar District, Kebumen Regency.

Padepokan Sehat Medika is also the Indonesian Pedestrian Association (Pepadi) secretariat of Kebumen Regency. As a cultural studio, this hermitage

has a regular agenda of wayang kulit performances held once a month or during Muslim holidays. This is an effort by the owner of the hermitage to preserve wayang kulit so that it is maintained and as a learning tool for cultural artists, especially wayang—findings by presenting data in a complete, accurate, systematic, and logical manner.

Paul Ricoeur's Hermeneutical Content Analysis

According to Ricoeur (1991) in (Sulistyanto, 2019), states that hermeneutics is “the theory of operations of understanding about the text’s interpretation. In simple terms, the meaning of hermeneutics is an activity of thinking by interpreting and understanding the meaning and significance of reality rationally, aiming to seek and find the true meaning or significance (Putra, 2012). According to Ricoeur, interpretation is an attempt to solve meanings that have yet to be revealed or are hidden (Sulistyanto, 2019)

Paul Ricoeur’s hermeneutic content analysis analyses the message’s meaning in the shadow puppet show. Quoted from the journal by (Saidi, 2008), there are elements in hermeneutical



FIGURE 1. The Show of Wayang Kulit di Padepokan Sehat Medika, Kebumen
Source: Compiled by the authors

studies such as art or objects, structural objects, symbolism, artist and referential aspects, close and relevant scientific disciplines, and meaning.

To interpret the wayang kulit performance with the play “Wahyu Tejaningrat”, the researcher used Paul Recouer’s hermeneutical content analysis technique. This analytical method’s interpretation process has several stages to reach the interpretation stage so that the true meaning can be concluded. The following describes the interpretation based on Paul Recouer’s hermeneutic content analysis.

Art of Object

Wayang kulit, a work of art and traditional culture, has many meanings as a guide to moral values. Its development, which follows the changing times of the times, does not change the nature of wayang, which is a spectacle and guide. The history of wayang, originally a royal agenda and religious ceremony, has now developed more widely following the times and still contains teachings of life, philosophy, divinity, and ethics and displays entertaining, artistic aesthetics.

Padepokan Sehat Medika, which still regularly holds shadow puppet shows, aims to celebrate Jawi culture, which means it is a form of preserving Javanese culture. The puppet show at Padepokan Sehat Medika is routinely held once a month, to be precise, every Friday Kliwon night on a Javanese date or Thursday Wage. Apart from commemorating significant holidays such as Islamic or national holidays, Padepokan Sehat Medika often holds shadow puppet shows.

Wahyu Tejaningrat is a play performed by a puppeteer in a shadow puppet show at Padepokan Sehat Medika. The play was performed during a shadow puppet show commemorating National Wayang Day on November 7, 2020

(Hidayat, 2020). Wahyu Tejaningrat is a carangan play or composition play composed by the puppeteer. Carangan plays are plays created directly by puppeteers that are not found in stories in Hindu storybooks. Even though this play is not found in Hindu religious scriptures, the play still uses characters from wayang and remains within the standards or rules of wayang in Javanese society.

Wahyu Tejaningrat’s play tries to describe the current situation, namely a world hit by a pandemic that caused the world order to experience crisis and fall apart. This play is a step in conveying messages and information regarding social criticism in the environment and society today. The meaning of this social criticism is that it indirectly discusses the current situation where a pandemic is hitting our country and how the current government system is dealing with it. The play criticizes the government system for overcoming existing problems by illustrating a leader’s actions so that they can have a good influence on social life in society. Many meanings can be studied and interpreted as moral messages in this play, especially for social life.

A brief description of Wahyu Tejaningrat’s play proves that wayang kulit performances are not just objects of art or entertainment. Shadow puppet performances can be used to learn about current problems in people’s lives, which contain moral messages. Wayang, which can educate its audience, can also guide people to take the good things and leave the bad ones behind.

Structure Objectivation

Shadow puppet stories are the same as the drama structure, which generally has three parts: beginning, middle, and end (Amir, 1997). In detail, it is described in Table 1.

Symbolization

Symbols and signs are found in

TABLE 1. Structure Objectivation of Shadow puppet stories

Structure	Objectivation
a. Beginnings	The first session begins, where the puppeteer introduces the audience to the story's characters, setting, and time. The puppeteer also provides an overview of the atmosphere in the story, the relationships between the characters, and the circumstances in the story.
b. Mid	In the middle session, conflicts and complications appear, giving color to the Wayang story's course. In the play, Wahyu Tejaningrat, an element of conflict is present when Prabu Antasena and Prabu Antareja want to pick up Ki Semar from Karanggumenggeng Hamlet to the Ngamarta Royal Palace as a condition for completing the inheritance of Wahyu Tejaningrat which will be given to Raden Bhatara Kala also wanted to pick up the seminar, which would be used as a sacrifice as a condition for the revelation to Raden Duryudana as leader of the Ngastina state. This created conflict because the two kingdoms fought over revelations and Ki Semar, and eventually, war broke out.
C. End	The final session in a wayang story is the closing session, where conflict resolution occurs, which will have a happy ending. The end of the wayang story will contain conclusions about the play and advice from the wayang characters in the story. The end of Wahyu Tejanigrat's play is that Semar is saved when he is about to be killed by Bhatarakala by being thrown into the Candradimuka crater. Then Raden Gatutkaca went to heaven and was given a revelation by Sang Hyang Tunggal. At the end of the performance, the puppeteer advises the audience using the character Ki Semar about the play.

the wayang performance of Tejaningrat's revelation play. These symbols and signs are used through the wayang characters in the play, gamelan accompaniment, and songs sung by Sinden. Therefore, performances have various ways of conveying their messages so that the audience can receive and understand them.

In Wahyu Tejaningrat's play, symbols and signs related to the story's structure are represented through the characters in the wayang kulit. The characters who symbolize the meaning in the play are explained as ut can be seen in Table 2, Table 3, Table 4 and Table 5.

Artists and Referential Aspects

The puppeteer, as the main aspect

TABLE 2. The Figure of Raden Gatotkaca



Symbols	Character	Signs
	Gatotkaca is the main character in the play Wahyu Tejaningrat. The Gatotkaca lineage is the son of Raden Werkudara and Dewi Arimbi. Gatotkaca has siblings from the descendants of Werkudara, namely Antasena and Antareja. Gatotkaca was blessed with offspring, namely Janaka and his wife, Dewi Gowa. Gatotkaca was a knight who came from Pringgadani, and after reaching adulthood, Gatotkaca was awarded the position of young king of Pringgadani with the title Prabu Anom Kancanagara (Purwadi, 2013).	Gatotkaca, as a young character, has a soul of wisdom and supernatural powers, and this character is often immortalized in many wayang plays. Wahyu Tejaningrat's play is one of those that raises the character Gatotkaca as the main character. In this play, Gatotkaca is depicted as an influential youth figure or leader who can protect society and solve existing problems. Therefore, in this play, the chosen Gatotkaca receives the tejaningrat revelation.

TABLE 3. The Figure of Pandhita Durna

Symbols	Character	Signs
	<p>In Javanese puppetry, Pandhita Durna is depicted as a figure who is evil, cruel, cunning, clever, very capable, and physically disabled but also humorous. This physical disability is told in Javanese wayang because of the torment when the character was young. Pandhita Durna, who had expertise in war, made himself a teacher for the Pandavas and Kauravas. Pandhita Durna is often depicted as a very clever person but unable to control himself and his words. However, this figure is often an advisor to warriors, even though his advice is often misleading (Pramana Koesoemadinata, 2012).</p>	<p>In Wahyu Tejaningrat's play, the character Pandhita Durna is the cause of the conflict. Pandhita Durna also wanted Wahyu Tejaningrat to be given to Duryudhana as the king of Ngastina. In the end, Pandhita Durna devised a strategy to kill Ki Semar so he could receive Wahyu Tejaningrat. As a result of this, war broke out.</p>

of a wayang performance, must have qualifications to be able to display or play wayang properly. The techniques in the art of puppetry or wayang involve several aspects. These aspects are described in Kanti Waluyo's book entitled Wayang as a Traditional Communication Media in Information Dissemination in 2011 (Kominfo, 2011) as it can be seen in Table 6.

Relevant Scientific Disciplines

This research is very relevant to the Communication Science discipline. This is because this research focuses on the meaning of the messages in the shadow puppet show with the play

Wahyu Tejaningrat. Puppet shows are not just a form of entertainment but contain messages aimed at conveying a moral life. Wayang has a function as a communication medium that can be used to provide education, information, and moral teachings for social life in society. The benefits will benefit the wider community if this can be appropriately utilized.

Based on statements from Kathy Foley (1984) in (Coldiron, 2017), Wayang has two main functions, especially in social politics, namely, as a link between the government and society and as a medium for conveying what the people want to the government. From this,

TABLE 4. Figure of Bathara Kala



Symbols	Character	Signs
	<p>Based on the journal entitled Iconography of Wayang Kulit Purwa: Batara Kala, written by Indro Moerdisuroso in 2010, it is written that the image and likeness of the Batara Kala character is as a child of the god, namely Batara Guru, who was born out of lousy lust and then grew up in Rahim Samudra. Since childhood, Bhatara Kala had great supernatural powers, but he was also foolish (Moerdisuroso, 2010). Mistakes and actions that are not good are caused not because of his intention but instead by stupidity. For him to kill is a life desire that must be fulfilled.</p>	<p>Bhatara Kala is symbolized as an alarming supernatural figure. This figure is the leader of the Jinn and demons. As in the play Wahyu Tejaningrat, Bhatara Kala is brought by Pandhita Durna to bring Semar, who will then be killed by being put into the Candradimuka Crater.</p>

TABLE 5. The Figure of Punakawan figures

Symbols	Character	Signs
	<p>According to Kaelola, quoted by (Nugroho, 2020), the meaning of Punakawan himself, according to terminology, can be interpreted as Puna, namely clear, precise, understanding, careful, understanding, clever in seeing the essence behind the events that are happening in the context of people's lives. Friend means friend or guardian. Punakawan can be interpreted as someone close and can become a friend who can see, observe and adequately digest all events in human life. Therefore, Punakawan, called pammong, can guide towards goodness because they have a sharp mind, intelligence, noble mind, broad insight, and wisdom. His words and actions can be trusted if the actions and words are the same or do not conflict</p>	<p>Gatotkaca, as a young character Punakawan characters are wayang characters created not from Hindu scriptures but characters created from Javanese wayang. There are four Punakawan figures: Semar, Bawor or Bagong, Gareng, and Petruk. Punakawan characters are created with a concept close to the conditions of a pluralistic or diverse society. His character can adapt according to conditions with various roles such as being an ordinary citizen, adviser to knights, social critic, entertainer with jokes, and even as a source of virtue and truth</p>

Wayang can be used as a communication tool or medium. Like in the New Order, Wayang was used to convey development messages (Kominfo, 2011).

Meaning

The play Wahyu Tejaningrat is a play composed by the puppeteer himself or what is called a carangan play. Carangan plays are created to enrich the stories in Wayang and as plays that tell stories about people's lives today to be a reminder for society itself. The play, which tells about the world in Wayang, is in turmoil or sorrow because of many disasters and epidemics. This describes the current condition of the world being hit by the COVID-19 pandemic, which has thrown the world order into disarray.

The story begins with a scene between Gatotkaca and Ki Semar. Ki Semar, as a depiction of tiny people, expresses his anxiety because of the current conditions. In this scene, there is a dialogue between Gatotkaca and Ki Semar. Ki Semar said in the dialogue as

follows:

The Semar dialogue means, "The trials in the form of disease natural disasters on earth that are received by the people all happen because of fate. However, don't let us be ungrateful to God and believe it's all because of God. God will give grace."

Based on Ki Semar's narrative, Ki Semar advised Gatotkaca about the current events. Many trials, such as natural disasters and diseases, come from destiny. Even though a disaster or an epidemic hits us, we must not complain and forget to remain grateful and pray to God. I must believe that everything God has ordained is a gift that will come.

The character of Ki Semar, who is part of the Punakawan, is that as a wise protector with the embodiment of a commoner, conveying the message in the dialogue has the meaning of the common people conveying their complaints about the current events they are experiencing. The advice given by Semar can also remind the community that the disaster

TABLE 6. Artists and Referential Aspects

Artists	Referential Aspects
a. Antawacana	Antawacana is the puppeteer's ability to intonate or rhythm according to the characteristics of various voices of the characters in Wayang. More than 200 puppet characters must be able to master their different voice characteristics. Antawacana is a skill that can make a puppet show run well. His skill in delivering suras clearly and by the voice characteristics of the different characters means that the audience will understand the story being staged. The antawacana between the puppeteers varies depending on their skills and the characteristics of the puppeteers themselves. This factor is also what can make you famous
b. Rengep	The meaning of range is the puppeteer's skill in presenting a wayang performance as an attraction so that the audience does not feel bored and enjoys the performance. In Wahyu Tejaningrat's play, the puppeteer makes the performance, especially the stage arrangement and supporting equipment used, which could be more lively. However, the puppeteer can engage the audience with beautiful singers with melodious voices facing the audience.
c. Enges	A puppeteer must be able to enliven the atmosphere so that the audience can arouse the audience's emotions. This ability is called edges. The puppeteer must be able to make the audience's emotions dissolve in the story he is presenting. Such as presenting a dialogue that can touch the audience's conscience so that the audience understands and can grasp the essence of the story of the wayang puppeteer performing.
d. Slash	Sabetan can be interpreted as a technique for moving puppets. The puppeteer has skills in moving the puppets to be seen as flexible; like the puppets, the movements are life-like. Through the sabeta technique mastered by the puppeteer, it can become a unique attraction for the audience. The puppeteer with expertise in this technique can make the puppets look alive.
e. Jokes or Jokes	An equally important aspect of the puppetry technique is that the puppeteer must be able to joke. As a puppeteer, making the audience laugh will make the audience feel more of an experience, not just watching Wayang, which is standard in the eyes of the general public. The jokes made by the puppeteer and making the audience laugh can be a particular characteristic of the puppeteer. This characteristic makes the Dalang famous, and the audience becomes interested in watching him.
f. Kawiradya	The meaning of kawiradya is that the puppeteer must be able to convey the story in a wayang performance well so that the audience can understand the storyline and meanings in the play. The puppeteer has a vision and mission in every wayang performance. The puppeteer's purpose in performing Wayang must be conveyed and understood by the audience. Like wayang performances as a medium for da'wah, the puppeteer must be able to convey the story so that the message and story reach the audience so that the audience can understand and learn lessons through the wayang performance.
g. Paramakawi	Daang's ability to use various Javanese dialects, especially Old Javanese or Kawi Javanese, is called Paramakawi. This ability is inherent in senior puppeteers because nowadays, wayang performances use Javanese, which is easy to understand. This is due to the factor of audience understanding. Many viewers do not understand Old Javanese. Amardi Basa means that the puppeteer must be able to use the royal or palace language. The language used by the Punakawan and the language used by the Pandavas or Kurawas is undoubtedly different. Therefore, the puppeteer must master the language and its procedures. However, this language is difficult to understand, especially for the younger generation who do not use this language daily, so it is still difficult to grasp the meaning conveyed using this language.

they are experiencing should not forget God but should be grateful and continue

to pray.

Ki Semar also said in the dialogue

scene that the meaning of the sentence researchers asked through an interview with Ki Dalang Langgeng, stated:

“As Semar represents the community, in context, the essence of the story is to advise Gatotkaca about this situation. Who is serious about everything, both from knowledge and practice regarding nature where to prepare the revelation. This revelation fell on Gatotkaca as a child, but his dream still has a long way to go. In this context, Gatotkaca is the viceroy of Pringgadani. Apart from being a symbol of the small community, Semar is also a guardian.” (KLH, Ragadana Village, 12/06/2022).

The meaning of the message in the dialogue is that humans are given the power to try by thinking. Strive earnestly to unite yourself with God sincerely and sincerely, not wavering even though there are problems or tests. If someone is severe, then he will succeed.

The story continues with the arrival of Pandhita Druna and Bathara Kala from the Kauravas, who come from Ngastina. The arrival of this figure was to act evilly to kill Ki Semar as a condition so that Wahyu Tejaningrat could be revealed to King Ngastina, namely Duryudhana. Of course, Ki Semar's children did not agree with this, so a conflict arose between Petruk as Ki Semar's son and Pandhita Druna and Bathara Kala. In this scene, as a form of defending his parents, Petruk said:

Petruk's words in this dialogue convey that parents must be defended and devoted to them. The arrival of Pandhita Durna and Bathara Kala is likened to a disaster if a disaster befalls parents as children are obliged to help. Children are obliged to be filial to their parents because, as children who live in the world, all their actions are actually because of their parents. Just as someone can have a prosperous life because of the role of

their parents, so as a child you are obliged to respect and be filial to your parents.

In this dialogue is a Javanese philosophy, Mikul Duwur Mendem Jero. This philosophy means that children must uphold their parents' name and keep their parents' bad things. As explained by Ki Dalang Langgeng during an interview, as follows:

“Just as parents worship their children and children show their parents. Continuing the goodness of your parents, don't let your children let out their bad things. No matter how bad we are, we can't let our parents be bad.” (KLH, Ragadana Village, 12/06/2022).

This philosophy means that parents have good and evil. Children must maintain that good, and their good must be passed on. Parents' bad things should be covered and not passed on to children. The play continues when a conflict occurs, leading to a fight between Bathara Kala and Raden Antareja. In this fight, Bathara Kala was able to defeat Raden Antareja. Pandhita Durna and Bathara Kala took the consequences of the defeat of Raden Antareja Ki Semar to the country of Ngastina, where they would then be killed by drowning in the crater of Mount Candradimuka.

Pandhita Durna and Bathara Kala can kidnap Ki Semar to be killed by entering the Candradimuka Crater, shown in the play Wisanggeni and Anoman see the incident. Wisanggeni is determined to save Ki Semar by entering the Candradimuka Crater and then later to save Semar because Wisanggeni has the magic of being immune to the heat of the fire. Wisanggeni advises Anoman through dialogue in this scene.

The meaning of the dialogue is “O Anoman, a human being living in the world will die because death is a certainty. Those who dare to live must dare to die

because we do not know when we will die, which is God's destiny. Secondly, the soul mate, the soul mate, has also become the product of nature. Humans must find their soul mates, including men with women, day with night, north with south, east with west. If the life mate accepts what has happened, our rations include degrees, ranks, and characteristics." The dialogue provides a meaningful message about the certainty of life. Life has been arranged in such a way and destined in such a way by God. This is a reminder to us that there are destinies that cannot be changed, including death and soul mates. Humans who live will die, so humans are reminded that the world is only temporary, even though while in the world, they must behave well. Then soul mate, soul mate is a destiny that cannot be changed, men mate women, day mates night. Therefore, we cannot fight the nature that God has determined.

The story continues in the scene in Ngamarta State, where the Pandawa knights gather to discuss the Tejaningrat Revelation that will be revealed to Raden Gatotkaca. Antareja, defeated by Bathara Kala, then came and informed that Semar, as a condition for the Tejaningrat Revelation, had been kidnapped by Pandhita Durna and Bathara Kala, who would then be killed. Hearing the news, Prabu Kresna told Gatotkaca to go up to Khayangan to meet the God, Sang Hyang Wenang, with him so that the Tejaningrat Revelation could be revealed to him. Arriving in Khayangan, Prabu Kresna dialogued, asking that the Tejaningrat Revelation be given to Gatotkaca; Prabu Kresna said:

The meaning is "Requesting a boon for my nephew Gatotkaca the young knight who wants to be the highest person in the Pringgadani State because he was chosen by the people, but to be strong as a leader there must be revelation, the revelation that will be given by the gods

is Wahyu Tejaningrat. Therefore, I asked for Wahyu Tejaningrat which means the strength of the leader. I beg very much so that I can be a Queen who is in front of giving examples, in the middle encouraging, and behind encouraging. Then it will beautify the beauty of the world and beautify the beauty of others to lead to the prosperity of the kingdom."

The meaning of Prabu Kresna's dialogue is about leadership, which can make the country prosperous out of ugliness. The depiction of Raden Gatotkaca as the young king of Pringgadani who received the Tejaningrat Revelation gives the message that youth is a force that can change the situation. In line with Bung Karno's words, "Give me a thousand old men, I will certainly pull Semeru from its roots. Give me ten youths. I will shake the world." The power of youth as agents of change can change a country. Therefore, the moral message that can be taken is that we as youth must take action to solve problems that exist in the life of the nation and state. Also, if you become a leader, you must be fair and responsible leaders who fulfill their promises. If there is a problem, the leader does not run away but is responsible for solving it wisely.

The story ends with the rescue of Semar by Wisanggeni, and then Pandhita Durna and Bathara Kala are defeated. From the Wahyu Tejaningrat play, a message can be taken that a leader must also listen to the complaints of his people. Leaders should not act arbitrarily but prioritize their people by caring about them. Leaders and people must synergize, with the leader as a good example for his people. Only bad things will happen if we act only for pleasure.

The depiction of Pandhita Durna and Bathara Kala, who picked up the Tejaningrat Revelation, which should not belong to him but wanted to have it so that all means were used, even killing the

small people, namely Semar. However, in the end, they lost and did not get anything, but only got terrible. From this can be taken the message that the ruler who acts arbitrarily only for his interests by legalizing all means and even tormenting his people will reap badness for himself and his people. So, it reminds us that we should not act or be like that.

The whole shadow puppet show is a picture of the self. In humans, there are good and bad traits; humans can act reasonably, and humans can also misbehave. In the wayang performance, people can be reminded and advised without explicitly satirizing but through the philosophical meaning contained in the wayang performance.

CONCLUSION

Wayang is a type of traditional communication media as a folk performance medium that is still often used. In practice, folk performances function as art and can support an effective communication process in conveying information. Puppetry continues to develop as a medium for da'wah, education, entertainment, and understanding of posts, and entertainment. Therefore, wayang is considered to have valuable value in shaping the character and identity of the Indonesian nation and civilization.

The message of da'wah in wayang performances at Padepokan Sehat Medika has strong, meaningful messages exist in the wayang kulit performance with the play Wahyu Tejaningrat. The meaning of the messages contained in Wayang Kulit's performances can be used as a guide for moral learning and the development of national character.

However, in reality, many people still do not understand the meaning contained in shadow puppet art, especially among the younger generation who are less interested in it. This research proves

the argument from a brief description of Wahyu Tejaningrat's play that wayang kulit performances are not just objects of art or entertainment. Shadow puppet performances can be used to reveal the problems that exist in society today, which contain moral messages. Puppets that can educate their audience can also guide people to take the good and leave the bad.

Puppet performances are not just entertainment but messages that aim to convey a moral life. Researchers suggest that further study of traditional Wayang media should not only convey moral messages but can be carried out through two main functions, especially in the socio-political field, namely as a liaison between the government and society and as a medium for expressing what the public wants to the government used as a communication tool or medium. During the New Order era, wayang was used to convey development messages. The researcher underlines that in wayang performances, the public can be reminded and advised without explicit sarcasm but through the philosophical meaning contained in the wayang performance. Researchers believe that social and cultural diversity in Indonesia will develop many findings that will enrich communication knowledge in modern and traditional media.

ACKNOWLEDGMENT

This article could not have been completed without the permission and assistance of the Medika Sehat Padepokan in this study through interviews with the owner of the hermitage, namely R Suman Sri Husada in Desa Jatiluhur, Kebumen, Jawa Tengah.

REFERENCES

- Ahmad, J. (2018). Desain Penelitian Analisis Isi (Content Analysis). *Jurnal Analisis Isi*, 5(9), 1–20. <https://doi.org/DOI:10.13140/RG.2.2.12201.08804>

- Amir, H. (1997). Nilai-Nilai Etis Dalam Wayang. Pustaka Sinar Harapan.
- Anggoro, B. (2018). "Wayang dan Seni Pertunjukan" Kajian Sejarah Perkembangan Seni Wayang di Tanah Jawa sebagai Seni Pertunjukan dan Dakwah. *JUSPI (Jurnal Sejarah Peradaban Islam)*, 2(2), 122. <https://doi.org/10.30829/j.v2i2.1679>
- Coldiron, M. J. (2017). Kathy Foley. *Asian Theatre Journal*, 34(1), 188–205. <https://www.jstor.org/stable/44630744>
- Figueiras, R. (2017). Mediatization studies: causalities, centralities, interdisciplinarity. *MATRIZES*, 11(1), 101–126.
- Flew, T. (2017). The ' Theory ' in Media Theory : The ' Media - Centrism ' Debate. *Media Theory*, 1(1), 1–14. <https://ssrn.com/abstract=3341569>
- Hidayat, K. L. (2020). Live Wayang Kulit Virtual Ki Dalang Langgeng Hidayat Lakon Wahyu Tejaningrat. Youtube. Salinda797 Production. <https://doi.org/https://www.youtube.com/watch?v=fjvvIvymNO8&t=17523s>
- Kemendikbud. (2021). Wayang: Aset Budaya Nasional Sebagai Refleksi Kehidupan dengan Kandungan Nilai-Nilai Falsafah Timur. Kemendikbud. Go.Id. <https://jendela.kemdikbud.go.id/v2/kebudayaan/detail/wayang-aset-budaya-nasional-sebagai-refleksi-kehidupan-dengan-kandungan-nilai-nilai-falsafah-timur>
- Kominfo. (2011). Wayang sebagai media komunikasi tradisional dalam diseminasi informasi. Kementerian Komunikasi dan Informatika RI, Direktorat Jenderal Informasi dan Komunikasi Publik.
- Macnamara, J. (2010). Media content analysis: Its uses; benefits and best practice methodology. *Asia Pacific Public Relations Journal*, 6(1), 1–34. <https://opus.lib.uts.edu.au/>